



Coimisiún na Scrúduithe Stáit
State Examinations Commission

Junior Certificate 2011

Marking Scheme

ENGLISH

HIGHER LEVEL

The reading passage presents advice offered by Maeve Binchy on telling a story.

1. *What elements of story writing does Maeve Binchy offer advice on in this extract?*

Candidates could refer to:

- Paragraph 2: catching “people at some interesting juncture of their lives”
- Paragraph 3: “the notion of change is important in a story.”
- Paragraph 4: “we must be interested in the hero or heroine ... strong and memorable personality.”
- Paragraph 5: finding “a theory around which to base a story”
- Paragraph 6: “think of the story as a journey.”
- Paragraph 7: “pace is important when you are telling a story.”
- Etc.

Candidates should refer to a number of examples of elements of story writing. Answers should be well supported from the text.

marking: imp ex 10

2. *As a regular reader of books, which element of story writing, identified by Maeve Binchy, do you consider to be the most important? Explain your choice.*

Candidates should identify one element of story writing and present a clear argument for its importance. Answers should be well supported from the text.

marking: imp ex 10

3. *Explain in your own words, what you think the writer means when she says in paragraph 4, ‘...writing was not a matter of painting by numbers.’*

Candidates should provide a clear interpretation of the quotation based on an informed reading of paragraph 4 and the whole passage.

marking: imp ex 10

4. *From reading this extract, what impression do you form of the writer, Maeve Binchy?*

Candidates could refer to traits of Maeve Binchy's character such as:

- Honesty: "I can't tell you what story to write"
- Generosity: "I can share with you some of the advice"
- Inclusivity: "us writers"
- Helpfulness: "it could work for you too", "I have found that"
- Caring: "I hope it's all going well for you and that you're getting your ten pages a week done."
- Informality: "keep us writers somehow on the rails", "a walking saint or goody-goody", "Whatever", "dawdling about", "nobody can hold your hand over this"
- Provider of practical advice "a kind of chart of the book chapter by chapter"
- Wise, experienced, expert: she gives a range of practical and relevant advice
- Etc.

Candidates should provide a number of character or professional traits, itemised or written as a global answer. Answers should be developed with supporting reference to the text.

marking: imp ex 10

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

Underline errors of grammar and punctuation in answers to this section.

Mark by impression ex 70. Use the alternative breakdown marking system, outlined below, to cross check your result.

Marking Breakdown

Content 20

Structure 15

Expression 30

Mechanics 5

Except where a style is stipulated, candidates may choose to treat their choice of title in a variety of different genres: e.g. discursive, persuasive, descriptive, narrative/short story, etc.

1. *The best advice I was ever given.*

Allow for a wide variety of responses and genres. Allow for broad interpretation of ‘advice’ as words, experiences or any possible informing stimulus.

2. *Things that fill me with wonder.*

Allow for a wide variety of responses and genres.

3. *Write a story that features a most unlikely hero or heroine.*

Expect a story but allow for broad interpretation of the concepts of ‘hero’, ‘heroine’ and ‘unlikely’.

4. *My recipe for happiness.*

Allow for a wide variety of responses and genres. Allow for broad understanding of ‘recipe’, implicitly or explicitly stated.

5. *Write a speech for OR against the motion, “Social networking sites have had a predominately negative impact on the lives of teenagers”.*

Expect answers to show awareness of a style appropriate to the delivery of a speech.

6. *Write a story beginning, “I knew I would need a lot of courage to get through the day ...”*

Expect a story. Allow for inclusion of the prompt sentence throughout the writing.

7. *Write a composition including at least 5 of the following words or phrases:*

<ul style="list-style-type: none">• Oddly shaped• little red car• only another 800 to go• silver key• storm-laden clouds• without stopping to think	<ul style="list-style-type: none">• the smallest one imaginable• black then purple then green• with a deafening pop• invincible• it shimmered and floated• a single earring
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Expect a composition including at least 5 of the supplied words or phrases.

Marking: imp. ex 70 cross-referenced with marking breakdown (CSEM).
CSEM breakdown marks must be shown on the script

SECTION 3: FUNCTIONAL WRITING 30 MARKS

Underline errors of grammar and punctuation in answers to this section.

1. *Read the letter on Page 2 of Paper X written by the broadcaster, John Kelly, to his younger self. This letter is adapted from *With Love from me ... to me. A Letter to my Sixteen-Year- Old Self* edited by Joseph Galliano.*

Write a letter to your imaginary future son or daughter offering him or her advice on some significant milestones in his or her life. You might include such events as: first day at school, first disco, sitting the Junior Certificate examinations, etc.

Candidates should write a letter to their imaginary offspring. Structure, language, tone, register, idiom and sense of audience should be appropriate, judged by the internal coherence of the writing.

OR

2. *Write a review of one of the following for your school magazine: a mobile phone, an MP3 player, a games console or an electronic reader. Your answer should include an introduction, description, evaluation and recommendation.*

Candidates should write a review of an appropriate electronic device. Writing should demonstrate a suitable structure, sense of audience, use of language, tone, register and idiom, judged by the internal coherence of the writing.

Marking: imp. ex 30 cross referenced with alternative marking system (CSEM).

CSEM breakdown marks must be shown on the script

Marking Breakdown (CSEM)

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

1. *Look at the information about newsworthiness that appears on Page 3 of Paper X which accompanies this examination paper.*

(a) Think of a major news story which has captured your attention in the last twelve months.

Briefly identify the story. Explain how this story meets any three of the criteria for newsworthiness set out in the information on Paper X.

Candidates should identify a major news story (local, national or international) and explain clearly how it meets three of the criteria provided on Paper X.

marking: imp. ex 20

(b) Major news stories are generally covered across a variety of media. Outline the advantages and disadvantages of following a news story using at least two of the media listed below:

- *newspapers*
- *radio*
- *television*
- *internet*

Candidates should discuss the advantages and disadvantages of two of the four media named in the question. (Expect candidates to present either a number of points or a global discussion, both well developed.)

marking: imp. ex 2

OR

2. *(a) Write the text of an advertisement to be broadcast on your local radio station. Your advertisement should aim to convince more young people to use their local library.*

Candidates should write a text suitable for a radio advertisement having regard to target audience, use of language, tone, register and idiom, judged by the internal coherence of the writing.

marking: imp. ex 20

(b) In addition to the radio commercial you have already written, how else could you use various media to effectively promote their local library to young people? You should refer to at least two other forms of media in your answer.

Candidates should identify at least two other forms of media, including social media, and explain how they could be used to effectively promote their local library. Candidates could address the media and / or the content, script or storyboard of the promotion.

marking: imp. ex 20

A Shakespearean Drama (answer any 2 of the 3 questions) 30 Marks

1. *Based on this extract, what is your impression of the character of Bottom? Support your answer with reference to the text.*

Candidates could refer to a variety of traits of the character of Bottom, including that he is:

- bossy: “ You are best to call them...”; “ First,....., say what the play treats on”
- likes to be in control. Orders people about.
- a bit ridiculous: “I’ll speak in a monstrous little voice”.
- appears learned or perhaps is self-important. Knows the play is “a very good piece of work” “a merry piece” However does not know if Pyramus is a lover or a tyrant.
- dedicated to his roles, passionate about acting, committed.
- confident in himself and his acting ability. Multiple roles. “I will move stones” “I will roar that I will do any man’s heart good to hear me.”
- selfish, wants all the best parts for himself.
- enthusiastic. Jumps straight in to play every role.
- unrealistic: Quince has to explain that he could. “frighten the Duchess and the ladies”
- etc.

Candidates should present several points well expressed or a global discussion well developed with supporting reference to the text.

marking: imp. ex 15

2. **Peter Quince faces many challenges as the Director of *The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe*. Write the diary entry he might have made, recording his challenging experience of casting (assigning parts to) this company of actors. You should base your answer on what you have read in this extract.**

Candidates could refer to challenges such as:

- the pressure of directing a performance of this play as part of the celebrations of a royal marriage while using amateur actors.
- the real risk of punishment if they give offence.
- the actors all have day jobs. They are only amateurs.
- Bottom, a larger than life character who defies management
- the reaction of Flute to playing a female role: he has a beard coming.
- Snug is slow to learn his lines.
- etc.

Candidates should write a suitable diary entry chronicling Quince's casting challenges. Answers should be well supported with reference to the text.

marking: imp. ex 15

3. ***Imagine that you are the Director of a production of this play. What directions would you give to either Quince or Flute to make the above scene amusing for the audience?***

In your answer you may wish to consider some of the following: the actor's costume, gestures, facial expressions, voice, movements on the stage, etc.

- Costume: Quince dressed as carpenter; Flute as the bellows mender, Snug as a joiner. Costumes may be period or contemporary, make reflect the social status of the actors etc.
- Gesture/movement: Quince could gesture authoritatively, Snug shy and apologetic etc.
- Facial expressions: Quince could be very demonstrative; Snug could be reserved etc.
- Voice: Quince could speak in a variety of voices and mimicry; Snug could speak with respect and deference etc.
- Etc.

Candidates should write director's notes for a production of this play with reference to some specifics of production (the actor's costume, gestures etc). Answers should be supported by reference to the extract.

marking: imp. ex 15

B Other Drama (answer any 2 of the 3 questions) 30 Marks

1. *What is your impression of the character of Gerry (Geraldine), the Director of Murder Most Foul? Support your answer with reference to the above extract.*

Candidates could refer to a variety of traits including that Gerry is:

- demanding/bossy in her interactions with others.
- disorganised: Does not know where the players are.
- stressed, impatient, frustrated by the inadequacies of those around her
- sarcastic when speaking to Louise.
- flustered but gets control of herself towards the end.
- under pressure as the author will be at dress rehearsal.
- assertive: “she gets command of herself”; “Now ladies and gentlemen”
- exhausted: “Sinks into seat again”.
- etc.

Candidates should present several points well expressed or a global discussion well developed with supporting reference to the text.

marking: imp. ex 15

2. *Gerry (Geraldine) faces many challenges as Director of Murder Most Foul. Based on your reading of the above extract, describe any three of these challenges.*

Candidates could refer to challenges for Gerry such as:

- managing the production of the play under difficult conditions
- tolerating interruptions and attitude from others
- meeting the 3 day deadline
- getting things done as she wants them
- staying focused
- directing and cajoling the cast and stagehands
- etc.

Candidates should identify and discuss three challenges facing Gerry as director. Answers should be well supported with reference to the text.

marking: imp. ex 15

3. *Imagine you are Louise, the stage technician in the above extract. At the end of this rehearsal you are not happy. You decide to write a letter to Gerry (Geraldine), the Director outlining the reasons for your unhappiness. Write the text of the letter you would send to Gerry. Base your answer on the above extract.*

Candidates should write Louise's letter to Gerry which could refer to Louise's:

- anger at being put down by Gerry
- frustration at not being able to complete her job uninterrupted
- embarrassment at being humiliated in front of the actors
- hurt by being seen as of lesser importance than the actors
- etc.

Candidates should write a suitable letter from Louise to Gerry having regard to use of language, tone, register and idiom, judged by the internal coherence of the writing.

marking: imp. ex 15

Drama Q.2 (answer either question)

N.B. You must give the name of the play that you choose. You may NOT choose either of the scenes quoted on this examination paper as the basis for your answer.

1. *Identify a hero, heroine or villain from a play you have studied. Explain why, in your opinion, this character deserves the title hero, heroine or villain. Support your answer with reference to the play.*

Candidates should identify one character from their chosen play and explain clearly why he/she can be seen as hero, heroine or villain. Answers should be supported by reference to the text.

marking: imp. ex 30

OR

2. *Often plays combine both serious and light-hearted elements.*

(a) Did you find the play that you studied to be mainly serious or mainly light-hearted? Explain your answer with reference to the play.

Candidates should discuss their chosen play while presenting a clear argument for its being mainly serious or mainly light-hearted. Answers should be supported by reference to the text.

marking: imp. ex 15

(b) Which element of the play had the greater impact on you, the serious element or the light-hearted element? Clearly explain your choice with reference to the play you have studied.

Candidates should identify their preferred element, (mainly serious or mainly light-hearted) and explain their choice. Answers should be supported by reference to the text.

marking: imp. ex 15

PAPER 2 SECTION 2: POETRY 60 MARKS

UNSEEN POETRY

30 MARKS

1. *What is the difference between Mrs Reece's laughter and other people's laughter according to the poet, Martin Armstrong?*

Answers could refer to "other people's laughter" as ephemeral or insignificant: "...no great undertaking". Something of short duration and little effect.

Answers could refer to "Mrs Reece's laughter" as:

- Spontaneous: "a sudden wave that breaks..."
- Complex: "laughter is much less simple"
- Volcanic: "small beginnings ... to formidable redundancies of mirth"
- Momentous: "eyes close into slits... all the woman heaves"
- Physical: "lifting of huge hands...hanging head...feeble hand that flaps"
- Etc.

Candidates should discuss the two types of laughter and how they differ. Answers should be supported by detailed reference to the text.

marking: imp. ex 10

2. *What impression of Mrs Reece do you form from reading this poem? Support your answer with reference to the poem.*

Answers could present a positive or negative view of Mrs Reece, referring to her:

Physical appearance:

- Circle / slit eyes
- Huge hands
- Mirth-teared face
- Etc.

Character and personality

- Loud and boisterous laughter: “one wild crow...”
- Commanding or dominating presence
- Capacity for enjoyment: “And Mrs Reece has laughed.”
- Good humoured
- Etc.

Candidates should present several points well expressed or a global discussion well developed with supporting reference to the text.

marking: imp. ex 10

3. *How does the poet, Martin Armstrong, capture the extraordinary nature of Mrs Reece’s laughter in this poem? Explain your answer with reference to the poem.*

Answers could address the language Armstrong uses:

- Graphic verbs: “Breaking, heaving, wallowing, takes her and shakes her” etc.
- Heroic couplets give flow, music and pace to the poem
- Conversational tone introduces us to this mountain of mutinous mirth
- Succession of images builds a picture, an experience of Mrs Reece
- Adjectives
“Subterranean chuckles, Great elm, blind volcanic forces, wild crow, scarlet ridge, hanging head, feeble hand, streaming face”
- Structure: One long monologue devoted to Mrs Reece’s laughter
- Graphic images describing what happens to Mrs Reece’s face and body
- Assonance; alliteration; onomatopoeia
- Etc.

Candidates should identify and explain poetic features used by Martin Armstrong to capture the extraordinary nature of Mrs Reece’s laughter.

Expect candidates to present several points well expressed or a global discussion well developed with supporting reference to the text.

marking: imp. ex 10

STUDIED POETRY

30 MARKS

N.B. Candidates may not use the poem provided in the unseen section.

You must give the title of the poem you choose and the name of the poet.

1. *From the poetry you have studied, identify a poem in which you feel the poet brings a person, a place or a thing vividly to life.*

(i) *Describe the person, the place or the thing brought vividly to life by the poet.*

Candidates should describe the person, place or thing and explain how it / they are brought vividly to life, with supporting reference to their chosen poem.

marking: imp. ex 10

(ii) *In your opinion, what words or phrases used by the poet are the most effective in bringing the person, place or thing to life? Give reasons for your answer.*

Candidates should identify words or phrases in their chosen poem and explain how they are effective in bringing the person, place or thing to life, with supporting reference to their chosen poem.

marking: imp. ex 20

OR

2. *Imagine you have been asked by your teacher to choose a poem to read to your class as part of a poetry reading event.*

(i) *Identify the poem you would choose and explain why you believe your class would enjoy this particular poem.*

Candidates should identify a poem and explain why it is suitable for reading to their classmates. Answers should include supporting reference to their chosen poem.

marking: imp. ex 10

- (ii) *Suggest ways to make the reading of your chosen poem as interesting and engaging as possible for your audience. Explain why you believe your suggestions would help to make the poem interesting and engaging for your classmates. You might consider some of the following in your answer: the use of props or costumes or visuals or music, etc.*

Candidates should identify and explain the suitability of several ways of making the read poem as interesting and engaging as possible.

marking: imp. ex 20

PAPER 2 SECTION 3: FICTION 60 MARKS

UNSEEN FICTION (answer any 2 of the 3 questions) 30 MARKS

1. *Do you think Mr Watts will be a good teacher? Base your answer on what you have read in the above extract.*

Answers could suggest that Mr Watts will make a good teacher because:

- he has volunteered in the absence of a professional teacher
- he is honest and modest with his class
- he is visionary and inspirational: 'I want this to be a place of light'
- he is educated and loves literature: he knows about Dickens
- he commands the children's respect
- he is known locally by his nick name 'Pop Eye'
- etc.

Or that Mr Watts will not make a good teacher because:

- he is untrained
- the school (and country) lack the resources to allow him to succeed
- his nickname, 'Pop Eye' may suggest that he is ridiculed by the community
- etc.

Candidates should make the case for or against Mr Watts being a good teacher. Expect candidates to present several points well expressed or a global discussion well developed with supporting reference to the text.

marking: imp. ex 15

2. *Based on what you have read in this extract, describe Bougainville and explain why you would or would not like to live there.*

Answers could refer to Bougainville as a place which:

- is a forsaken land ravaged by civil war
- is very under-developed having no electricity, basic buildings etc.
- has little infrastructure and no teachers in its school(s)
- has beautiful wildlife: lime green geckos and flower pecker birds
- has good community spirit: Mr Watts has volunteered to educate the children
- etc.

Candidates should describe Bougainville and explain why they would or would not like to live there. Expect candidates to present several points well expressed or a global discussion well developed with supporting reference to the text.

marking: imp. ex 15

3. *Imagine that Mr Watts (and not Matilda) is the narrator of this passage. Write an account of his first day's teaching as seen through his eyes.*

Candidates should write Mr Watts' account of his first day at school as its teacher. Expect candidate to present several points well expressed or a global discussion well developed with supporting reference to the text.

marking: imp. ex 15

STUDIED FICTION

30 MARKS

1. (a) *Identify a brief episode or moment from a short story or novel you have studied that you found particularly moving. Describe the effect this episode or moment had on you.*

Candidates should identify a moving episode and explain what effect the episode had on them. Allow for a broad interpretation of 'moving'. Answers should be well developed with supporting reference to the text.

marking: imp. ex 15

(b) Explain how the author made the episode or moment so moving. In your answer you may wish to refer to some of the following: the action in the story or novel, the characters, the author's use of language, imagery, symbolism etc.

Candidates should explain how the author made the chosen episode so moving. Answers should be well developed with supporting reference to the text.

marking: imp. ex 15

OR

2. *From the short stories or novels you have studied, choose one in which the setting (time and place) is either similar to or different from the time and place in which you live.*

(a) Give a detailed description of the setting of the short story or novel.

Candidates should describe in detail the setting (time and place) of their chosen novel or short story. Answers should be well developed with supporting reference to the text.

marking: imp. ex 15

(b) How is the setting of the short story or novel similar to or different from the time and place in which you live? In your answer refer closely to your studied text.

Candidates should explain how the setting of their chosen short story is similar to or different from the time and place in which they live. Answers should be well developed with supporting reference to the text.

marking: imp. ex 15

