



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Leaving Certificate 2013

Marking Scheme

English

Ordinary Level

Note to teachers and students on the use of published marking schemes

Marking schemes published by the State Examinations Commission are not intended to be standalone documents. They are an essential resource for examiners who receive training in the correct interpretation and application of the scheme. This training involves, among other things, marking samples of student work and discussing the marks awarded, so as to clarify the correct application of the scheme. The work of examiners is subsequently monitored by Advising Examiners to ensure consistent and accurate application of the marking scheme. This process is overseen by the Chief Examiner, usually assisted by a Chief Advising Examiner. The Chief Examiner is the final authority regarding whether or not the marking scheme has been correctly applied to any piece of candidate work.

Marking schemes are working documents. While a draft marking scheme is prepared in advance of the examination, the scheme is not finalised until examiners have applied it to candidates' work and the feedback from all examiners has been collated and considered in light of the full range of responses of candidates, the overall level of difficulty of the examination and the need to maintain consistency in standards from year to year. This published document contains the finalised scheme, as it was applied to all candidates' work.

In the case of marking schemes that include model solutions or answers, it should be noted that these are not intended to be exhaustive. Variations and alternatives may also be acceptable. Examiners must consider all answers on their merits, and will have consulted with their Advising Examiners when in doubt.

Future Marking Schemes

Assumptions about future marking schemes on the basis of past schemes should be avoided. While the underlying assessment principles remain the same, the details of the marking of a particular type of question may change in the context of the contribution of that question to the overall examination in a given year. The Chief Examiner in any given year has the responsibility to determine how best to ensure the fair and accurate assessment of candidates' work and to ensure consistency in the standard of the assessment from year to year. Accordingly, aspects of the structure, detail and application of the marking scheme for a particular examination are subject to change from one year to the next without notice.

CRITERIA FOR ASSESSMENT

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

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

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

To display a clear and purposeful engagement with the set task

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

To manage and control language appropriate to the task

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

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

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

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

The list of texts prescribed for assessment in 2013 is set out in the appropriate DES Circular 0004/2011

Use of Codes

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

Use the full range of marks available

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

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

General.

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

**SECTION I
COMPREHENDING (100 marks)**

**TEXT I
DES BISHOP - MY DAD WAS NEARLY JAMES BOND**

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

Question A

- (i) From your reading of paragraphs one to five of the above extract, what do you learn about Des Bishop’s youthful relationship with his father? Support your answer with reference to the text. (15)

Possible approaches: Admiration – hero worship, he didn’t know much about his father’s past; happy; he liked/loved his father, they had fun together; liberal – easy going. Relationship changed – challenged his dad’s authority; derisive & mocking, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (ii) Do you approve of the behaviour of the writer and his brothers towards their father as described in the last three paragraphs of the passage? Explain your answer with reference to the text. (15)

Possible approaches: No – involved cruel mocking – they ganged up on him – a form of bullying – disrespectful – teased him about his past; didn't show him the respect he was due; rude – ignored reasonable requests; father didn't deserve it, etc.

Yes – natural teenage rebellious behaviour – not violent – gentle mockery, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (iii) (a) Explain why **any two** of the following words could be used to describe Des Bishop's account of his teenage years.

Honest Amusing Affectionate

Support your answer with reference to the text. (10)

Candidates will choose two words they believe are suitable. Material from the text will be used to justify their choice.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Based on what you have read in the above extract, would you like to read more of Des Bishop's book, *My Dad Was Nearly James Bond*? Explain your answer with reference to the extract. (10)

Possible approaches: Yes – relationship with father; funny; deals with growing up. Father seems a fascinating character. Intriguing title. Like his writing style – conversational, informal, easy to read, etc.

No – find it boring, do not know or care about Bishop's life, do not find it interesting, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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Question B

Write the **text of a talk** you would give at a happy family event, in which you recall some of your important family memories. (50)

Expect the writing to be shaped as a talk with or without the usual rubrics: language register(s) as appropriate: formal/informal – anecdotal, emotional, and nostalgic: expect reference to family memories, allow for a wide interpretation of ‘important’, etc.

<i>Discrete Criteria ex 50</i>	P = 15	C = 15	L = 15	M = 5
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TEXT 2

GARY LARSON – FAR SIDE CARTOONIST

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

Question A

- (i) From your reading of the written passage above, what do you learn about how Gary Larson works as a cartoonist? Support your answer with reference to the passage. (15)

Possible approaches: Caffeine a key ingredient; works quickly when inspiration strikes; evolutionary process – trial & error; personal experience; staring at blank sheet; imagination – letting his mind wander; doesn't set out to offend people; often uses conflict in his cartoons; follows his own instinct, etc.

<i>Combined Criteria ex 15</i>	P + C = 9	L + M = 6
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- (ii) Based on both the written passage and the images in Text 2, what impression do you form of cartoonist, Gary Larson? Support your answer with reference to the text. (15)

Possible approaches: He is funny; his humour can be dark/cruel – cynical; unusual way of looking at the world; he is a good artist; he loves animals; he doesn't set out to offend people – he has principles; can laugh at himself; likes coffee; has big feet & skinny legs – possibly tall; wears glasses; tries to keep fit, etc.

<i>Combined Criteria ex 15</i>	P + C = 9	L + M = 6
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- (iii) (a) By referring to the visual details in the cartoon, explain what you think has happened in IMAGE 1, on page four. Support your answer with evidence from the cartoon. (10)

Possible approaches: The writer has injured himself exercising with his chin-up bar. Possible evidence: open chin-up bar box on the chair, exercise bar attached too high on door-frame; chunk missing the top of the door-frame and chunks on the floor; individual's (Larson's) glasses bent or twisted; only legs and feet visible, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) The cartoon featuring Fifi the dog (IMAGE 2, on page five) prompted some critical letters when it was published. Do you find this cartoon funny or disturbing or both? Explain your answer with reference to the cartoon. (10)

*Possible approaches: **Disturbing:** Cruelty of the owner towards the dog – requires the reader to accept the unacceptable; dog betrayed – human exploits the innocence, exuberance, obedience & loving nature of the dog; combination of factors – barricades the door AND THEN encourages the dog to quickly come home, etc.
Funny: Figures look comical, situation is funny, caption is funny, etc.
A combination of both points of view is possible.*

Combined Criteria ex 10	P+C = 6	L + M = 4
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Question B

Write a letter to cartoonist, Gary Larson, in which you outline your response to the cartoon that appears in IMAGE 2, on page five. (50)

The material will be shaped as a letter with or without the usual rubrics. Language register may be informal etc. Expect references to the text in support, etc.

Discrete Criteria ex 50	P = 15	C = 15	L = 15	M = 5
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TEXT 3

MICHAEL McINTYRE – LIFE AND LAUGHING

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

Question A

- (i) Based on what you have read in the above passage, what qualities and abilities does the writer possess that may have helped him to become a successful stand-up comedian? Explain your answer with reference to the extract. (15)

Possible approach: Focus, determination, self-awareness/analysis, hard work – professional, learned his craft – takes his work seriously; brave – willing to take a chance, resilient, confident; funny – self-deprecating – laughs at himself – doesn't take himself seriously, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (ii) From what Michael McIntyre has written, what impression do you form of comedy-show host, Daniel Kitson? Support your answer with reference to the text. (15)

Possible approach: Paragraphs 3 and 5: confident, funny, natural & creative; has stage presence & gravitas, relaxed on stage; not especially good-looking; a bit selfish – hogs the stage, etc.

Combined Criteria ex 15	P + C = 9	L + M = 6
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- (iii) (a) Explain why **any two** of the following words could be used to describe the writer's first night as a stand-up comedian at the Comedy Café.

Successful Disastrous Nerve-wracking

Support your answer with reference to the text. (10)

Candidates will choose two words they believe are suitable and justify their choice.

Combined Criteria ex 10	P+C = 6	L + M = 4
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- (b) Based on what you have read in the above extract, would you like to read more of Michael McIntyre’s book, *Life and Laughing?* Explain your answer with reference to the extract. (10)

Possible approach: Yes – funny, engaging character, attractive writing style – conversational, informal, interest in his career/life story, interest in stand-up comedy – to learn more about stand-up comedy, etc.

No – find it boring, do not know or care who McIntyre is, do not find him funny, etc.

Combined Criteria ex 10	P+C = 6	L + M = 4
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Question B

Write a review for your school magazine of **one** of the following: a funny film or TV show; an amusing book or a live comedy performance. (50)

Expect the writing to be shaped as a review; candidates will offer a series of opinions on the merits or otherwise of their chosen form of entertainment; say why it appeals to them and offer supporting material; say whether it is worthwhile viewing or reading, etc.

Discrete Criteria ex 50	P = 15	C = 15	L = 15	M = 5
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SECTION II COMPOSING (100 marks)

General.

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

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

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

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

1. In TEXT 1, Des Bishop explains how his opinion of his father changed over time.

Write a short story in which one character’s opinion of another character changes dramatically.

Expect that candidates will respond in a great variety of ways. The writing will be shaped as a short story in which one character’s opinion of another changes dramatically. Allow for a variety of interpretations of ‘dramatically’. The story should have some sense of a beginning – middle – end: central character/characters: a time-line: a defining moment: a resolution, etc.

<i>Discrete Criteria ex 100</i>	P = 30	C = 30	L = 30	M = 10
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2. In TEXT 2, Gary Larson believes that drawing is a continuous learning process.

Write a personal essay in which you consider the important lessons you have learned in life.

It is envisaged that candidates will adopt a wide variety of approaches to framing their views. Expect that the personal essay will be from the perspective of the engaged 'I' – the register personal, etc.

Discrete Criteria ex 100	P = 30	C = 30	L = 30	M = 10
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3. In TEXT 1, Des Bishop remembers his teenage years.

Write an article for a popular young people's magazine, in which you offer advice to readers on how to enjoy their teenage years.

An article can be discursive / persuasive / anecdotal / an opinion piece / a 'colour' piece / based on personal experience, etc. Expect a broad understanding of 'advice'. Layout may include headlines, sub-headlines, etc. Language register(s) used may be a little relaxed in contrast to other more formal target audiences, etc.

Discrete Criteria ex 100	P = 30	C = 30	L = 30	M = 10
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4. In TEXT 2, Gary Larson writes about his fondness for wildlife.

Write a short story in which an animal or animals play an important part.

Expect that candidates will respond in a great variety of ways. The writing will be shaped as a short story in which an animal or animals play an important part. The story should have some sense of a beginning – middle – end: central character / characters: a time-line: a defining moment: a resolution, etc.

Discrete Criteria ex 100	P = 30	C = 30	L = 30	M = 10
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5. In TEXT 3, Michael McIntyre tells us that he had his own point of view and outlook on life.

Write a personal essay about your views on ONE of the following topics:

- music
- money
- happiness.

It is envisaged that candidates will adopt a wide variety of approaches to framing their views on ONE of the above topics. Expect that the personal essay will be from the perspective of the engaged 'I' – the register personal, etc.

Discrete Criteria ex 100	P = 30	C = 30	L = 30	M = 10
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6. TEXT 3 is based on Michael McIntyre's autobiography, *Life and Laughing*.

Write an article for your school year-book in which you give an account of some of the most significant moments in your own life to date.

An article can be discursive / persuasive / anecdotal / an opinion piece / a 'colour' piece / based on personal experience, etc. Allow for a broad interpretation of what might be considered significant. Layout may include headlines, sub-headlines etc. Language register(s) used may be a little relaxed in contrast to other more formal target audience, etc.

Discrete Criteria ex 100	P = 30	C = 30	L = 30	M = 10
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7. In TEXT 1, Des Bishop tells us that his mother was the boss in his family when he and his brothers were growing up.

Write a speech in which you are for or against the motion: *that rules and regulations are important in life.*

Expect the writing to be shaped as a talk or a speech with or without the usual rubrics. Expect that in the context of the audience, language register(s) may 'mix and mingle' persuasively / argumentatively, etc.

Discrete Criteria ex 100	P = 30	C = 30	L = 30	M = 10
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Paper Two

Section 1

Single Text (60 MARKS)

General.

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

N.B. RESPONDING TO DRAMATIC TEXTS

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

A CIRCLE OF FRIENDS – Maeve Binchy

Answer **all** of the questions.

1. (a) Describe the occasion when Clodagh helps Benny to organise an outfit for Benny’s first dress dance. (10)

Benny consults Clodagh about the dress – low-cut style discussed. Eve offers advice – there is joking about looking like ‘the prow of a ship’. Benny is anxious to get it right – dress suits Benny, etc. (Chapter 9)

<i>Combined Criteria ex 10</i>	P + C = 6	L + M = 4
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- (b) In your opinion, why is Benny’s first dress dance so important for her? Support your answer with reference to the novel. (10)

First major adult social event associated with growing up – her growing sophistication contrasts with the plain jumper she received for her birthday at the start of the novel – meeting with Jack Foley, etc.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M = 4
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2. Give one reason why you did or did not enjoy studying Maeve Binchy's novel, *Circle of Friends*. Support your answer with reference to the novel. (10)

Candidates are free to make a case for either response: or they may deal with both while working towards a final preference.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M = 4
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3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) 'Readers often find the male characters in *Circle of Friends* unappealing.' Do you agree with this statement? Support your answer with reference to at least one male character from the novel *Circle of Friends*.

Candidates will respond to the appealing/unappealing characteristics of one or more of the male characters, basing responses on their knowledge of the text.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

- (ii) If you could become one of the characters in the novel *Circle of Friends*, which character would you chose to be? Explain your answer with reference to the novel.

Candidates will choose the character and make a case for their choice, drawing on appropriate details from the novel to support their argument. They may include references to the central role/minor role of their chosen character: why/why not the character is appealing: the costumes, etc.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

- (iii) Some readers find Maeve Binchy’s novel, *Circle of Friends*, more interesting because it is set in two very different places, Knockglen and Dublin. Would you agree? Support your answer with reference to the text.

Candidates are free to agree and/or disagree. The case being made should be based on their knowledge of the novel.

Discrete Criteria ex 30	P = 9	C = 9	L = 9	M = 3
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B WUTHERING HEIGHTS – Emily Brontë

Answer **all** of the questions.

1. (a) Describe Mr. Lockwood’s frightening experience on the night he stayed at Wuthering Heights. (10)

Possible approaches: Zillah leads him to a small chamber: warns him to be quiet as Heathcliff dislikes that room being used; room sparsely furnished; bed inside an oak closet with window ledge serving as table; Lockwood has nightmares of Catherine Earnshaw; Heathcliff’s anger at discovering Lockwood in the chamber, etc.

Combined Criteria ex 10	P + C = 6	L + M = 4
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- (b) In your opinion, why did Heathcliff react so strongly to Mr. Lockwood’s experience on that night? Support your answer with reference to the novel. (10)

Possible approaches: Love between Heathcliff and Catherine not just a childish passion; he misses her desperately; he wants her back and for them to be reunited, etc.

Combined Criteria ex 10	P + C = 6	L + M = 4
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2. Give one reason why you did or did not enjoy studying Emily Brontë’s novel, *Wuthering Heights*. Support your answer with reference to the novel. (10)

Candidates are free to make a case for either response: or they may deal with both working towards a final preference.

Combined Criteria ex 10	P + C = 6	L + M = 4
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3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) ‘Catherine Earnshaw, who marries Edgar Linton, causes herself and those close to her much unhappiness.’

Do you agree with the above statement? Give reasons for your answer, based on your knowledge of the novel, *Wuthering Heights*.

Candidates are free to agree and/or disagree. The case being made will be based on their knowledge of the novel.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

- (ii) In your opinion, is the end of the story of *Wuthering Heights* mostly happy or mostly sad? Your response should be based on your knowledge of the novel.

Candidates are free to make a case for either description of the ending: or they may deal with both while working towards a final statement of their opinion.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

- (iii) Imagine you are Nelly Dean. Write a letter to a friend in which you describe Heathcliff’s arrival as a child at *Wuthering Heights*. Give your reaction and that of the Earnshaw family to the new arrival. Your letter should be based on your knowledge of the novel, *Wuthering Heights*.

The material will be shaped as a letter with or without the usual rubrics. Language register may be informal. Expect references to the novel in the course of the letter.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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C THE GREAT GATSBY – F. Scott Fitzgerald

Answer **all** of the questions.

1. (a) Describe what happens when Nick Carraway first visits Tom and Daisy Buchanan at their home. (10)

Possible approaches: Nick drives to East Egg to dinner with Daisy and Tom Buchanan – Daisy and Nick are happy to be re-united – he meets her daughter and a guest, Miss Baker – Tom receives a ‘phone call which upsets Daisy – Nick learns that Tom has a mistress in New York etc.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M= 4
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- (b) In your opinion, do Tom and Daisy Buchanan have a happy marriage? Support your answer with reference to the novel. (10)

Possible approaches: Yes – they have a daughter; they are still together; they are willing to be seen together in public, etc. No – Tom has a mistress; Daisy has feelings for Gatsby; Daisy stays with Tom for status not love, etc.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M= 4
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2. Give one reason why you did or did not enjoy studying Fitzgerald’s novel, *The Great Gatsby*. Support your answer with reference to the novel. (10)

Candidates are free to make a case for either response: or they may deal with both while working towards stating a final preference.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M= 4
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3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) ‘Gatsby is a very mysterious and unusual character.’

Do you agree with the above statement? Give reasons for your answer, based on your knowledge of the text.

Possible approaches: Yes –we know little of his background; subsequent discoveries show it to be a fiction; question about the source of his money; his ‘war’ experience; his lack of friends; the relationship with Wolfshiem etc. No – the mysteries are all solved in the course of the novel, especially after his death.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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- (ii) Write a piece, beginning with one of the following statements:
- I think the world of this novel is glamorous and exciting.
 - I think the world of this novel is dangerous and unpleasant.

Support your answer with reference to the text.

Candidates will express and support their point of view with reference to one of the above options. Expect appropriate reference to/quotations from the novel in support of the case being made.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

- (iii) Imagine you are Nick Carraway. Write two diary entries: one after you meet Gatsby for the first time and another after his funeral, in which you reflect on his life. You should base your response on your knowledge of the novel.

The diary is a personal/private text: language registers may be less formal (unguarded, use of colloquialisms, abbreviations etc.) than in other texts with a more public readership. Entries will show, in some measure, a changed perspective on Gatsby’s life. Candidates will selectively use their knowledge of the novel to support their reflections on the life being considered.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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D HOW MANY MILES TO BABYLON? – Jennifer Johnston

Answer **all** of the questions.

1. (a) Describe one horrible experience that Alec endures in the war-zone. (10)

Candidates will choose one experience and describe it.

Possible approaches: the trenches with the mud and corpses: the incident of the dying soldier in No Man's Land: Jerry's arrest and Alec's subsequent conflict with Major Glendinning: the visit to Jerry in the camp, etc.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M= 4
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- (b) Why do you think Major Glendinning dislikes Alec? Support your answer with reference to the novel. (10)

Possible approaches: Alec does not mix with the other officers; Glendinning is anti-Irish: Alec lacks leadership qualities: Alec irritates Glendinning by, among other things, his relationship with Jerry, etc.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M= 4
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2. Give one reason why you did or did not enjoy studying Jennifer Johnston's novel, *How Many Miles to Babylon?*. Support your answer with reference to the novel. (10)

Candidates are free to make a case for either response: or they may deal with both while working towards a final preference.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M= 4
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3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) 'Alec's wealthy background does not save him from unhappiness.'

Do you agree with the above statement? Give reasons for your answer, based on your knowledge of the text.

Candidates are free to agree and/or disagree. The case being made will be based on their knowledge of the novel.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

- (ii) Write a piece about the friendship between Alec and Jerry, explaining why you think this friendship is so important in the novel. Support your answer with reference to the text.

Candidates will express their views on the friendship between Alec and Jerry, explaining why they think the friendship is important in the novel. The case being made should be based on their knowledge of the novel.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

- (iii) Imagine you are a soldier in Alec and Jerry's regiment. Write a letter home in which you give a brief account of what happened to both Alec and Jerry at the end of the story. Your letter should include your views on what happened to each character. Your response should be based on your knowledge of the novel.

The material will be shaped as a letter with or without the usual rubrics. Language register may be informal. Expect references to the novel in the course of the letter.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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E SIVE – John B. Keane

Answer **all** of the questions.

1. (a) Describe how the matchmaker convinces Mena that Sive should marry Seán Dóta. (10)

Possible approaches: He always speaks persuasively to Mena; flatters Sive in her hearing and paints a picture of her future life of wealth; talks of Seán Dóta's

impatience to marry Sive: mentions the money: the possibility of getting rid of Nana and herself and Mike having the house to themselves, etc.

Combined Criteria ex 10	P + C = 6	L + M= 4
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- (b) What is your opinion of Seán Dóta? Support your answer with reference to the play. (10)

Possible approaches: Lonely: self-absorbed: lustful: thrifty: self-deprecating in a shrewd manner: crude: cowardly – steals away when Sive dies, etc.

Combined Criteria ex 10	P + C = 6	L + M= 4
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2. Give one reason why you did or did not enjoy studying John B. Keane’s play, *Sive*, Support your answer with reference to the play. (10)

Candidates are free to make a case for either response: or they may deal with both while working towards a final preference.

Combined Criteria ex 10	P + C = 6	L + M= 4
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3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) ‘Sive’s life is tragic.’ Do you agree with the above statement? Give reasons for your answer based on your knowledge of the text.

Candidates are free to agree and/or disagree. The case being made will be based on their knowledge of the play.

Discrete Criteria ex 30	P = 9	C = 9	L = 9	M = 3
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OR

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

I find the world of this play hopeless and depressing because...

Support your answer with reference to the text.

Candidates will express and support their point of view, using the opening phrase above. The case being made will be based on their knowledge of the play.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

- (iii) Imagine you are Sive. Write two diary entries: one, after you learn that you must marry Seán Dóta, and a second when you believe that Liam Scuab has abandoned you. You should base your response on your knowledge of the play.

The diary is a personal/private text: language registers may be less formal (unguarded, use of colloquialisms, abbreviations etc.) than in other texts with a more public readership. Candidates will selectively use their knowledge of the play to support their writing.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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F HOME BEFORE NIGHT – Hugh Leonard

Answer **all** of the questions

1. (a) Describe the occasion when Jack and his parents take a trip around Dublin Bay on the *Royal Iris*. (10)

Possible approaches: Jack's mother had been drinking: she dances with another passenger: there is a dispute at disembarkation: Jack's father is in a rage; an ugly scene develops; family is disgraced; he is comforted by a lady who gives him money: they leave for home, etc.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M = 4
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- (b) What is your opinion of Jack's adoptive mother, Margaret? Support your answer with reference to the text. (10)

Possible approaches: A mixture of kindness and cruelty: tries to give him a good upbringing but regularly reminds him that he is an orphan: is immensely proud of his scholarship to the Presentation Brothers' School: can be abusive of, and sharp-tongued to, her husband, particularly after drinking: helps elderly neighbours, etc.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M = 4
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2. Give one reason why you did or did not enjoy studying Hugh Leonard's novel, *Home Before Night*. Support your answer with reference to the novel. (10)

Candidates are free to make a case for either response: or they may deal with both while working towards a final preference.

Combined Criteria ex 10	P + C = 6	L + M = 4
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3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) 'Jack's childhood and youth are mostly happy.'

Do you agree with the above statement? Give reasons for your answer, based on your knowledge of the text.

Candidates are free to agree and/or disagree. The case being made will be based on their knowledge of the text.

Discrete Criteria ex 30	P = 9	C = 9	L = 9	M = 3
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OR

- (ii) Write a piece, beginning with one of the following statements:
- I think Ireland today is very different from the Ireland of Jack's youth.
 - I think Ireland today is very similar to the Ireland of Jack's youth.
- Support your answer with reference to the text.

Candidates will express and support their point of view, using their preferred opening phrase as above. The case being made will be based on their knowledge of the text.

Discrete Criteria ex 30	P = 9	C = 9	L = 9	M = 3
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OR

- (iii) Imagine you are Jack, now an old man. Write a letter to one of your childhood friends in which you comment on some of the important events of your youth. Your response should be based on your knowledge of the novel.

The material will be shaped as a letter with or without the usual rubrics. Language register may be informal and /or familiar. Expect references to the novel in support of the case being made for the importance of the events cited.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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G THE GRASS IS SINGING – Doris Lessing

Answer **all** of the questions.

1. (a) Describe Mary’s life in the town before she met Dick Turner. (10)

Possible approaches: Very comfortable – active social life – lived in a girls’ club – a woman of thirty who did not know how ‘rare she was’ – acted as confidante to many girls – idea of herself unsettled the night she overheard others talking about her, etc.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M = 4
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- (b) Why, in your opinion, does Mary marry Dick Turner?
Support your answer with reference to the text. (10)

Possible approaches: overhears treacherous friends disparaging her – begins to doubt herself as a result – cultural norm is that women over thirty should be married – influenced by her upbringing – her beauty is fading, etc.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M = 4
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2. Give one reason why you did or did not enjoy studying Doris Lessing’s novel, *The Grass Is Singing*. Support your answer with reference to the novel. (10)

Candidates are free to make a case for either response: or they may deal with both while working towards a final preference.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M = 4
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3. Answer **ONE** of the following: [Each part carries 30 marks]

(i) ‘Dick Turner is a character many readers feel sympathy for.’

Do you feel sympathy for Dick Turner? Give reasons for your answer, based on your knowledge of the text.

Candidates will express and support their point of view. The case being made will be based on their knowledge of the text.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

(ii) Based on your knowledge of the novel, write a piece beginning with one of the following:

- I would find it interesting to live in the world of the novel because...
- I would not like to live in world of the novel because...

Candidates will express and support their point of view, using their preferred opening phrase as above. Expect appropriate reference to the novel in support of the case being made.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

(iii) Imagine you are Mary Turner. Write two diary entries: one, when you are single and living in the town, and a second when you are married and living on the farm. Your response should be based on your knowledge of the novel.

The diary is a personal/private text: language registers may be less formal (unguarded, use of colloquialisms, abbreviations etc.) than in other texts with a more public readership. Candidates will selectively use their knowledge of the novel to support their writing.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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H MACBETH – William Shakespeare

Answer **all** of the questions.

1. (a) Describe the actions, taken by Lady Macbeth, when she attempts to conceal the fact that Macbeth has murdered King Duncan. (10)

Possible approaches: She drugs Duncan's guards/grooms – returns the bloodied daggers – smears the guards with blood – orders Macbeth to wash his hands and appear in night attire – plays the innocent when awoken by trumpets – feigns surprise at the news of Duncan's murder – faints on hearing Macbeth has killed the grooms, etc.

Combined Criteria ex 10	P + C = 6	L + M = 4
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- (b) In your opinion, is Lady Macbeth a good influence on Macbeth? Support your answer with reference to the play. (10)

Possible approaches: Yes – helps/spurs him to achieve his ambition – she calms him after the murder and organizes their 'public' appearance – she takes control at the banquet scene etc. No – she manipulates him to go against his moral conscience about the murder of Duncan – she releases the tyrant in him, she acts for her own benefit, etc.

Combined Criteria ex 10	P + C = 6	L + M = 4
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2. Give one reason why you did or did not enjoy studying the play, *Macbeth*. Support your answer with reference to the play. (10)

Candidates are free to make a case for either response: or they may deal with both while working towards a final preference.

Combined Criteria ex 10	P + C = 6	L + M = 4
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3. Answer **ONE** of the following: [Each part carries 30 marks]

(i) ‘Lady Macbeth is the real villain of the play.’

Do you agree with the above statement? Give reasons for your answer, based on your knowledge of the text.

Candidates are free to agree or disagree with, or take a more balanced approach to, the above statement in relation to the character of Lady Macbeth. The case being made will be based on their knowledge of the text.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

(ii) Write a piece in which you agree or disagree with the following statement:

Shakespeare’s use of horror and the supernatural added to my enjoyment of the play, *Macbeth*.

Support your answer with reference to the play.

Candidates will express and support their point of view. The case being made will be based on their knowledge of the text.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

(iii) Imagine you are a Scottish noble. Write a letter to a friend who lives abroad. In your letter, outline what life is like now that Macbeth is King and express your hopes for Scotland’s future. You should base your letter on your knowledge of the play.

The material will be shaped as a letter with or without the usual rubrics. Language register may be informal. Expect references to the play in the course of the letter.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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I ANTIGONE – Sophocles

Answer **all** the questions.

1. (a) Describe the occasion, as told by the guard, when Antigone buries the body of her brother, Polynices. (10)

Possible approaches: Creon sets guards over the body – Antigone is determined to bury the body – after a symbolic burying Antigone is arrested and taken before Creon, etc.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M= 4
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- (b) In your opinion, should Creon have allowed the body of Polynices to be buried? Support your answer with reference to the text. (10)

Possible approaches: Yes –he should have known that his decision would have offended Antigone and Ismene: Antigone reminds us that Creon’s decree should not override the laws of Heaven: his decision seems vengeful, etc.

No – Creon is establishing his authority; the fate of Polynices could act as a reminder and deterrent to any attempting to seize power in Thebes, etc.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M= 4
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2. Give one reason why you did or did not enjoy studying the play, *Antigone*. Support your answer with reference to the play. (10)

Candidates are free to make a case for either response: or they may deal with both while, at the same time, working towards a final preference.

<i>Combined Criteria ex 10</i>	P + C = 6	L + M= 4
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3. Answer **ONE** of the following: [Each part carries 30 marks]

- (i) ‘Creon tries to be a good ruler.’

Do you agree with the above statement? Give reasons for your answer, based on your knowledge of the text.

Candidates will express and support their point of view. The case being made will be based on their knowledge of the text.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

- (ii) Your school drama group has asked students to recommend a play for their next production. Write a letter to the drama group explaining why you think *Antigone* would be a good play for them to perform.

The material will be shaped as a letter with or without the usual rubrics. Language register may be informal. Expect the case for promoting the production of Antigone to be supported by references to the play.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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OR

- (iii) Write a piece, based on your knowledge of the play, beginning with one of the following statements:
- I think Antigone is a brave and determined woman.
 - I think Antigone brings about her own downfall.

Candidates will express and support their point of view with reference to one of the above options. The case being made will be based on their knowledge of the text.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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SECTION II

THE COMPARATIVE STUDY (70 MARKS)

General

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

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

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

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

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

N.B. On the choice of texts for the Comparative Study.

The Report of the Chief Examiner for Leaving Certificate English 2005, page 16, states that:

The considered choice of texts for study in the comparative manner needs to be made within the required specification of prescribed comparative texts set for each examination cycle (see relevant DES circular 0004/2011 for current details).

Report available at: www.examinations.ie

Important Note

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

- (i) To re-use the Single text already answered on;
Or
- (ii) To use a text not included on the prescribed list of texts for 2013 (see Circular 0004/2011)
Or
- (iii) The use of two films.

In this section

- If an invalid text, as above, is used in a question that demands reference to one text only, no mark is awarded.
- If an invalid text, as above, is used in a question that demands reference to two texts (non Comparative), mark according to half the marks available e.g. in a question with an allocation of 30 marks, mark ex 15.
- If an invalid text, as above, is used as part of a two-part answer (Comparative), mark according to the Marking Scheme taking due account of the quality of the comparative element. Then deduct half of the marks awarded.

Please consult *immediately* with your Advising Examiner for any further clarifications required.

Candidates must answer **ONE** question from **either A – Social Setting or B Aspects of Story**

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

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

A SOCIAL SETTING

- 1 (a) Choose **one** text that you have studied as part of your comparative course. Explain, with reference to at least one aspect of the social setting of that text, why you would or would not like to live in the world of that text.

(30)

Based on their understanding of their nominated text, candidates will express and support their point of view. They are free to make a case for either option, or they may deal with both while working towards a final preference.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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- (b) Compare the aspect(s) of social setting of the text that you referred to in (a) above with the same aspect(s) of social setting in **one or more other texts** from your comparative course. Support your answer by reference to the text that you referred to in (a) above and to at least one other text from your comparative course. (40)

The emphasis is on identifying similarities and/or differences. This requires the candidate to make comparison(s) throughout the response.

Use code C on the left-hand margin to indicate where relevant similarities and/or differences are given.

<i>Discrete Criteria ex 40</i>	P = 12	C = 12	L = 12	M = 4
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OR

2. ‘Aspects of social setting can have a significant influence on characters’ lives.’

- (a) (i) Use one or more key moments, from **one** text that you have studied on your comparative course, to show that an aspect of social setting had a significant influence on the life of one character in this text. (20)

Through the use of one or more key moments, candidates will explain how an aspect of social setting has had a significant impact on the life of one character in the text.

<i>Combined Criteria ex 20</i>	P + C = 12	L + M = 8
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- (ii) Use one or more key moments, from **a different text** on your comparative course, to show that the same aspect of social setting had a significant influence on the life of one character in this text.

(20)

Through the use of one or more key moments, candidates will explain how the same aspect of social setting has had a significant impact on the life of one character in this second comparative text.

<i>Combined Criteria ex 20</i>	P + C = 12	L + M = 8
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- (b) Compare the way(s) in which the aspect of social setting that you identified in (a) above significantly influenced the lives of the two characters you have written about. Remember to refer to **both texts** in your answer.

(30)

The emphasis is on identifying similarities and/or differences. This requires the candidate to make comparison(s) throughout the response.

Use code C on the left-hand margin to indicate where relevant similarities and/or differences are given.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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B ASPECTS OF STORY: TENSION OR CLIMAX OR RESOLUTION

1. Choose one of the following aspects of story and answer the questions that follow:

- Tension
- Climax
- Resolution

- (a) Choose any **one** of the texts that you have studied as part of your comparative course and explain how any one of the above aspects of story added to your enjoyment of this text. (30)

Candidates will identify one aspect of story – tension or climax or resolution – and explain how their chosen aspect contributed to their enjoyment of the text.

<i>Discrete Criteria ex 30</i>	P = 9	C= 9	L=9	M=3
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- (b) Compare the way(s) the same aspect of story added to your enjoyment of **one or more other texts** from your comparative course. Support your answer by reference to the text that you referred to in (a) above and to at least one other text from your comparative course. (40)

The emphasis is on identifying similarities and/or differences. This requires the candidate to make comparison(s) throughout the response.

Use code C on the left hand margin to indicate relevant comparisons identified by the candidates.

<i>Discrete Criteria ex 40</i>	P = 12	C=12	L=12	M=4
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OR

2. (a) (i) Use one or more key moments to demonstrate where tension **or** climax **or** resolution is revealed in **one** text from your comparative course. (20)

Candidates will choose one or more key moments from one of their comparative texts, and show how one aspect of story is revealed.

<i>Combined Criteria ex 20</i>	P+C= 12	L+M=8
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- (ii) Use one or more key moments to demonstrate where the same aspect of story (tension, **or** climax **or** resolution) is revealed in **another text** from your comparative course. (20)

The key moment (s) from another text will be chosen to illustrate how the same aspect of story is revealed in this second comparative text.

<i>Combined Criteria ex 20</i>	P+C= 12	L+M=8
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- (b) Compare the impact your chosen aspect of story made on you in each of your chosen texts. Remember to refer to **both texts** in your answer. (30)

Remember to refer to both key moments in your answer.

Candidates will compare the impact made on them by tension or climax or resolution in each of their chosen texts. This requires the candidate to make comparison(s) throughout the response.

Use code C on the left hand margin to indicate relevant comparisons identified by the candidates.

<i>Discrete Criteria ex 30</i>	P = 9	C = 9	L = 9	M = 3
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SECTION III

POETRY (70 MARKS)

General.

“Students should be able to...read poetry conscious of its specific mode of using language as an artistic medium.” (DES English Syllabus, 4.5.1)

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

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

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

UNSEEN POEM (20 marks).

1. In your opinion, does the poet effectively describe the earbud and its effect on its user in this poem? Explain your answer, supported by reference to the poem.

(10)

Possible approaches: Yes –descriptions of its texture ('marble sheathed in foam'); its similarity to other objects ('like an interior earring'); its purposes (to enjoy 'private noises', to protect you from sudden silence'), etc. Its effects –shielding from all kinds of external noises; how it can create isolation (listener needs to be prompted to see 'polar bear' and 'the tornado'), etc.

No – candidates are free to make any coherent case using the poem as support for their answer.

Combined Criteria ex 10	P + C = 6	L + M= 4
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2. From your reading of this poem, do you think that the poet's attitude towards the earbud is mainly positive or mainly negative? Support your answer with reference to the poem. (10)

Candidates are free to opt for either option and make a case for that, or deal with both options while working towards a final preference.

Combined Criteria ex 10	P + C = 6	L + M= 4
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PRESCRIBED POETRY (50 marks)

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

A ANSEO

1. (a) Describe both the teacher's attitude and behaviour towards Joseph Mary Plunkett Ward (Joe Ward) in the first two stanzas of this poem. (10)

Candidates will draw on the specified stanzas to describe and illustrate the teacher's attitude and behaviour towards Joe Ward.

Possible descriptions: Sarcastic – unfair – mocking – punishing – sadistic, etc.

Combined Criteria ex 10	P + C = 6	L + M= 4
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- (b) Many readers find the second stanza of this poem disturbing. Do you find stanza two disturbing? Explain your answer with reference to this stanza. (10)

Candidates will express and support their point of view. Expect appropriate reference to/quotations from the second stanza in support of the case being made.

Combined Criteria ex 10	P + C = 6	L + M = 4
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- (c) From your reading of stanza three, what do you learn about Joe Ward?
Support your answer with reference to this stanza. (10)

Candidates will express and support their point of view. Expect appropriate reference to/quotations from stanza three in support of the case being made.

Combined Criteria ex 10	P + C = 6	L + M = 4
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2. Answer **ONE** of the following: [Each part carries 20 marks]

- (i) Based on your reading of the poem, in what ways do you think Joe Ward was affected by his childhood experiences in school? Refer to the poem in support of your answer.

Candidates will express and support their point of view. Expect appropriate reference to/quotations from the poem in support of the case being made.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (ii) You have been asked to compile a collection of poems about childhood in Ireland. Explain why you would or would not choose to include *Anseo* in the collection. Support your answer with reference to the poem.

Candidates will express and support their point of view. Expect appropriate reference to/quotations from the poem to support the case being made.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (iii) Imagine you are Joseph Mary Plunkett Ward (Joe Ward). Write a letter to your former primary school teacher, as described in this poem. Your letter should be based on your knowledge of the poem.

Candidates will write a letter, with or without the usual rubrics. Candidate should demonstrate their knowledge of the poem in the contents of the letter.

Combined Criteria ex 20	P + C = 12	L + M = 8
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B JUNGIAN COWS

- (a) Describe the relationship between the people and the cows in this poem.

(10)

It is personal – cows have first names – farmers understand that the cows prefer the female rather than the male presence – farmers are happy to adapt, etc.

Combined Criteria ex 10	P + C = 6	L + M = 4
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- (b) Do you think “Jungian Cows” is a good title for this poem?
Explain your answer with reference to the poem.

(10)

Candidates will express and support their point of view. Expect appropriate reference to/quotations from the poem in support of the case being made.

Combined Criteria ex 10	P + C = 6	L + M = 4
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- (c) Which of the following statements best describes your opinion of this poem?

- I find this poem amusing.
- I find this poem far-fetched.

Explain your answer with reference to the poem.

(10)

Candidates will express and support their point of view with reference to one of the above options. Expect appropriate reference to/quotations from the poem in support of the case being made.

Combined Criteria ex 10	P + C = 6	L + M = 4
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2. Answer **ONE** of the following: [Each part carries 20 marks]

- (i) Do you enjoy the language used by the poet, Penelope Shuttle, in this poem? Explain your answer with reference to the poem.

Candidates will express the extent to which they enjoyed the language used in the poem. They will support their points by drawing on appropriate references to the poem.

<i>Combined Criteria ex 20</i>	P + C = 12	L + M = 8
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OR

- (ii) The poet, Penelope Shuttle, sets the poem, “Jungian Cows” in Switzerland. Explain why, in your opinion, the poet could or could not have set this poem in Ireland? Explain your answer with reference to the poem.

Candidates will express and support their point of view. Expect appropriate reference to/quotations from the poem in support of the case being made.

<i>Combined Criteria ex 20</i>	P + C = 12	L + M = 8
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OR

- (iii) Imagine that you are a journalist sent to report on the unusual farming practices in Bollingen, Switzerland, as mentioned in Penelope Shuttle’s poem, “Jungian Cows”. Write an article for your newspaper based on your knowledge of the poem.

An article can be discursive / persuasive / anecdotal / an opinion piece / a ‘colour’ piece / based on personal experience, etc. Layout may include headlines, sub-headlines etc. Language register(s) mix and mingle as appropriate. The article should be based on their knowledge of the poem.

<i>Combined Criteria ex 20</i>	P + C = 12	L + M = 8
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C Lines 1– 33 from THE FISH

1. (a) Based on your reading of this extract, which of the following statements do you think best describes the poet’s response to the fish?
- The poet admires the fish.
 - The poet is disgusted by the fish.
 - The poet is fascinated by the fish.

Support your answer with reference to the poem. (10)

Candidates will choose one of the above statements and explain the reason for their choice. They will support their answer with reference to the poem.

Combined Criteria ex 10	P + C = 6	L + M = 4
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- (b) Based on what you have read in the above extract, what is your own response to the fish? Explain your answer with reference to the poem. (10)

Candidates will express and support their point of view. Expect appropriate reference to/quotations from the poem in support of the case being made.

Combined Criteria ex 10	P + C = 6	L + M = 4
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- (c) Identify one comparison in the poem that you found to be unusual or surprising and explain why you found it to be so. (10)

Candidates will choose one comparison from the poem and explain the reason for their choice.

Possible approaches: ‘skin...like ancient wallpaper’; ‘shapes like full-blown roses’; ‘...flesh packed in like feathers’; ‘...swim-bladder like a big peony.’

Combined Criteria ex 10	P + C = 6	L + M = 4
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2. Answer **ONE** of the following: [Each part carries 20 marks]

- (i) Do you admire Elizabeth Bishop’s use of language in this poem? Explain your answer with reference to the poem, “The Fish”. In your answer you may choose to refer to the extract provided or to the poem as a whole.

Candidates will express the extent to which they admired the language used in the poem. They will support their points by drawing on appropriate references to the extract or to the poem as a whole.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (ii) At the end of this poem, Bishop releases the fish, *And I let the fish go*. Based on your knowledge of the poem, explain why you think she did this. Support your answer with reference to the poem. In your answer you may choose to refer to the extract provided or to the poem as a whole.

Candidates will express and support their point of view. Expect appropriate reference to/quotations from the extract or from the poem as a whole to support the case being made.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (iii) You have been asked to make a short video to accompany a reading of this poem on YouTube. Describe the images, colours, music, sound effects, etc. that you would use as a background to the reading and explain your choices based on your knowledge of the poem. In your answer you may choose to refer to the extract provided or to the poem as a whole.

Videos can include – actions, settings, sound effects, characters, voice-over, different camera angles, music, still photographs, image distortion /enhancing techniques, fading, zooming in/out, etc. Candidates will include such techniques, as appropriate, in order to create their video for the reading. The answer should reflect the candidate's knowledge of the poem.

Combined Criteria ex 20	P + C = 12	L + M = 8
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D LIKE AS THE WAVES

1. (a) Identify one or more features that indicate that this poem is a sonnet. Support your answer with reference to the poem. (10)

Possible approaches: fourteen lines – three quatrains plus couplet: rhyming scheme; the shift of focus in each quatrain: the theme of transience is a common theme in the sonnet, etc.

Combined Criteria ex 10	P + C = 6	L + M = 4
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- (b) Do you find the tone or mood of this poem hopeful or despairing? Explain your answer with reference to the poem. (10)

Candidates are free to make a case for either mood: or they may deal with both while working towards a final preference.

Combined Criteria ex 10	P + C = 6	L + M = 4
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- (c) What claim does Shakespeare make about the power of poetry in the last two lines of this poem? (10)

Candidates will express and support their point of view. Expect appropriate reference to/quotations from final two lines to support the case being made.

Combined Criteria ex 10	P + C = 6	L + M = 4
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2. Answer **ONE** of the following: [Each part carries 20 marks]

- (i) What does Shakespeare have to say about time in the above poem? Support your answer with reference to the poem.

Candidates will express and support their point of view. Expect appropriate reference to/quotations from the poem to support the case being made.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (ii) Explain what, in your opinion, this poem is about in fifty words or less.

Candidates will provide a brief explanation of the poem within the word limit.

Combined Criteria ex 20	P + C = 12	L + M = 8
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OR

- (iii) Shakespeare's sonnets are more than four hundred years old. Do you think these poems are still relevant for people today? Support your answer with reference to at least one Shakespearean sonnet on your Leaving Certificate course.

Candidates will discuss the extent to which they find Shakespeare's sonnets relevant for people today. Expect appropriate reference to/quotations from either 'Like as the waves' or 'Shall I compare thee' to support the case being made.

Candidates may also make reference to the following sonnets, prescribed for study at the Higher Level (2013) in answer to this question:

*Sonnet XII When I do count the clock
Sonnet XXII As an unperfect actor
Sonnet XXIX When in disgrace with fortune
Sonnet XXX When to the sessions
Sonnet LXV Since brass, nor stone, nor earth
Sonnet LXVI Tired with all these
Sonnet LXXIII That time of year
Sonnet XCIV They that have the power to hurt
Sonnet CXVI Let me not to the marriage of true minds*

Combined Criteria ex 20	P + C = 12	L + M = 8
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APPENDIX 1

LEAVING CERTIFICATE ENGLISH

CRITERIA FOR ASSESSMENT

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

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

Discrete Criteria		85-100	70-84	55-69	40-54	25-39	10-24	0-9
		100	A	B	C	D	E	F
100	Purpose 30%	26 - 30	21 - 25	17 - 20	12 - 16	8 - 11	3 - 7	0 - 2
	Coherence 30%	26 - 30	21 - 25	17 - 20	12 - 16	8 - 11	3 - 7	0 - 2
	Language 30%	26 - 30	21 - 25	17 - 20	12 - 16	8 - 11	3 - 7	0 - 2
	Mechanics 10%	8 - 10	7 - 8	5 - 6	4 - 5	3 - 4	1 - 2	0
		<i>70</i>						
70	Purpose 30%	18 - 21	15 - 17	12 - 14	8 - 11	5 - 7	2 - 4	0 - 1
	Coherence 30%	18 - 21	15 - 17	12 - 14	8 - 11	5 - 7	2 - 4	0 - 1
	Language 30%	18 - 21	15 - 17	12 - 14	8 - 11	5 - 7	2 - 4	0 - 1
	Mechanics 10%	6 - 7	5	4	3	2	1	0
		<i>60</i>						
60	Purpose 30%	15 - 18	13 - 14	10 - 12	7 - 9	5 - 6	2 - 4	0 - 1
	Coherence 30%	15 - 18	13 - 14	10 - 12	7 - 9	5 - 6	2 - 4	0 - 1
	Language 30%	15 - 18	13 - 14	10 - 12	7 - 9	5 - 6	2 - 4	0 - 1
	Mechanics 10%	6	5	4	3	2	1	0
		<i>50</i>						
50	Purpose 30%	13 - 15	11 - 12	9 - 10	6 - 8	4 - 5	2 - 3	0 - 1
	Coherence 30%	13 - 15	11 - 12	9 - 10	6 - 8	4 - 5	2 - 3	0 - 1
	Language 30%	13 - 15	11 - 12	9 - 10	6 - 8	4 - 5	2 - 3	0 - 1
	Mechanics 10%	5	4	3	2	1	0	0
		<i>40</i>						
40	Purpose 30%	11 - 12	9 - 10	7 - 8	5 - 6	3 - 4	1 - 2	0
	Coherence 30%	11 - 12	9 - 10	7 - 8	5 - 6	3 - 4	1 - 2	0
	Language 30%	11 - 12	9 - 10	7 - 8	5 - 6	3 - 4	1 - 2	0
	Mechanics 10%	4	3	2	1	0	0	0
		<i>30</i>						
30	Purpose 30%	8 - 9	6 - 7	5 - 6	4 - 5	2 - 3	1 - 2	0
	Coherence 30%	8 - 9	6 - 7	5 - 6	4 - 5	2 - 3	1 - 2	0
	Language 30%	8 - 9	6 - 7	5 - 6	4 - 5	2 - 3	1 - 2	0
	Mechanics 10%	3	2	2	1	0	0	0

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

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

A = 340 - 400
D = 160 - 219

B = 280 - 339
E = 100 - 159

C = 220 - 279
F = 40 - 99 **N/G = 0 - 39**

APPENDIX 3.

REASONABLE ACCOMMODATIONS.

Candidates presenting for examinations with the aid of a scribe or a tape-recorder or a spell-check enabled word processor and other candidates who have been granted an exemption in accordance with Circular 70/00 will have all parts of their examination in English assessed except spelling and written punctuation elements.

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

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

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

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

Example:

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

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

Note:

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

In using the Combined Criteria the following will apply:

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

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