

TSAL Béarla 2005

JCHL English 2005

Marking Scheme

GENERAL COMMENTS

1. 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. Expect a full range of marks across your marking quota. Award full marks where this is merited. 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. Mark by impression and by reference to stated criteria, using grade categories. Form a view as to the grade 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.

GRADES PROFILE

E-grade: Brief answers, usually. Typically, some sections not attempted. May do better on Unseen rather than Studied text. Summary, often taking the place of discussion, will be of poor quality. Reference to the question may be tagged on to start or end of answer. In some cases expression will be very laboured. In some other cases expression may be adequate or even good, indicating a lack of work rather than ability; hence, may do far better on Paper I.

D-grade: Unseen questions may be answered reasonably well but weaknesses will be found in the Studied texts. Summary of poem or other text will be offered for its own sake rather than as support for discussion point. Summary will be poorly focused. Quotations may be used but will often be poorly chosen or poorly presented.

C-grade: More focused than D-grade. Points will tend to be supported by accurate quotations and other references. Question posed will be more tightly answered even if briefly or with limited insight. Where summary is used it will generally be to illustrate a point – summary with a purpose. All questions will be attempted. Quality of expression will be good, but not exceptional.

B-grade: Quotations and other reference will be of a higher standard than at the C-Grade, and answers will focus clearly on the question posed. There will be little rambling. Expression will be good, perhaps very good. There will be evidence of good teaching and good learning. There may, however, be a feeling that the candidate has not made the text his/her own and is expressing some other person's ideas, i.e., there will be limited personal response. The script will be impressive but will lack the spark and power of an A-grade.

A-GRADE: Award A-grade to candidate who does as well as can be expected under the conditions. A-grade does not mean “work of genius”!

An A-script will be fluent, coherent, structured, supported. A good grasp of text will be obvious as will insight / personal response. Answers will tend to be fuller than those of other grades. Some candidates will be quite terse but highly accurate in responses. Expression will generally be very good. A-grades at the very top will exhibit mature thinking, deep insight, sharp focus and accomplished expression.

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 1

SECTION 1: READING 40 MARKS

The reading passage, by Kate Thompson gives an account of her holidays as a child and later as a parent. The account provides a rich and evocative description in a distinctive and ironic style. It offers the candidate plenty of scope for engagement. The extent and quality of this engagement will provide a useful discriminator in determining the range of marks to be awarded up to and including full marks.

Q.1 *What impression of Kate Thompson's parents do you form from reading this passage? Support your answer with reference to the text.*

Candidates could refer to the parents as:

Hardy, outdoor, DIY types – camping holidays,
Competent and capable organisers: army tents, self –catering, water & wild mushrooms
Aloof and unsympathetic to their children – ‘his sense of humour baffled us’,
Etc. Etc.

fcfm¹ expect candidates to identify several traits, supported from the text or a global answer more fully developed. Answers could focus on one parent more than the other if they are taken as a matched pair of parents.

Marking: b.c.² ex 10

Q.2 *Explain what the writer means when she says, "Our camping holidays would have made the Royal Marines look like My Little Pony Camp!"*

Candidates may not be aware of the literal references to ‘Royal Marines’ and ‘My Little Pony’ but may catch the meaning of the idiomatic comparison. Those who correctly identify the implication of the comparison, that Thompson’s family holidays were far more rigorous than another which would popularly be regarded as harsh.

fcfm expect candidates to identify the idea of the exaggerated comparison emphasising the rigour and austerity of the writer’s camping holidays. Candidates need not provide an accurate explanation of the terms of the comparison.

Marking: b.c. ex 10

Q.3 *Thompson refers to the 'so-called' holidays of her childhood. Based on your reading of the passage, briefly describe the kind of holiday you think she would have liked.*

Candidates could refer to paragraph 4 (fantasised about talcum powder beaches...).
Candidates could also infer from the text that anything other than the camping holidays they had would be preferable. Expect an argued case in support of the answer.

¹ fcfm – for consideration of full marks

² b.c. – by consideration

fcfm expect candidates to suggest Thompson's preferred holiday, with reference to the text. Candidates may infer from the text.

Marking: b.c. ex 10

- Q. 4** *Despite its lack of luxuries, the author appears to remember her holidays in her 1970s mobile home fondly. Why do you think this might be so? Give reasons for your answer based on your reading of the text.*

The mobile home did offer them holidays which they would otherwise have missed
It had a 'glorious situation overlooking Clew Bay
It was a holiday in keeping with her parents' expectations
Etc. Etc.

fcfm expect candidates to agree / disagree (or both) with the 'fond remembrance' of her holidays in the 1970s mobile home.

Candidates who ignore the 1970s mobile home holidays and refer only to the earlier camping holidays should be marked ex 7 for irrelevance.

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 grade and mark should be awarded. It is useful to judge the answer by grade impression 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, a stimulus rather than 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.

(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, having evaluated marks arrived at by the impression and 'break-down' methods, you should then use your considered 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. ***The best OR worst holiday I have ever had***

Expect answers in varied styles and genres. Allow for candidates who combine 'best' and 'worst'.

2. ***A case of mistaken identity.***

Expect a range of responses though narrative genre will probably dominate. Allow liberal interpretation of the concept of identity.

3. ***You have been granted three wishes: one for yourself, one for Ireland and one for the World. What are your wishes and why?***

Expect answers in varied styles and genres. Candidates should refer to all three wishes but need not treat them equally.

4. ***Write a modern version of ONE of the following: " Little Red Riding Hood or The Three Little Pigs or The Emperor's New Clothes or any other fairytale***

Candidates should focus on one fairy tale only. 'Modern' versions need not be faithful to the originals in content or style. Reward innovative retellings.

5. ***Write a speech for OR against the motion, "Transition Year should be made compulsory".***

Answers should show indications of a rhetorical style. Candidates can agree, disagree or both.

6. ***" My mouth was dry and my heart beat so hard I thought it would burst from my chest..." Continue with this story.***

Expect narrative answers which should start with the given sentence. Allow for candidates who incorporate the sentence later in their writing.

7. ***You have spent the summer travelling around Ireland. Write a number of diary entries recording your impressions.***

Expect answers in a variety of diary styles. Judge the acceptability of style and idiom by reference to its internal coherence and consistency.

Marking: b.c. ex 70 cross-referenced with alternative marking system.
'Break-down' marks must be shown on the script

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.

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.

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.

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 rivalled 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 use 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 add nuance through use of a distinctive style. This should be fully rewarded.

1. ***Look at the collection of coastal images that appear on Page 1 of Paper X. These images appear on the cover of a brochure about the area. Write a text for the brochure promoting the area as a tourist destination.***

Expect a developed answer written in a form appropriate to a promotional tourist brochure. This could be a single paragraph or a number of caption like paragraphs inspired by the images. Candidates need not use the provided images explicitly in their answer. Judge answering in terms of the internal coherence of structure, style and content.

2. ***Look at the Food Pyramid that appears on Page 4 of Paper X. The recommended servings on the right state the fundamentals of a healthy diet. Using the information provided, write a short article for your school magazine promoting healthy eating.***

Candidates should write a short promotional article in a style appropriate to a school magazine. Allow for liberal use of the information provided. Distinguish between mere listing of the information provided and the use of that information in a more developed answer. Judge answering in terms of the internal coherence of structure, style and content.

**fcm 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.

As examiner you should then, having evaluated marks arrived at by the impression and 'break-down' methods, use your considered judgment to determine where the final mark should lie.

The Media Studies section invites the candidate to critically analyse, 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.

- 1** *In your opinion is the target audience (target market) the same for both of these advertisements?
Explain your answer with specific reference to each advertisement*

Candidates can agree or disagree with the question but should refer to both advertisements in their answer.

Spain Ad could appeal to:

- Families
- Sun seekers
- People looking for a quieter holiday in ‘tiny fishing villages’, ‘whitewashed hamlets’ etc.
- Etc., Etc.,

Ireland Ad could appeal to:

- Festival fans ‘turn a corner you’ll run into a festival’
- Party animals ‘...turned enjoyment into an art form’
- Culture seekers ‘music, poetry, gastronomic’
- Romantics ‘just as we imagined...’
- Etc., Etc.,

fcfm expect clear target audience(s) with 2 or more aspects of the advertisement to be discussed, or a global answer well developed, with supporting reference to the supplied text.

Marking: b.c. ex 10

- 2** *Comment on the visual images used in both of these advertisements.*

Interpret ‘images’ broadly to include visual aspects of text, graphics, photos etc.
Candidates could refer to:

- Photos – Spain - tanned family feet on the sand & quiet beach
- Ireland – Festival faces
- Maps
- Logos
- Slogans / captions and colour

fcfm expect identification of several aspects of the visual images or a global answer, well developed with supporting reference to the text. Answers should refer to both advertisements though not necessarily in equal measure.

Marking: b.c. ex 15

3. *Which of the two advertisements do you find more appealing?
Give reasons for your answer.*

Candidates can address either advertisement by itself or treat one by comparison with the other.

fcfm candidates should argue their preference for one or other of the advertisements with specific reference to the text. Expect several points, well expressed and referenced from the text, or a global answer, well developed with reference to the text.

Marking: b.c. ex 15

GENERAL GUIDELINES RE ASSESSMENT OF PAPER II

In all answers consider the following:

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

Mark 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>

<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>

<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.

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

Awareness of stagecraft always commendable.

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 - *Much Ado About Nothing*

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. *Impression of either Benedick OR Beatrice*

If candidate answers on both Benedick AND Beatrice, mark both answers and allow the better one.

One point, well developed may be sufficient for full marks.

Point(s) should be supported.

BENEDICK

Some possible responses:

He is kind, considerate towards Beatrice.

He is moral and gentle – will not consider killing Claudio.

He is anxious to please.

He is madly in love with Beatrice.

He is weak and submissive.

Some may see this as helpful, obliging.

Eventually, he is decisive and strong: "Enough, I am convinced".

Etc.

BEATRICE

Some possible responses:

Strong and emotional, weeping openly for her cousin .

Very concerned about the cause of her cousin.

Manipulative towards Benedick, even cunning and devious.

Shows little regard for the feelings of Benedick.

Seems to have scant respect for men and general.

Acts like a woman's champion.

She is very determined, resolute.

Has no qualms about having Claudio killed.

Etc.

Marking b.c. ex 15

2. *Benedick and Beatrice in love with each other?*

Candidates may argue that

- they love each other
- that they do not love each other
- that only one of them loves the other

Candidates must deal with the love relationship, explicit or implicit, between the two, though they may emphasise one side of that relationship far more than the other.

BENEDICK

Some possible responses:

- He declares his great love for Beatrice more than once.
- He does not like to see her distressed, unhappy.
- He is prepared to go to any lengths, even to the point of killing Claudio, rather than lose her love.
- He is passionately in love with Beatrice, willing to do anything for her.
- His speech reveals his love, e.g. "Sweet Beatrice".
- For Beatrice he is willing to break his strong moral code.
- Etc.

BEATRICE

Some possible responses:

- She does not reveal, in word or action, any love for Benedick.
- Even when he consoles her she shows no affection towards him.
- She casts aspersions on his masculinity.
- She very deviously uses him to punish Claudio.
- She rejects his friendship until she gets her way.
- She includes him in her criticism of men in general.
- She is more interested in revenge than in love.
- She asks the person nearest and dearest to her to carry out the action nearest her heart.
- Etc.

Point(s) should be supported.

One point, well developed, may be sufficient for full marks.

Marking b.c. ex 15

3. *Outline stage directions to Beatrice OR Benedick*

If candidate answers on both Beatrice AND Benedick, mark both answers and allow the better .

Better candidates will write coherently, i.e. will produce unified answer. Weaker candidates may offer scattered points.

One point, well developed may be sufficient for full marks.

Point(s) should be supported.

BEATRICE

Some possible responses:

- At first, avoid eye contact with Benedick and act dismissively.
- Reveal scorn in voice, facial expression and body language.
- Maintain distance from Benedick in order to show displeasure and to create anxiety in his mind.
- Pace across stage to communicate anger and to intimidate Benedick.
- Ensure tone of voice conveys contempt as well as anger.

- In appearance, look distraught, tearful, helpless, perhaps hair and clothes dishevelled.
- “O that I were a man”: speak with real force, heart-felt regret, thereby putting pressure on Benedick.
- Emphasise depth of grief since this adds to Benedick’s dilemma.
- Etc.

BENEDICK

Some possible responses:

- Facial expression and voice should convey gentleness and love, concern for Beatrice.
- Should go close to Beatrice, make eye contact, attempt to take her hand in his.
- Recoil when Beatrice suggests he kill Claudio.
- Plead with her on some occasions.
- Assertive towards the end, making it very clear that he will carry out Beatrice’s wishes – once he has confirmed that Claudio is the villain. Becomes very determined in look, speech and movement.
- Etc.

Marking b.c. ex 15

OTHER DRAMA - *Sean, the Fool, the Devil and the Cats*

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. *Impression of either Sean OR mother*

If candidate answers on both Sean AND mother, mark both answers and allow the better one.

One point, well developed may be sufficient for full marks.

Point(s) must be supported.

Some possible responses:

SEAN

- Seems to be adventurous, not afraid to face the big world.
- Sounds uncaring towards his mother.
- Equally, it could be argued he displays a lot of concern towards her.
- Single minded: He refuses to be deflected from his goal.
- He is optimistic and cheerful.
- Knows his own mind.
- Does not intend to follow the normal, everyday life.
- He listens to the lure of the voices but is more attracted by the fifth way.
- After the warnings of the voices he still makes his own choice: “Right, then I’ll try it”.
- Etc.

MOTHER

Very attached to son.

- A possessive mother: “Don’t leave me”.
- Does not have confidence in her son’s ability to survive in the outside world.
- Insecure and afraid of being left alone.
- Is caring and concerned about Sean.
- She religiously wishes her son the protection of angels on his journey.
- Etc.

Marking b.c. ex 15

2. *Would this scene work well on stage?*

Candidates are free to argue either way.

Emphasis in this question is on production, on visualisation.

One point, well developed, may be sufficient for full marks.

Point(s) should be supported.

Some possible responses:

YES

- There is plenty of conflict, e.g. between Mother and Sean, between Sean's old and new life, between the voices demanding Sean's attention, etc.
- Sean's determination is dramatic, e.g., he disregards all the voices, including his mother's; he chooses the least obvious, most threatening path; etc.
- Small number of characters would make it easy to cast.
- The characters could be easily differentiated through voice and costume.
- Set could be very simple, if so desired.
- There is a strong element of suspense as we wonder which road Sean will eventually take.
- The language is colourful and powerful, chant-like at times.
- Etc,

NO

- Technically difficult to produce, e.g. necessity to use narrator.
- Setting suggests wide, open spaces and long roads. How to show this on stage?
- A great deal of talk but little to look at. Better as a radio play?
- Voices at varying distances might be difficult to produce.
- The relationship between the Fool and Sean is not totally clear.
- Etc.

Do not look for professional standards here

Marking b.c. ex 15

3. *Costumes OR stage set*

If candidate answers on costume AND stage, mark both answers and allow the better one.

Again, do not look for professional standards here.

Better candidates will link costumes and stage sets to overall vision, producing a coherent and supported answer.

One point, well developed, may be sufficient for full marks.

Some possible responses

COSTUME

- Dress Fool in rags that reveal his blindness, lack of ears and his "quilt of scars". Possibly bandages.
- Sean could wear dark grey as he travels along the dusty, dirty road.
- Since he is the main character, Sean's items of clothing might match the kind of clothes a young audience would wear, e.g. jeans, runners, etc.
- Dress Mother in traditional, conservative working mother's costume, e.g. dress shabby but clean, well-worn apron, muted colours, etc.
- Voices could be draped in black. Alternatively, they could dress in a way that links with what they represent. For instance, First Voice could dress in bright, alluring colours. Second Voice represents thrills and adventures and could dress to outdoor, fast moving patterns. Fourth Voice sounds conservative, careful and might dress in very conventional, staid costume.
- Etc.

STAGE

- For first section of scene, backdrop of Sean’s house as he begins his journey.
- Later, as Sean travels on, a realistic backdrop – open space, lots of roads, diesel trucks, etc.
- Lighting could be used to focus on characters when they speak at length and to indicate the passage of time.
- The Fool as narrator might have a special place on stage, perhaps a raised area to the side, using light when appropriate.
- Etc.

Marking b.c. ex 15

QUESTION TWO – Studied Drama

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

Candidates may not choose either of the scenes quoted on the exam paper as the basis of their answer.

Stage-play or screen-play acceptable. If name of play is not given, deduct 1 mark.

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

1. [Choose a scene where conflict occurs]

Conflict can come in many forms, including moral dilemma, etc.

(a) Outline what happens in this scene

Take scene to mean a segment or section of the play.

The word “outline” would suggest a straightforward, clear, summary.

Quotation not required.

Marking b.c. ex 10

(b) Underlying causes of conflict

One well developed cause, which will probably encompass lesser reasons, may be sufficient to gain full marks.

Mere description or summary is not sufficient here, though some summary will be necessary in order to strengthen an argument, i.e. support.

Weaker candidates will probably slip into the summary trap where straight narrative overwhelms all else but stronger candidates will trace reasons for conflict throughout the play (“by reference to the play as a whole”).

Marking b.c. ex 20

2. [Choose favourite character]

Any choice of character is acceptable, from hero to villain. No moral judgements, please!

Does not have to be a main character in the play but choosing a minor character would probably make answering more difficult for the candidate.

(a) Why do you find this character interesting?

One clear point, supported, may be sufficient for full marks.

Candidate should focus on the reason(s) WHY he/she finds the character interesting, i.e. there should be a degree of personal response.

Be lenient in relation to candidate’s reason(s) for choice, e.g. “I chose this character because he is very violent (= entertaining) ...”.

Marking b.c. ex 10

(b) Discuss relationship between chosen character and one other character.

Note word “discuss”. For high marks description is not sufficient.

Good candidates will show how the relationship between the two characters affects the progress of the play, e.g.,

- how the relationship between Romeo and Juliet has serious consequences, etc;
- how the strong relationship between Julius Caesar and Mark Anthony ultimately leads to the unleashing of the dogs of war;
- how the relationship between Launcelot and his father, Gobbo, provide comic relief; etc.

Should candidate fail to use “chosen character” from q.(a) here, i.e. chooses an entirely different character, then mark ex 10 instead of ex 20.

Marking b.c. ex 20

SECTION 2: POETRY

Question One – *Fifteen*

NOTE: Must answer **all three** questions. Each of three questions is worth 10 marks.

1. *How does poet give the impression that the motorcycle is a living creature?*

One clear point, supported, may be sufficient for full marks.

There are a number of references to the motorcycles’s “living” qualities in the poem. Candidates should refer to some of those, e.g.

- “I admired ... the shiny flanks”,
- “the shy headlamps”, “
- I led it gently to the road”,
- etc.

A good candidate will go beyond a mere listing of attributes.

If candidate should argue that poet does not give impression that motorcycle is a living creature, mark on persuasiveness of argument.

Marking b.c. ex 10

2. *Why is fifth stanza set apart from rest of poem?*

One clear point, supported, may be sufficient for full marks.

Some possible responses:

- Final line/stanza confirms the main line of thought in the poem.
- Makes it clear that the whole event is seen through the eyes of a fifteen year old.
- Adverts to the great imagination of a fifteen year old.
- First three stanzas finish “I was fifteen”. Final line/stanza emphasises shift in point of view.
- The boy is left alone, like the line, now that bike and biker have left.
- He is resentful that, at fifteen, he cannot yet emulate the biker.
- Line acts as closure to poem.
- Etc.

Marking b.c. ex 10

3. *Is “Fifteen” a good poem?*

One clear point, supported, may be sufficient for full marks.

Candidate is free to argue either way.

Some possible responses:

- Yes - Good poem because of simple vocabulary, written in first person, effective repetition, alliteration, onomatopoeia, personification, imagery, personal response, relates to my age group, etc.
- No – not a good poem because it relates to motorcycles (boring!), it ends badly for the boy, the relationship between the boy and the biker is not developed, obscure at some points, no proper rhyme scheme, very “plain” vocabulary, repetition, etc.

Marking b.c. ex 10

QUESTION TWO - Studied Poetry

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

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

Deduct 1 mark if poem is not named: deduct 1 mark if poet is not named.

1. [Choose poem set in interesting time and/or place].

(a) Describe the setting

Time and place do not have to be tightly identified.

“Describe”: The question invites an outline of the setting (time or place or both).

Choice of suitable poem may play an important part in the candidate’s success here.

Marking b.c. ex 10

(b) How does setting contribute to effectiveness of poem?

One clear point, well supported by reference to the text, may be sufficient for high marks.

Candidate is expected to show that the time and/or place in which the poem is set adds to its effectiveness, and the better candidate will make that link strongly. It may be argued, for instance, that the racist community in a certain era gives power to the poem; that a battlefield during World War I adds powerfully to the impact of the poem; etc. Candidates may also argue that the techniques used by the poet in his/her attempt to create the setting add to the effectiveness of the poem.

Marking b.c. ex 20

2. [Choose poem which deals with youth OR old age]

Interpret “youth” and “old age” loosely.

(a) Picture of youth OR old age in poem

One clear point, supported by reference to the text, may be sufficient for full marks.

Candidate is asked to describe a picture of youth or old age. Mark will be based on candidate’s success in evoking that picture.

If candidate deals with youth AND old age, mark both answers and allow the better one.

Marking b.c. ex 10

(b) Your personal response to picture of youth OR old age in poem

Personal response sought here. Candidate must describe his/her own response to the picture of youth or old age in the poem, and may also respond to the skill of the poet in evoking that response.

Response must arise from the poem and find support there.

One clear point, well supported by reference to the text, may be sufficient for high marks.
If candidate deals with youth AND old age, mark both answers and allow the better one.

Marking b.c. ex 20

SECTION 3: FICTION

Question One – *The Love Bean*

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.

(a) *Character of Lydia*

One clear point, well supported by reference to the text, may be sufficient for high marks.
Point(s) must be supported.

Candidates may introduce a level of personal response, e.g. “I like Lydia because ...”.

Candidates may contrast the two girls in order to explain what they have learned about Lydia.

Some possible responses:

- Lydia is cautious yet giddy.
- She is a sneaky, two-timer.
- She is smitten by Jonathan.
- She has a poor self-image.
- Lydia is a mainstream teenager in hairstyle and dress.
- In some ways Lydia is different from the average teenager, e.g. “she didn’t much like using the phone”.
- She is patient and self-sacrificing.
- etc.

Marking b.c. ex 15

(b) *Julia’s diary entry*

If candidate writes the diary of Lydia, mark ex 10.

One diary entry requested but may write more.

Diary entry must record “thoughts and feelings” of Julia, i.e. not merely factual. No need to distinguish between “thought” and “feelings”.

The Julia that emerges from the diary entry may be the Julia to whom we have been introduced by Lydia but it is also possible that Julia has been misjudged by Lydia. In this case we should encounter a different Julia in her diary.

Style of writing: Since this is a diary entry, meant for Julia’s eyes only, the style may be casual, chatty, informal, etc. It should, however, be coherent and intelligible.

Some possible responses:

- Nostalgic, painful memories of Jonathan.
- Still in mourning for Jonathan.
- References to sombre music, in keeping with mood.
- Relationship with Lydia – positive or negative.
- Comments on Lydia’s hairstyle, clothes, lifestyle, etc.
- Life as an identical twin: pros and cons.
- If Julia really is self-indulgent, then the whole tone of the diary entry will probably be in that mode.
- Etc.

Marking b.c. ex 15

(c) *Siobhán Parkinson: a writer of infinite skill?*

One clear point, well supported by reference to the text, may be sufficient for high marks.

Candidates may agree or disagree that Siobhán Parkinson is a writer of infinite skill.

Be liberal in interpretation of “infinite”, e.g. great, considerable, etc.

If candidates argue she is not a good writer, mark on merit of answer.

Some candidates may present “good but not great” argument.

Some possible responses:

- She sets the scene very well – we can picture Lydia’s entrance
- The characters of Lydia and Julia are well drawn.
- Very accessible, appropriate language.
- Combines serious with humorous.
- Skilful use of repetition to capture real speech, e.g. “She’d only been to the second hand CD shop”; “She’d only met Jonathan Walker”; “She’d only agreed to go for a coffee with him”; etc.
- Etc.

Marking b.c. ex 15

Question Two – Studied Fiction

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

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

Deduct 1 mark if title of text is not given; deduct 1 mark if name of author is not given.

1. [Choose opening OR ending of novel or short story]

(a) Briefly describe what happens in opening or ending

If candidate deals with opening AND ending, mark both answers and allow the better one.

“Briefly describe” suggests a short, straightforward outline where the candidate simply describes what happens in either the beginning or ending of a novel or short story.

“Opening” and “ending” must be interpreted leniently.

One clear point, supported by reference to the text, may be sufficient for full marks.

Marking b.c. ex 10

(b) Did opening OR ending impress you?

If candidate deals with opening AND ending, mark both answers and allow the better one.

“This opening or ending” implies that the opening or ending considered in this section must be that chosen in q.(a) above. If it is not, mark ex 10 instead of ex 20.

Again, personal response is sought here. Candidate is asked to supply reason(s) why he/she was impressed by the opening or ending (already chosen).

Be lenient in interpretation of “impressed”, e.g. I enjoyed it, I liked it, It surprised me, etc.

Candidates may argue that opening or ending did or did not impress them.

One clear point, well supported by reference to the text, may be sufficient for high marks.

Marking b.c. ex 20

2. [Choose character who experiences change; change may be good or bad]

Any character is allowable: does not have to be central to novel/short story.

(a) Describe character at beginning of novel or short story

Interpret “beginning” liberally.

Physical description alone is not sufficient.

Candidates may refer to age, gender, personality, occupation, qualities, relationships with others, etc.

One clear point, supported by reference to the text, may be sufficient for full marks.

Marking b.c. ex 10

(b) *How has this character changed by end of novel/short story?*

Answer must focus on the change which has taken place, e.g. Bonaparte in “Guests of the Nation” is a changed man at the end of the short story because of his experience.

One clear point, well supported by reference to the text, may be sufficient for high marks.

Interpret “change” liberally, e.g., ageing, growth, maturity, broader view, more understanding perspective, etc.

Change may refer to the realisation by others of existing difference, e.g. people (some) realise the true nature of Boo Radley; their view of him changes.

MARKING GRID

Total	360	180	70	40	30	20	15	10	5
A	306	153	60	34	26	17	13	9	5
B	252	126	49	28	21	14	11	7	4
C	198	99	39	22	17	11	9	6	3
D	144	72	28	16	12	8	6	4	2
E	90	45	18	10	8	5	4	3	1
F	36	18	7	4	3	2	2	1	1
N/G	0-35	0-17	0-6	0-3	0-2	0-1	0-1	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>			

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 10
Q.4	b.c. ex 10

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 10
Q.2	b.c. ex 15
Q.3	b.c. ex 15

MARKING SCHEME SUMMARY

SECTION 1: Drama

60 MARKS

Unseen Drama

Q.1	b.c. ex 15	answer any 2
Q.2	b.c. ex 15	
Q.3	b.c. ex 15	

Studied Drama

Q.1(a) / 2(a)	b.c. ex 10
Q.1(b) /2(b)	b.c. ex 20

SECTION 2: Poetry

60 MARKS

Unseen Poetry

Q.1	b.c. ex 10	answer all 3
Q.2	b.c. ex 10	
Q.3	b.c. ex 10	

Studied Poetry

Q.1(a) / 2(a)	b.c. ex 10
Q.1(b) /2(b)	b.c. ex 20

SECTION 3: Fiction

60 MARKS

Unseen Fiction

Q.1	b.c. ex 15	answer any 2
Q.2	b.c. ex 15	
Q.3	b.c. ex 15	

Studied Fiction

Q.1(a) / 2(a)	b.c. ex 10
Q.1(b) /2(b)	b.c. ex 20