

JUNIOR CERTIFICATE ENGLISH 2001HIGHER COURSE PAPER 1CONFIDENTIAL                      MARKING SCHEME                      CONFIDENTIALGENERAL COMMENTS

- 1            This marking scheme is confidential and should be returned on completion of the marking exercise, along with other confidential documentation as indicated in the S 63 booklet and as instructed by your Advising Examiner(s)
- 2            Paper 1 tests the candidate's language competence in a variety of settings. Since the Junior Certificate programme stresses personal response this should be fully rewarded when it is well expressed
- 3            Ensure effective discrimination between answers at all levels spread the grades. Expect a full range of marks across your marking quota. Award full marks where this is merited. The perfect may be the preserve of the Divine, but the Junior Certificate English candidate should be capable of attaining full marks where deserved. Award maximum marks where deserved
- 4            Discriminate between answers which merely state points, or repeat information supplied on the examination paper, and those which state, develop and interpret points. A weaker answer may have a number of apparently good statements which will, however, lack adequate discussion. The better answer will be characterised by the quality of its writing. It will present points and develop them fully with reference to the supplied text
- 5            Use red biro for marking, except where the candidate has already done so. Tick each point of note and merit. Underline all errors in the personal and functional writing sections. Mark all work including rough and cancelled work. Tick blank pages to ensure that no misplaced work is overlooked
- 6            Mark by impression and by reference to stated criteria, using the four categories Very Good (high 'B' to 'A'), Good (mid 'C' to mid 'B'), Average ('D' to low 'C') and Poor ('E' and lower). Form a view as to the category before assigning a numerical mark. Refer to the marking grid for marking ranges out of the relevant totals
- 7            Acknowledge and reward the ability of the candidate to address and answer the question as asked
- 8            Consult your Advising Examiner regarding the interpretation of the marking scheme and also in the case of dubious answers or scripts.

**SECTION 1: READING 40 MARKS**

Trevor's evocation of childhood in Skibbereen in the passage provided on the paper is rich in reference, idiom and detail. Expect candidates to exploit the passage in support of their answering as indicated by the phrasing of the questions. Distinguish between candidates who merely quote from the passage in support of their answers and those who quote and interpret in support. Reward those who write well.

Q 1(a) *"...what kind of place do you think Skibbereen was in William Trevor's youth?"*

Candidates could engage the physical descriptions of Skibbereen, the character of the town, the small world of the child or other aspects. For example

Par 1 – small schoolroom

Par 2 - limited world of the small town

"my world at that time was not extensive"

Par 3 - life in Skibbereen - trading, sweets for those with money, Power's family

etc etc etc

**fcfm<sup>1</sup> expect candidates to present several points well supported from the text, or fewer points more fully developed.**

**Marking: b.c.<sup>2</sup> ex 10**

Q 1(b) *"Do you think that the writer had a happy or an unhappy childhood?"*

Candidates may take either view, happy / unhappy, or both

Par 4 - home – the bookcase and the homely world it opened seems to have brought much happiness to the young Trevor

Par 5 - the larger world of literature – Bolshevik's, Bulldog Drummond et al clearly enthused him and made him happy

Par 6 - reading / literature seems to have given Trevor access to a broader and more adult world which he enjoyed

Par 7 - moment of insight into the art and craft of storytelling

etc etc etc

**fcfm expect candidates to present several points well supported from the text, or fewer points more fully developed.**

**Marking: b.c. ex 10**

<sup>1</sup> fcfm – for consideration of full marks

<sup>2</sup> b.c. – by consideration

**Q 2** *“What indications are there throughout the passage that might suggest to you that Trevor would grow up to be a writer?”*

Expect candidates to answer this question by addressing the content and / or style of the passage. Do not expect candidates to discriminate between the perspectives of Trevor as a child and Trevor as an adult reflecting on his childhood.

Par 1 - ref to parsing and analyzing and his interest in words

Par 4 - ref to bookcase his interest in reading the written word implicitly suggests his later career as a writer

Par 5 - ref to the wider and intriguing world of literature

Par 6 - ref to his insights into the transforming potential of literature

Par 7 - ref to the art and craft of storytelling implicitly suggests his interest in writing

etc etc etc

**fcfm expect candidates to present several points well supported from the text, or fewer points more fully developed.**

**Marking: b.c. ex 10**

**Q 3** *“From the evidence of the passage above do you think William Trevor was a good writer?”*

Expect candidates to answer this question by addressing the style and expression of the passage. Answers could include reference to

Descriptive writing / observant writer

e.g. Driscoll's sweetshop / Murphy's Medical Hall / Power's drapery

The Powers with their bicycles and a Hillman!

Lists of authors and titles

Evocative writer - he describes by appealing to the senses and to the imagination

e.g. 'pots of geraniums nestled among chops and ribs'

'the last of the dung sliding to the gutters'

Trevor's skilful use of language, e.g. **adjectives** 'small schoolroom', 'random subjects', and **adverbs** 'I was occasionally required', 'I probably guessed', 'farmers stood stoically'. **Verbs** 'Horses trudged', 'The figures that emerged brightened'

Structure the passage opens with a rhetorical question and moves from the microcosm of a child's life in a small town to the macrocosm of the adulthood through the vicarious experience of the wide world of literature  
etc etc etc

**fcfm expect candidates to present several points well supported from the text, or fewer points more fully developed.**

**Marking: b.c. ex 10**

## **SECTION 2: PERSONAL WRITING 70 MARKS**

The personal writing section allows candidates their best opportunity for a creative and personal response. Marking is by impression and it is on the basis of the candidate's response that the category and mark should be awarded. It is useful to assign the category (VG,G,Av,P) first, and then, on review, the specific numerical mark. Refer to the marking grid for guidance.

**The mark awarded should be determined by the overall quality of the writing: the ideas, the structure, the expression and the mechanics.**

**The composition should be as long as necessary to achieve excellence, judged by the internal merits of the piece. Length, per se, is not an absolute criterion.**

Relevance candidates are allowed to interpret titles liberally. The title should be seen as an invitation to write, an inspiration rather than as a prescription for writing. If answers could be relevant they are relevant.

Mark by impression out of 70. Use the alternative break-down marking system, outlined below, to cross check your result.

Content 20 marks	Structure 15 marks
Expression 30 marks	Mechanics 5 marks

(see notes on these headings under "Functional Writing")

<b>Marking</b>	
Content	20
Structure	15
Expression	30
<u>Mechanics</u>	<u>5</u>
<b>Total</b>	<b>70</b>

Note that the two marks arrived at by these means need not coincide exactly. It is sufficient that each corroborate the other by being closely proximate (i.e. within 5%, or approximately 4 marks in 70). Please show the breakdown mark on the script page.

Answers in unusual forms or genres (e.g. poetry) should be referred to your advising examiner.

1. ***Memories of childhood.***

Expect a wide a variety of responses in terms of style (narrative, descriptive, argumentative) and content. Memories could be real or imagined. Interpret 'childhood' loosely. Note the thematic link with the reading passage in section 1.

2. ***People that make the world a better place.***

Expect a wide variety of responses. People could be one or more. People could be real or imagined.

3. ***A catastrophe.***

While narrative is the most likely form of answering to be anticipated here do allow for all approaches. Interpret 'catastrophe' loosely. The catastrophe is in the definition of the writer.

4. ***The motion for your next debate is: "The Irish are the litter louts of Europe." Write the speech you would make for or against the motion.***

The speech form is required in response to this title. Refer to your advising examiner if in doubt.

5. ***A joke that went badly wrong.***

Interpret 'joke' loosely from genuinely humorous to the quite nasty practical joke and beyond.

6. ***Compose the conversation that you imagine might have occurred between the two men in the picture on Page 1 of Paper X which accompanies this paper.***

Expect answers to be presented as dialogues. Candidates can include explanatory prose, even 'stage directions'. Consult your Advising Examiner where the dialogue form is clearly disregarded. Do not confuse this instruction with the use of reportage or reported speech.

7. ***Look at the picture on Page 4 of Paper X which accompanies this paper and write a composition inspired by it entitled "Journey to a magical underwater world."***

Expect a range of answering inspired loosely by the picture. Answers need not refer to the illustration specifically.

8. ***Write a composition which ends with the words "... and with that I threw away my mobile phone forever."***

While the quotation should come at the end of the composition, do not penalize for inclusion elsewhere providing the answer is relevant to the title.

**Marking: h.c. ex 70 cross-referenced with alternative marking system.**

**SECTION 3: FUNCTIONAL WRITING 30 MARKS**

The good response to this section will feature an appropriate formal / functional style, characterised by the following elements

- CONTENT** Ideas, points, expressed with relevance, depth, and conciseness  
Think of content as the bag of ingredients in their raw state
- STRUCTURE** The response should have a clear, relevant and appropriate structure / layout The information and points of view should be methodically and consistently developed throughout  
Think of structure as the recipe, the way the ingredients are combined
- EXPRESSION** The range of vocabulary and idiom, syntax - command of sentence structure, clarity and variety of sentence structure, an expression of the candidate's style Think of expression as the individual's way of doing it providing the savour and flavour of the writing Grammar is also included under this heading All writing is based on a fundamental knowledge and ability to use correct grammar Of course a good candidate may use 'bad' grammar quite correctly in context Reward successful use of grammar in all contexts appropriately Think of expression as the taste in the mouth, so to speak, the way it comes across to the reader
- MECHANICS** Spelling and punctuation  
Think of mechanics as the rules that govern the use of these aspects of language Some rules are essential, some conventional and some arbitrary For example the traditional spelling of night is now rivaled by the contemporary idiomatic convention of 'nite' Mobile phone texting has brought new spelling conventions into daily usage Candidates should understand the difference between correct (dictionary)spelling and contemporary idiomatic usage and indicate this in their usage of words in written expression
- Punctuation can be used for syntactical clarity and also for indicating natural pauses to enhance the sense of the writing, especially when read aloud Understand the use of punctuation as seen in the writing of candidates Allow for the point of view of the writer before drawing a final conclusion in the allocation of marks
- REGISTER** The vocabulary, phraseology or idiom should be appropriate to the context and the intended recipient(s) of the letter / report / speech Think of this as the right choice of menu or dish for the occasion
- TOPE** The tone should be appropriate to, and consistent with, the context and the intended recipient(s) of the letter / report / speech
- STYLE** An amalgam of the foregoing headings Although this is a formal (functional) piece of writing the good candidate will be able to nuance it with a distinctive style, which should be fully rewarded where appropriate

1. *You need a reference letter from your Principal to secure a summer job. Write the letter you would like him or her to supply you with. The address you use should not be that of your actual school nor should you use your own name.*

There are several possible letters in response to this brief

- The letter from the principal to the student which refers to or is the reference
- The letter from the principal to the prospective employer (to whom it may concern)
- The letter from the student to the principal requesting a reference or summer job

While the last option, above, may be based on a hasty reading of the question, well written responses should be considered for full marks by consideration of the marking scheme below

Expect the letter to be written in an appropriate formal style and register

Expect a formal layout Candidates need not include two addresses (sender's and addressee's)

2. *William Trevor, the writer of the passage on Pages 2 and 3 of this paper, visits your school. You are selected to deliver a speech welcoming him. Drawing on information from the passage, write the speech you would make*

A speechmaking or oratorical style should be expected in answering to this title Answers should be written in an appropriate tone (formal, bantering, anecdotal, respectful, etc ) Allow for candidates who address a distinct audience classmates, whole school, parents and dignitaries etc

3. *Write a review for your local newspaper of your favourite CD or tape.*

Interpret 'local newspaper' loosely to include any relevant publication Expect a variety of styles of response Acknowledge the intention of the writing in terms of the intended readership

Allow also for the wide variety of material now published in the media of CD and tape, e.g CD audio, computer (game) software, DVD (video) film  
Tape audio, video, computer games

**cfm answers should be well written, consistent and coherent within themselves.**

**Marking: b.c. ex 30 cross referenced with alternative marking system.**

Please use the following marking system by way of cross checking your impression mark

<b>Marking</b>	
Content	8
Structure	7
Expression	12
<u>Mechanics</u>	<u>3</u>
<b>Total</b>	<b>30</b>

Note that the two marks arrived at by these means need not coincide exactly It is sufficient that each corroborate the other by being closely proximate (i.e. within 5%, or approximately 2 marks in 30) Please show the breakdown mark on the script page

**SECTION 4: MEDIA STUDIES 40 MARKS**

The Media Studies section invites the candidate to critically analyze, interpret and respond to different examples of Media presentations. The better candidate will understand and be able to relate to the technical aspects of the style or composition. While technical vocabulary is not essential candidates should demonstrate an understanding of the working elements of Media and their role and contribution in the examples produced on the paper.

The first question this year (the Nike advertisement) is a sophisticated example of contemporary advertising. Allow for a variety of responses when marking as candidates may engage the text in different ways.

***1(a) What is unusual about this advertisement?***

This advertisement is striking for its understatement and knowing conspiracy with its target audience. Allow candidates to interpret the idea of 'unusual'. Candidates may agree or disagree, implicitly or explicitly, with the idea that the advertisement is unusual. Expect varying understandings of the idea of unusual. Answers could refer to points such as

*Minimalism* – the advertisement uses less to say more. It appears to lack the usual prominent elements such as logo, slogan, (though these are actually there in understated form) prominent statement.

*Colour* – the strong blue background is immediately eye-catching.

*Logo* – the Nike logo, isolated on the left half of the advertisement is effective nonetheless.

*Presumption of brand awareness* – the advertisement assumes that the reader knows Nike.

*Credibility through reference to 'Runner's World' magazine* – the authoritative source (?)

*Use of in-jokes* – reference to 'fat middle aged advertising executive' and side comment, 'if your up for it' etc.

**ftm expect candidates to present several points well supported from the text, or fewer points more fully developed.**

**Marking: b.c. ex 10**

***1(b) Do you think it is an effective advertisement? Give reasons for your answer.***

Candidates may agree or disagree with the statement of the question. Answers may refer to points such as those detailed in question 1(a) above or may range further. Judge answers in terms of their internal coherence.

**ftm expect candidates to present several points well supported from the text, or fewer points more fully developed.**

**Marking: b.c. ex 10**



**1(b) *Some young people are strongly influenced by expensive designer labels when shopping. Why do you think these labels exert such an influence?***

Candidates are free to answer from the inspiration of the text and / or from their own experience. Expect answers to argue the case with appropriate support.

Typical answers might refer to issues such as

- Labels are status symbols
- Labels are associated with maturity
- Labels are associated with role models who promote them through the media
- Label conformity is a response to teen / peer pressure
- Labels are associated with quality, expense and desirability
- etc etc etc

**fcfm expect candidates to present several points well supported, or fewer points more fully developed.**

**Marking: b.c. ex 10**

**1(c) *Would you be in favour of the abolition of such labels? Explain why.***

Candidates are free to agree or disagree with this question. Expect answers to argue a case with appropriate support and development.

**fcfm expect candidates to present several points well supported, or fewer points more fully developed.**

**Marking: b.c. ex 10**

### OR

**2(a) *Use what you have learned from your Media Studies to make a comparison between local and national radio.***

Candidates should compare or contrast points relating to local and national radio. Answers should be supported by relevant example or reference. Judge answers on their internal merits. Candidates could refer to

- National vs local audiences
- Range and type of programming
- Advertising and its cost on each type of radio
- Internet support and access for the stations
- Competitions range and quality especially of prizes
- News coverage
- Appeal to audience
- etc etc etc

**fcfm expect candidates to present several points well supported, or fewer points more fully developed.**

**Marking: b.c. ex 20**

**2(b) Which do you prefer to listen to, local or national radio? Give reasons for your answer, referring to one or more radio stations.**

Candidates are free to offer any point of view, positive or negative. Do expect a statement of preference supported by relevant reference. Candidates could refer to one or more radio stations.

**fcfm expect candidates to present several points well supported, or fewer points more fully developed.**

**Marking: b.c. ex 10**

**2(c) If you were the programme controller for a radio station, what sort of programmes would you provide for teenage listeners?**

Candidates are free to offer any plausible suggestions in response to this question. Do expect a statement of possible programming with relevant argument, reference and development.

Typical answering might refer to points such as

- Music
- Phone-ins
- Quizzes
- Help lines
- Reviews (of music, movies, computer games, software etc )
- Notice board / local announcements
- etc etc etc

**fcfm expect candidates to present several points well supported, or fewer points more fully developed.**

**Marking: b.c. ex 10**

**MARKING GRID**

<b><u>TOTAL</u></b>	70	40	30	10	5
<b><u>VERY GOOD</u></b>	49+	28+	21+	7+	4+
<b><u>GOOD</u></b>	42+	22+	18+	6+	3+
<b><u>AVERAGE</u></b>	28+	16+	12+	4+	2+
<b><u>POOR</u></b>	0-27	0-15	0-11	0-3	0-1

Scripts may be discriminated by reference to the following categories.

Very Good	Very good knowledge of texts, seen and unseen. Very good interpretation of, and insight into, texts, seen & unseen Very good fluency and precision of expression. Very good personal response.
Good	Good knowledge of texts, seen and unseen Good interpretation of, and insight into, texts, seen & unseen. Good fluency and precision of expression Good personal response
Average.	Average knowledge of texts, seen and unseen Average interpretation of, and insight into, texts, seen & unseen. Average fluency and precision of expression. Average personal response.
Poor:	Poor knowledge of texts, seen and unseen. Poor interpretation of, and insight into, texts, seen & unseen Poor fluency and precision of expression Poor personal response

**MARKING SCHEME SUMMARY****SECTION 1: READING****40 MARKS**

Q 1 (a)	b c ex 10
Q 2 (b)	b c ex 10
Q 2	b c ex 10
Q 3	b c ex 10

**SECTION 2: PERSONAL WRITING****b.c. 70 MARKS**

	Content	20
also	Structure	15
	Expression	30
	Mechanics	5

**SECTION 3: FUNCTIONAL WRITING****b.c. 30 MARKS**

	Content	8
also	Structure	7
	Expression	12
	Mechanics	3

**SECTION 4: MEDIA STUDIES****40 MARKS**

Q 1 (a) i	b c ex 10
Q 1 (a) ii	b c ex 10
Q 1 (b)	b c ex 10
Q 1 (c)	b c ex 10
	<b><u>OR</u></b>
Q 2 (a)	b c ex 20
Q 2 (b)	b c ex 10
Q 2 (c)	b c ex 10

**TSAL 2001 Béarla 1****MARKING GRID**

Total	180	70	40	30	20	15	12	10	8	5
A	153	59	34	25	17	13	10	8	7	5
B	126	49	28	21	14	10	8	7	6	4
C	99	38	22	16	11	8	7	5	4	3
D	72	28	16	12	8	6	5	4	3	2
E	45	17	10	7	5	4	4	2	2	1
F	18	7	4	3	2	2	3	1	1	1
N/G	0-17	0-6	0-3	0-2	0-1	0-1	0-2	0	0	0

**Standard Breakdown**

Writing:	Personal	Functional
Content	20	8
Structure	15	7
Expression	30	12
Mechanics	5	3

**Modified Breakdown**

Writing:	Personal	Functional	R.A. Scripts
Content	20	8	Assess
Structure	15	7	Assess
Expression	30	12	Assess
<del>(Mechanics)</del>	<del>(5)</del>	<del>(3)</del>	Do not assess
TOTALS	65	27	
<i>Remember to apply the conversion formula</i>			

**NOTE****Reasonable Accommodations**

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

In assessing the work of these candidates a modified marking scheme will apply. It should be used to corroborate the results of the impression marking system applied as per directions earlier on pages 4 and 8. It will apply as follows

<b>Writing</b>	<b>Personal</b>	<b>Functional</b>	<b>R.A. Scripts</b>
<b>Content</b>	<b>20</b>	<b>8</b>	<b>Assess</b>
<b>Structure</b>	<b>15</b>	<b>7</b>	<b>Assess</b>
<b>Expression</b>	<b>30</b>	<b>12</b>	<b>Assess</b>
<b>(Mechanics)</b>	<b>(5)</b>	<b>(3)</b>	<b>Do not assess</b>
<b>TOTALS</b>	<b>65</b>	<b>27</b>	

The modified marking scheme will apply expressly to section 2 (Personal Writing) and section 3 (Functional Writing) on Paper 1. Thus, following application of the conversion formula, below, the relevant sections will have been marked out of 70 & 30 respectively. It should also be taken into consideration in the marking of sections 1 (Reading) and 4 (Media Studies) by consideration of the combined criteria of content, structure and expression while leaving aside consideration of the mechanics category. It will also apply to the impression marks ex 40, 70, 30 & 40 respectively by consideration of the combined criteria.

**Conversion formula**

With reasonable accommodations scripts correctly identified for marking with the modified marking scheme, follow this procedure

Mark the script as usual

In section 2 (Personal Writing) and section 3 (Functional Writing) mark first by impression, applying the combined criteria. Then apply the modified marking scheme, above.

In section 2 calculate the total ex 65

then convert your answer to ex 70

In section 3 calculate the total ex 27

then convert your answer to ex 30

**Please see next page for worked examples**

**Worked example 1**

Candidate achieves 59(Y) marks out of 65 for Personal Writing

Thus  $X = (59 \times 70) / 65$   
 $X = 64$  (rounded)

<b>Formula <math>X = (Y \times 70) / 65</math></b>
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**The ring total mark for this section is 64 ex 70**

**Worked example 2**

Candidate achieves 15 (Y) marks out of 27

Thus  $X = (15 \times 30) / 27$   
 $X = 17$  (rounded)

<b>Formula <math>X = (Y \times 30) / 27</math></b>
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**The ring total mark for this section is 17 ex 30**

# TSAL 2001, ENGLISH, PAPER 2

## GENERAL GUIDELINES RE ASSESSMENT

Take a positive approach - seek to reward candidates for the good aspects of their answering. For instance, if a candidate shows an ability to get to the heart of a text (i.e., shows insight) then should be rewarded

In all answers consider the following

- |                        |   |                                      |
|------------------------|---|--------------------------------------|
| <b>1. CONTENT</b>      | - | <b>Ideas &amp; Support</b>           |
| <b>2. PRESENTATION</b> | - | <b>Expression &amp; Organisation</b> |
| <b>3. MECHANICS</b>    | - | <b>Spelling &amp; Punctuation</b>    |

Mark by impression, keeping the following breakdown in mind

CONTENT	50%
PRESENTATION	40%
MECHANICS	10%

<b>CONTENT</b>
<u>IDEAS</u>
Relevance
Insight
Range & depth
Personal Response
<u>SUPPORT</u>
From texts, etc
Relevant?
Well chosen?
Furthers argument?

<b>PRESENTATION</b>
<u>EXPRESSION</u>
Choice of word / phrase
Sentence
Paragraph
Grammar
Fluent / articulate?
<u>ORGANISATION</u>
Well organised?
Scattered?
Development / structure
Movement from point to point (Sequence)

<b>MECHANICS</b>
Spelling
Punctuation
Poor mechanics intrusive?
NOTE
In the case of Reasonable Accommodations candidates this section cannot be assessed
For details, see Appendix 1.



## Different levels of answering

In very general terms it is possible to distinguish between different levels of answer

- Very weak candidates sometimes simply restate the question and add some randomly chosen text from the given extract
- Summary/paraphrase - where you are given the "story" of the novel/play/etc even though the question looks for discussion
- Analysis - where the candidate is able to analyse the text with a greater or lesser degree of insight
- Evaluation - where the candidate offers opinion/evaluation of the text Opinion is supported
- Response - where, having analysed and evaluated the text, a candidate is able to offer his/her own opinions on the subject matter

It is the task of the Examiner to reward duly the higher levels of answering Remember that quality is always more important than quantity.

### SUMMARY

Distinguish between candidates who

- a) Offer undifferentiated, straight summary
- b) Offer summary of selected/chosen sections
- c) Use summary to illustrate/support point

## PAPER II Total marks 180 Each section 60 marks

Unseen Texts (Drama, Poetry, Fiction) Only knowledge gained from the extracts and introductions is relevant.

### SECTION 1: DRAMA

'Play' may mean stage-play or screen-play

Awareness of stagecraft always commendable

May use introduction to supplied extract

Must answer Question One AND Question Two In Q One must choose (A) OR (B), i.e. "Shakespearean Drama" or "Other Drama". In Q TWO candidates are free to choose any type of play

## SHAKESPEAREAN DRAMA - 'King Henry the Fourth (Part 1)'

NOTE Must answer two out of three questions. Each of three questions is worth 15 marks

If a candidate attempts all three questions, mark three and disallow weakest

1 *From your reading of the passage do you think Prince Henry (Hal) was a typical prince? Support your answer by reference*

May argue Hal is typical or not typical

Candidate's view of a typical prince may be unexpected!

Question demands support

Impression ex 15

2 *What in your opinion makes this scene funny? Support your answer by reference*

One point, developed, may be sufficient.

Impression ex 15

3 *Suppose you are directing a production of the section of this scene that is underlined above. Write out the advice you would give to Falstaff, Poins and Prince Henry as to how they are to play their parts. In your answer you may wish to refer to tone of voice, gestures, movements, positions on stage, etc*

Underlined section is short so marking was lenient

Candidates may take ideas from any part of the extract: reference / quotation should be from underlined section

Advice should concern how they are to play their parts

Headings provided (e.g., tone of voice) are optional

Do not expect much on Poins.

Prince and Poins could be partially combined

In all cases mark ex 5 + 5 + 5 (Falstaff, Poins, Hal)

## OTHER DRAMA - 'A Night Out'

NOTE Must answer two out of three questions. Each of three questions is worth 15 marks

If a candidate attempts all three questions, mark three and disallow weakest

1 *Describe the character of the mother as she appears in the above extract*

One point, well developed, may be sufficient

Impression ex 15

2 *The scene is both funny and serious*

*Discuss this statement supporting your answer by reference to the text*

Must deal with *Funny* and *Serious*

"Funny" may be taken to mean peculiar, strange

Mark ex 8 + 7

3 *If you were directing this scene, what kinds of props, costumes, sets and lighting would you choose? Give reasons for your choices*

Candidate should make reference to at least three of the four headings given (Props, costumes, sets, lighting)

Fcfm<sup>1</sup> expect reasons for choices

Impression ex 15

## DRAMA: QUESTION TWO

Must answer one of two questions Both questions are worth 30 marks

1 *From a play studied by you choose EITHER the funniest OR the most tragic scene Give a brief summary of the scene and explain what made it either very funny or very tragic*

Interpret "scene" loosely

Two elements of question (Summary / What made it funny or sad?) may be integrated

Note "brief summary" emphasis is on second element

Fcfm candidate must explain **what** made it funny or tragic

Impression ex 30

*If name of play is not given deduct 1 mark*

2 *From a play you have studied choose two characters in conflict with each other Name and briefly describe each character What would you say were the values/principles that were important to each character?*

There should be some conflict, explicit or implicit, between the two chosen characters.

First character, including values/principles: Ex 15

Second character, including values/principles Ex 15

Fcfm candidate must deal with values/principles

*If name of play is not given deduct 1 mark*

## SECTION 2: POETRY

### Question One – 'Rainbow'

Must attempt all three questions – 1, 2, 3

Each of three questions worth 10 marks

1 *What in your opinion, is the main point of this poem? Support your answer by reference to the poem*

Impression ex 10.

Bare statement with no support: ex 5

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<sup>1</sup> Fcfm = For consideration of full marks

2 *Discuss the language or rhythm of the poem and say what you think the language or rhythm contributes to the effect of the poem*

Note Language or rhythm

One point, developed, may be sufficient

Fcfm should show awareness of effect

Impression ex 10

3 *Did you like the poem? Give reasons for your answer*

Answer must be supported

One acceptable reason, developed, may be sufficient

Impression ex 10

## QUESTION TWO

Attempt question 1 **and** question 2 Questions 1 & 2 combined are worth 30 marks.

1 *Choose two poems which deal with a similar theme Name the poems poet(s) and themes dealt with and discuss how each poem deals with the theme*

Candidates may interpret "similar theme" to mean "similar to theme of 'Rainbow'"

Take into account that such an interpretation may have made the question much more difficult for the candidate.

Accept topic/subject for theme.

Question does not demand comparison or contrast.

Statement of theme/topic required

Poem 1 ex 10

Poem 2 ex 10

Should a candidate choose two poems which are **not at all** related thematically, mark ex 8 + 7

2 *Which poem did you prefer and why?*

Personal response welcome

Support necessary

Reference may be to one poem only.

Impression ex 10

*If title of neither poem is given deduct 1 mark*

*If name of poet is not given deduct 1 mark*

## SECTION 3: FICTION

### Question One – 'The Open Window'

NOTE Must answer two out of three questions Each of three questions is worth 15 marks

If a candidate attempts all three questions, mark three and disallow weakest

*From your reading of the short story what impression did you get of*

*(a) Mrs Sappleton and (b) Framton Nuttel?*

Mrs Sappleton ex 8

Candidate may take question to mean "What initial / superficial / mistaken impression did you get of Mrs Sappleton Accept

Framton Nuttel ex 7

*2 The last line of the story is 'Romance at short notice was her [Vera's] speciality' Do you think the story proves this statement? Support your answer by relevant reference to the story*

"Romance" = imagination, adventure, flight of fancy. Accept "speciality" = talent

If candidate takes "romance" as love story, mark ex 10

Vera tells two stories, sufficient to deal with first one

Answer may focus on Vera's talent

Impression ex 15

*2. Did you enjoy reading this story? Give reasons for your answer*

Most will focus on twist

One point, supported, may be sufficient

Accept "story" as Vera's story

Ex 15

### Question Two

Answer question 1 or question 2 Both questions are worth 30 marks

*1 'A good novel or short story holds your attention from beginning to end*

*To what extent is this statement true of any novel or short story studied by you You may wish to refer to the story-line the characters, the style of writing the author's holding back information until late in the novel or short story etc*

Novel or Short Story

The question suggests candidate may refer to story-line, etc but all of those headings are optional Candidate is free to choose his/her headings.

Merely summary is not sufficient

" from beginning to end ". Answer should refer to more than one stage of the narrative

Impression ex 30

3 *Basing your answer on a novel studied by you would you say the principal character was –*

- *Strong*
- *Weak*
- *A mixture of strength and weakness?*

*Support the points you make by detailed reference to the novel*

Novel only, novella allowed If Short Story ex 20

“Principal” = important, prominent

Candidate may read question to mean

- (a) One character was strong or weak or a mixture.
- (b) Three characters from one text were strong, weak and a mixture, respectively.
- (c) Three characters from three texts were strong, weak and a mixture, respectively.

Support from text is required.

*Impression ex 30*

## Appendix 1

### Reasonable Accommodations Candidates

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

In assessing the work of these candidates a slight modification of the three criteria for assessment (see page 5) applies as follows

First two criteria (Content, Presentation) still be assessed

The third criterion (Mechanics) not assessed

This means, in effect, that the marks allocated to Mechanics in the standard Marking Scheme are re-allocated between the other two criteria so that an impression mark out of 100% of the available marks could then be awarded, using the remaining two combined criteria (Content and Presentation)