

JUNIOR CERTIFICATE ENGLISH 2002HIGHER 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

Carin C. Quinn's account of Levi Strauss's early days in the jeans business, as presented 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 focus 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 ***"From your reading of the passage what sort of person do you think Levi Strauss was?"***

Candidates could engage the descriptions of Levi Strauss (LS) who is presented in several roles: the man; the businessman; the inventor. Candidates could refer to points such as these:

LS was gullible, initially, believing his brothers' stories about America (par 2)
 LS was determined – he spent two years peddling sundries (par 2)
 LS was a skilled tailor, making popular pants for miners – 'measured.. with a piece of string' (par 3)
 LS was an entrepreneur who saw his chance – 'Opportunity beckoned' (par 3)
 LS was inventive, adapting canvas, denim, dye and rivets to his purpose (par 2 & 3)
 LS a good businessman, e.g. recognized Davis' ideas and talents and used them both (par 4)
 LS was open minded – he included Davis in his company as regional manager
 etc. etc. etc.

fcfm¹ expect candidates to present several points well supported from the text, or fewer points more fully developed.

Marking: b.c.² ex 10

Q.2 ***"Basing your answer on the information given in the passage, write the text of an advertisement for Levi jeans?"***

Interpret 'text' broadly to include the body text, headlines, slogans, logos etc. etc. Candidates should write in a style and idiom appropriate to an advertisement for jeans being sold to a targeted audience. Answering should be judged on the basis of internal coherence.

Refer to your advising examiner in the case of very brief answering

fcfm expect candidates to present a developed piece of writing based on the supplied text.

Marking: b.c. ex 10

¹ fcfm – for consideration of full marks

² b.c. – by consideration

Q.3 ***“How does the writer make the historical facts presented in this article entertaining?”***

Expect candidates to answer this question by addressing the content and / or style of the passage. Expect candidates to use a broad definition of ‘historical facts’.

Candidates should refer to the style of Quinn’s writing and could identify traits such as:

The use of comprehensive detail which makes the account more interesting: e.g. canvas, denim, the reason for rivets etc. etc.

Personalized account including reference to key people in the story: Levi Strauss, Alkali Ike, Jacob W. Davis. Contrast with less central characters, e.g. two brothers, a married sister, a miner, trainman, Wyoming man, Californian, and a careless construction worker.

Facts presented as narrative anecdotes, making them more appealing, e.g par 2, 3, 4&5

Humour – the stories are narrated with a certain humour, e.g Alkali Ike and the rivets (par 4)

etc. etc. etc.

fcfm expect candidates to present several points well supported from the text, or fewer points more fully developed. Expect reference to language and style, implicit or explicit.

Marking: b.c. ex 20

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")

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

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. As examiner you should then use your judgment to determine where the final mark should lie.

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

1. ***Your favourite team / pop group are playing one match/ concert in Ireland, but you have failed to secure a ticket. Write the story of how you managed to attend the event anyway.***

Expect answers in narrative form. Reward the writing regardless of the ethics of the means by which access was gained to the event.

2. ***What the clothes you wear say about you.***

Expect a wide variety of responses. 'You' can be taken in the personal or universal sense. Answers could be argumentative, narrative or other in style.

3. ***Write a composition inspired by the picture on Page 1 of Paper X.***

Expect answers in a variety of formats. If they could be relevant they are relevant.

4. ***A significant event that changed my life***

Expect answers in a variety of formats. Interpret 'event' and 'changed my life' broadly.

5. ***Write an essay in which you describe a place you love to visit.***

Expect answers which are primarily descriptive though personal narratives are also to be anticipated. Fcfm expect answers to provide descriptions which appeal to the senses.

6. ***Life's little luxuries***

Interpret 'little' and 'luxuries' as relative terms. Expect answers in a variety of formats.

7. ***'It was my first time away from my home and family...'***

Answers should start with the given sentence though answers which include the sentence in the course of the writing should not necessarily be penalized.

8. ***It happened by Magic***

Expect answers in a variety of formats. Interpret the word 'Magic' loosely.

Marking: b.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.

TONE: 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 are the captain of a team playing in the final of a major competition. Your team is losing at half-time. Write out the pep talk you would give to the team.*

Expect a developed answer written in the form of a speech with appropriate idiom, register and style. Judge language usage in context. In the event of strong language inappropriately used, refer to your advising examiner.

2. *The transition year class in your school carried out a survey. Write a report...for your school magazine.*

Candidates should use the supplied text. Better answering will be characterized by good usage of data provided along with evidence of appropriate editing and development. Simple transliteration should not be unduly rewarded. Expect a variety of styles consistent with a piece written for a school magazine.

3. *Write a letter to the author of a text you have studied...*

Expect answers to observe letter format. Candidates may write on any text they have read or studied, including school textbooks. Better answering will be characterized by development within the answer offering reasons for the points expressed. The title and author should be stated.

fcfm 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

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

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 to the success of the examples reproduced on the exam paper.

The first question this year (the Quality Street 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 *....write an analysis of the advertisement that appears on Page 2 of Paper X*

This advertisement is interesting in that it presents a complete scene with a story implied in the picture. The picture presents a scene rich in detail and suggestion. It is for the reader to draw his / her own conclusions as to what is really going on between Carl and Abigail.

Candidates may approach their answers as they will. Better answering will be characterized by its structure and content. Candidates may offer a global answer, a litany of points or a combination of the two approaches.

Candidates could refer to:

- Colour: dominant (trade mark) purple
 Abigail in red (passion & martyrdom?)
 Carl in blue and grey (calm & indifference?)
 White and grey room suggestion the neutrality of the venue
 Multicoloured sweet wrappers suggesting a rainbow of choice and possibility
- Posture: Carl is laid back; Abigail is tense
- Artefacts: the 'pig bin' and hippo beside Carl
 Carl's side of the room seems cluttered and untidy.
 Abigail's side of the room is tidy though with lights and air freshener
 The heart shaped candle holder with unlit candles
 Prominent box of sweets
 Position of wrappers near Carl and Abigail implying their characters
- Copy: the text at the bottom of the advertisement is written in poetic form consisting of three lines, the middle line containing metre and alliteration
- Slogan: could be literal or ironic in its statement
- Logo: discreetly tucked into the top right hand corner of the page
- Perspective: the box of sweets is clearly to the center foreground of the picture
 The scene is evenly divided between Carl and Abigail who are separated on the couch.
- etc. etc. etc.

fcfm expect candidates to present a comprehensive analysis of the advertisement in the form of several points well supported from the text, or fewer points more fully developed.

Marking: b.c. ex 40

OR

2(a) *What point do you think is being made by this cartoon?*

Candidates should respond to the content of the cartoon and present their view of the point being made, with appropriate reference in support. Answers could refer to:

The demise of the book – the cartoon apparently shows a book free child's bedroom
Family breakdown – parents no longer socialize with their children while reading
Materialism – children have material comforts such as TV and video in their rooms
Isolation and loneliness of the child, alone in bed at night
etc. etc. etc.

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

Marking: b.c. ex 10

2(b) *'Young people watch too much television'. Make 3 points in favour of or against this argument.*

Candidates should state their points well, perhaps with some development. Significant development is not expected.

fcfm Expect three points clearly stated and well expressed. Award 3 marks per point plus 1 bonus point for overall good answering

Marking: b.c. 3 + 3 + 3 + 1

2(c) *.....what advantages do you think television has over radio and print media?*

Candidates are free to offer any plausible suggestions in response to this question.

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

Marking: b.c. ex 10

2(d) *....how do you think television could be used for educational purposes?*

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

Marking: b.c. ex 10

MARKING GRID

<u>TOTAL</u>	70	40	30	10	5
<u>VERY GOOD</u>	49+	28+	21+	7+	4+
<u>GOOD</u>	42+	22+	18+	6+	3+
<u>AVERAGE</u>	28+	16+	12+	4+	2+
<u>POOR</u>	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	b.c. ex 10
Q.2	b.c. ex 10
Q.3	b.c. ex 20

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

also	Content	20
	Structure	15
	Expression	30
	Mechanics	5

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

also	Content	8
	Structure	7
	Expression	12
	Mechanics	3

SECTION 4: MEDIA STUDIES**40 MARKS**

Q.1	b.c. ex 40
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OR

Q.2 (a)	b.c. ex 10
Q.2 (b)	b.c. ex 3 + 3 + 3 + 1 = 10
Q.2 (c)	b.c. ex 10
Q.2 (d)	b.c. ex 10

TSAL 2002 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
(Mechanics)	(5)	(3)	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:

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

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
In section 3 calculate the total ex 27

then convert your answer to ex 70
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)

Formula $X = (Y \times 70) / 65$
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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)

Formula $X = (Y \times 30) / 27$
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The ring total mark for this section is 17 ex 30

Dept. of Education

Confidential

JUNIOR CERT 2002
ENGLISH, HIGHER LEVEL, PAPER II

MARKING SCHEME
2002

MARKING SCHEME

TSAL, ENGLISH, PAPER II, 2002

GENERAL GUIDELINES RE ASSESSMENT

In all answers we consider the following:

- 1. CONTENT** - Ideas & Support
- 2. PRESENTATION** - Expression & Organisation
- 3. MECHANICS** - Spelling & Punctuation

Marking is by impression, keeping the following breakdown in mind:

CONTENT	50%
PRESENTATION	40%
MECHANICS	10%

<p style="text-align: center;">CONTENT</p> <p><u>IDEAS</u> Relevance Insight Range & depth Personal Response</p> <p><u>SUPPORT</u> From texts, etc. Relevant? Well chosen? Furthers argument?</p>
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<p style="text-align: center;">PRESENTATION</p> <p><u>EXPRESSION</u> Choice of word / phrase Sentence Paragraph Grammar Fluent / articulate?</p> <p><u>ORGANISATION</u> Well organised? Scattered? Development / structure Movement from point to point (Sequence)</p>
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<p style="text-align: center;">MECHANICS</p> <p>Spelling Punctuation Poor mechanics intrusive?</p> <p>NOTE In the case of Reasonable Accommodations candidates this section cannot be assessed. For details, see Appendix 1.</p>

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

We distinguish between candidates who:

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

A-GRADE

An A-grade is gained where a good candidate does as well as could reasonably be expected in the time allowed in an exam setting

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 "Background" and Extract only, i.e., knowledge of other parts of play not admissible.

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 - 'Midsummer Night's Dream'

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

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

1. *What kind of relationship is evident between Demetrius and Helena? Support your answer by reference to the text.*

Candidates may speak about the couple as a couple or separately.

Question demands support.

Impression ex 15.

2. *For a classroom production of this scene you have been chosen to play the part of Demetrius or Helena. How would you play the part? You might refer to tone of voice, movement, costume, facial expression, etc.*

May / may not use headings provided.

For consideration of full marks one aspect of performance, developed, may be sufficient

Many candidates dealt with a number of aspects.

A straight account is not sufficient.

Impression ex 15.

3. *Basing your answer on evidence from the text, would you like either Demetrius or Helena as a boyfriend or girlfriend? Support your answer by reference to the text.*

Choose one character and support choice: impression ex 15.

If candidate rejects both Demetrius and Helena, then he/she must deal with both.

If candidates chooses both, then he/she must deal with both.

OTHER DRAMA - 'Educating Rita'

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. *You are presented with the opportunity of ending up on a desert island with one of these two characters. Which one would you choose and why?*

One reason for choice, developed, may be sufficient.

Reasons such as "practical / useful" acceptable.

There must be reference, not necessarily quotation.

May concentrate on both options (e.g., praise Rita, criticise Frank) or one only (e.g., praise Frank).

Impression ex 15.

2. *Do you think Rita is a good student? Give reasons for your answer based on evidence from the text.*

May answer yes or no.

One reason, developed, may be sufficient.

Impression ex 15.

3. *For a classroom production of this scene you have been chosen to play the part of Frank or Rita. How would you play the part. You might refer to tone of voice, movement, costume, facial expression, etc.*

May / may not use headings provided.

Fcfm one aspect of performance, developed, may be sufficient

Many candidates dealt with a number of aspects.

Impression ex 15.

DRAMA: QUESTION TWO

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

If name of play is not given, deduct 1 mark.

1. *Select a play you have studied.*

Stage-play or screen-play acceptable.

- *Give an account of a dramatic scene or part of the play.*

Expect narrative / description / summary of scene chosen.

Be generous in interpretation of "dramatic" and "scene".

Answer must be based "on the text studied" but "text" is defined as in Leaving Cert. Syllabus.

Impression ex 15.

- *How was the drama created?*

Candidates may interpret this question as:

- a) Show how writer or director gained dramatic impact through conflict, suspense, tension, etc. in this scene.
- b) Give an account of the play up to the dramatic scene chosen, i.e., show the build-up leading to the chosen scene.

Impression ex 15.

2.

- *Outline a theme in it you found interesting.*

Expect themes such as love, hatred, friendship, mercy, greed, etc. – endless list!

“Outline” indicates long answer is not necessary.

Impression ex 15.

- *Would you consider the theme to be relevant to your own life and/or to the world around you
Explain your answer with reference to the play.*

Note: Relevance to “own life” OR “world around you”.

Question demands some “reference to the play”.

Impression ex 15.

SECTION 2: POETRY

Question One – ‘Poem for Lara, 10”

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 the imagery the poet uses, what impression of Lara do you get?*

Define “imagery” as pictures or comparisons.

Fcfm answer should refer not just to the qualities of Lara but to the imagery which conveys these qualities.

Impression ex 15.

2. *From your reading of the poem, what type of person do you think Michael Hartnett was?*

One point, developed, may be sufficient.

Impression ex 15.

3. *Did you like or dislike this poem? Give reasons for your answer based on evidence from the poem.*

May answer like, dislike or a mixture of both.

Choice must be based on evidence from text.

Impression ex 15.

QUESTION TWO

Attempt question 1 or question 2. Both questions are worth thirty marks.

If candidate answers questions 1 and 2, correct both answers and disallow weaker.

- 1.

Interpret “celebrates” liberally, e.g., as “focuses on”, “speaks with emotion on”, etc.

If name of poem is not given, deduct 1 mark.

If name of poet is not given, deduct 1 mark.

- *Give a brief outline of the theme of the poem.*

Wording of question allows for very short answer.

For consideration of full marks statement of theme must be accurate and complete.

Impression ex 10.

- *How is the sense of celebration created?*

Sense of celebration is created through use of language, imagery, tone, etc.
Impression ex 20.

2.

From the poetry you have studied choose the poet you liked best of all. Explain why you liked this poet's work and support your answer by reference to his/her poetry.

Accept one poem for "poet's work".

Candidate must show why he/she liked poem(s) and support points presented.

If name of poet is not given, deduct 1 mark.

If name of at least one poem is not given, deduct 1 mark.

Impression ex 30.

SECTION 3: FICTION

Question One – 'Miss McDwyer'

NOTE: Must answer two out of three questions. In question 3 may choose (a) or (b) but not both.

Each of four questions is worth 15 marks.

If a candidate attempts extra question(s), mark all and disallow weaker/weakest.

Q. 3(a) AND 3(b) are not allowed.

1. *What kind of teacher do you think Miss McDwyer is? Give reasons for your answer.*

No need to distinguish between teacher and person.

One point, developed, may be sufficient.

Impression ex 15.

2. *This short story was a winning entry in an under-16 national writing competition. Basing your evidence on the above extract, what indicators are there that this is a prize-winning piece?*

Expect references to technical qualities of writing or effect on reader, etc.

One point, developed, may be sufficient.

Impression ex 15.

3 (a)

Write a diary entry that Miss McDwyer makes after a day at school.

We do not require date, "Dear Diary", etc.

Expected length: As in 3(b) below, i.e., one or two paragraphs.

For consideration of full marks should read as diary entry, e.g., confidential tone, etc.

Impression ex 15.

3 (b)

Predict an ending for this short story (one or two paragraphs will suffice).

Impression ex 15.

Question Two

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

1.

Select a novel or short story you have studied that deals with conflict or difficulties.

Novel or short story allowed.

Interpret "conflict" (or "difficulty") broadly, e.g., internal conflict.

- *Explain how this conflict or these difficulties arose.*

Impression ex 15.

- *Explain to what extent the conflict or difficulty was resolved.*

Resolution of conflict or difficulty: May not be final resolution.

Impression ex 15.

2.

From a novel you have studied choose a character who made a significant impact on another person's life.

N.B. Novel only (including novella).

Character not necessarily a human being.

- *Outline this character's influence, supporting your answer by reference to the novel.*

Description of influence must include reference to text.

- *Would you have liked to encounter this person in your own life? Give reasons for your answer.*

Must give reasons for wishing to/not to encounter person in real life.

Marking Scheme:

Impression ex 15 + 15 if both parts of question are treated evenly.

Impression ex 20 + 10 if second part is relatively underdeveloped.

Give benefit to candidate in choosing marking scheme.

Appendix

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) is still be assessed

The third criterion (Mechanics) is 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 can then be awarded, using the remaining two combined criteria (Content and Presentation).