



**Coimisiún na Scrúduithe Stáit**  
**State Examinations Commission**

**Junior Certificate 2014**

**Marking Scheme**

**English**

**Higher Level**

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

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

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

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

## **Future Marking Schemes**

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

1. *What evidence in the above passage suggests that Caitlin Moran is an enthusiastic fan of the Sherlock series? Explain your answer with reference to the text.* (10)

Possible points:

- The title of her article, “My love affair with Sherlock Holmes”
- The tone of the article: admiring, praising, awestruck, humorous
- The fact that she is writing about the subject with insight and sympathy
- Frequent use of parenthesis showing her editorial bias
- Her attention to detail suggests a fascination with the topic
- Her style of writing suggests she is captivated by it
- The enthusiasm of her engagement with series two 'brightness'
- Her high praise for all aspects of the show
- Etc.

**Candidates should agree or disagree (or both) that Moran is an enthusiastic fan of the Sherlock TV series. Answers need to be developed using specific reference to the text**

**marking:imp ex 10**

2. *How does Caitlin Moran capture the atmosphere of both the night Sherlock first broadcast and the night of the premiere of the second Sherlock series? Support your answer with reference to the passage.* (15)

Possible points:

Night one:

- She captures the emotion of the night. Private domestic setting of Moffat’s house - small scale - tense – claustrophobic - uncertain? The new TV series is known only to the cast and crew.
- Tone of intimacy
- Creation of tension and anxiety -sense of waiting
- Use of dialogue, especially direct quotation.
- Circumstance creates tension - Cumberbatch late – on Baker Street!
- Sudden change of mood when phones began ‘*exploding*’
- Use of repetition 'was trending...' to convey excitement etc, emphasising relief
- Use of hyperbole to convey the extraordinary response - Exploding
- Relief afterwards - private conversations
- Sense of a momentous event “everything had changed in 90 minutes”
- Etc.

Night two:

- Public setting at prestigious venue (BFI) - big national celebrity event
- Sense/mood of hysteria/celebrity: 'communal moans' over Cumberbatch's beauty
- More intimate setting in theatre - room full of love - shared experience
- Crew and fans are dedicated to the production
- Exaggerated reactions of fans, camping in the cold, cheering, clapping
- Use of sound - 'whoops and screams'
- Hyperbole
- Relief afterwards - private conversations
- Etc.

**Candidates should discuss how the writer captures the atmosphere of both nights with specific and developed reference to the text** **marking: imp ex 15**

3. *Based on what you have read in the above extract, do you find the world of television programme making appealing? Give reasons for your answer.* (15)

Possible points:

**Yes because:**

- Fame, public adoration, celebrity 'fandom'
- Exciting process working within limits - deadlines, budgets, uncertainty
- Risk taking - never know outcome
- Mixing with interesting and creative people
- Get to be creative
- Great challenge to better last effort in successive series
- Etc.

**No because:**

- Risk taking - never know outcome
- Fame, public adoration
- Curse of celebrity
- Too highly pressured- too uncertain
- Only as good as your last outing
- Etc.

**Candidates can agree, disagree, or both that the world of television programme making is appealing. Candidates should explain their choice. Answers must be grounded in the context of the passage, using the passage for support.** **marking: imp ex 15**

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

Mark by impression ex 70. Use the alternative breakdown marking system (CSEM) to cross check your result.

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, drama etc. Regard each title as an invitation to write rather than as a narrow prescription. In all cases reward freshness and originality and writing that displays a sense of audience and register.

**1. Write a composition beginning with the line, ‘Everything had changed in ninety minutes ... ’**

Candidates are free to write in different forms. Composition should begin with given line. Answers that do not begin with the line should not be unduly penalised if their story deals with the notion of dramatic change.

**2. A television show that had an effect on me.**

Candidates are free to offer any television programme as their choice. Expect a personal piece of writing. Reward personal reflection.

**3. Things that make me laugh out loud**

Expect a personal piece of writing. Reward personal reflection. Allow for the subjective nature of humour.

**4. Write a composition which includes the following phrase: "... the most dedicated fans doing the craziest things."**

Candidates are free to write in different forms. Composition should include given line at some point in their piece of writing. Candidates who fail to include the line should not be unduly penalised if their writing is evidently inspired by the given phrase.

**5. Write a speech for OR against the motion: "The modern world's obsession with celebrity is damaging young people."**

Expect a speech on one side of the motion only. Expect an awareness of audience and delivery. Reward effective use of rhetorical style including persuasive and argumentative devices.

**6. A moment of sheer madness.**

Candidates are free to write in different forms. Expect answers in a wide variety of styles and genres. Interpret ‘madness’ broadly.

**7. Write a story entitled, ‘Panic’ that includes all of the following elements:**

- A nervous character
- An unusual setting
- A moment of tension
- An unexpected outcome.

Expect a story including all of the above elements. The elements may be included/utilised explicitly or implicitly and may be addressed in any order.

**8. *A Tattered Coat.***

Candidates are free to write in different forms. Expect answers in a wide variety of styles and genres.

**Marking: impression ex 70, cross -referenced with marking breakdown CSEM.**

**CSEM breakdown marks must be shown on the script.**

**Marking Breakdown (CSEM)**

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

*Underline errors of spelling, grammar and punctuation in this section.*

1. *In your school, five students have been shortlisted for the 'Student of the Year' award. Your best friend is one of the final five and you have been asked to make a speech at the awards ceremony explaining why he or she deserves this honour. Write the text of the speech you would deliver.*

Candidates should present sufficient material for their work to be suitably rewarded. Candidates must address the key elements of the task. Candidates should demonstrate an awareness of audience and appropriate register.

**Expect candidates to write a speech in a persuasive manner, advocating on behalf of their friend, outlining why they feel he or she deserves the award. Candidates should have regard for the task as well as structure, language, tone, target audience, register and idiom.**

OR

2. *Your class has taken part in a project aimed at encouraging young people to engage with senior citizens in your community. Write an article for your school website in which you describe your experience of participating in the project.*

Candidates should present sufficient material for their work to be suitably rewarded. Candidates must address the key elements of the task. Candidates should demonstrate an awareness of audience and appropriate register. Allow for candidates who address an online audience.

**Expect candidates to write a suitable article, judged by its internal coherence, describing their experience of the project. Expect a level of personal or group reflection. Candidates should have regard for the task as well as structure, language, tone, target audience, register and idiom.**

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

**CSEM marks must be shown on the script.**

**Marking breakdown (CSEM)**

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

1. *Look at the three magazine covers which appear on Page 2 and Page 3 of Paper X that accompanies this examination paper.*

- (a) (i) *With reference to the three magazine covers, who do you think is the target audience for each magazine? Give reasons for your answer.* (15)

In the case of each of the magazines, expect candidates to suggest a target audience. Candidates are expected to give reasons based on material presented on Paper X.

Candidates could refer to:

- Age/gender/socio-economic background of target audience
- The content of the magazine
- The overall look of the page
- Colour/Imagery
- Style of writing
- Personalities/celebrities
- Etc.

**Expect candidates to identify a target audience for each magazine based on evidence from the content/visual style of the magazine covers.**

**marking: imp ex 15**

- (ii) *Choose one of the three magazine covers and comment on the visual elements used on that cover.* (10)

Expect candidates to choose one of the magazine covers and to analyse the visual aspects of that cover.

Candidates could analyse:

- The imagery used
- The personalities
- Colour in foreground and background
- Font/s
- Layout and design
- Etc.

**Expect candidates to comment on the impact of a number of visual elements of the magazine cover that they choose. Reward candidates who demonstrate good levels of visual literacy and an ability to express their ideas with detailed reference to the source text.**

**marking: Imp ex 10**

- (b) *Write a review of a television programme to appear in one of the magazines that feature on Page 2 and Page 3 of Paper X. The content and style of your review should reflect the target audience of your chosen magazine.* (15)

Expect candidates to choose one of the magazine types and to write a review of a television programme appropriate for the readership of their chosen magazine. The nature of the television programme chosen will dictate the nature of the review. Allow for a broad range of programmes to be selected. Any type/genre of programme may be chosen.

**Expect that a candidate's choice of programme will be influenced by his/her proposed target audience for the chosen magazine. Reward candidates who demonstrate an awareness of how reviews are written and the components of a review. Writing should demonstrate a suitable structure, sense of audience, use of language, register, tone, idiom etc.**

**marking: imp ex 15**

OR

2. *'Choose Radio' is a radio advertising campaign, run by RTÉ and the Independent Broadcasters of Ireland. It aims to convince businesses and organisations of the effectiveness of radio as a form of advertising. Read the scripts for two of their radio advertisements on Page 4 of Paper X that accompanies this examination paper, and answer the following questions.*

- (a) (i) *How do both Script A and Script B on Page 4 of Paper X, promote radio as a medium for advertising? Explain your answer.* (15)

Expect candidates to deal with both radio scripts. Answers should explore the ways in which each script suggests that radio is a good medium to advertise through.

Possible Points:

Script A

- Dramatic/exhilarating
- Interesting sound effects used in support of speech
- Plays on the power of the imagination
- Can bring you places in your mind: radio has the best pictures
- Economical
- Etc.

Script B

- Humorous: Harvey Norman being greater than Lincoln or Luther King
- Uses exaggerated claims
- Contrasts the sublime with the ridiculous
- Build up leads to anti-climax
- Clever use of music/creation of atmosphere
- Plays with something people are familiar with
- Choice of Harvey Norman - ads people don't forget
- Etc.

**Expect candidates to explore a number of points with each script. Reward candidates who show a knowledge of aspects unique to radio as a medium for advertising. Reward general knowledge of how advertising works.**

**marking: imp ex15**

- (ii) *Using your knowledge of media studies, compare the effectiveness of advertising on radio with advertising through any one other medium.* (10)

Candidates are free to choose any one other medium to compare radio advertising with. Possibilities include: Television; Newspapers; Cinema; Internet; Posters; Etc.

Possible Points:

- Cost of production and product
- Audience reach
- Target audience
- Mobility
- Utilisation of technology
- Etc.

**Expect candidates to choose only one other advertising medium. Reward evidence of general knowledge of advertising. Expect a number of points to be made or a more global discussion around one point.**

**marking: Imp ex 10**

- (b) *Write the script of a radio advertisement, for a travel agency called Adventure Travel, promoting holiday packages to exciting destinations around the world.* (15)

Expect candidates to write a radio script. Answers could be modelled on Scripts A and B. Reward freshness of ideas and originality. Reward an awareness of how radio scripts are written and how radio works as a medium. Allow for a liberal interpretation of 'exciting destinations'.

**Candidates should write a radio advertisement script promoting holiday packages to worldwide exciting destinations. Allow for a broad approach to the task. Expect language that is persuasive and encouraging. Writing should demonstrate a suitable structure, sense of audience, use of language, tone, idiom etc. Allow for a variety of approaches to format.**

**marking: imp ex 15**

# PAPER 2

## SECTION 1

## DRAMA

[60]

Answer Question One and Question Two.

### QUESTION ONE

Answer A or B

A. **Shakespearean Drama (Answer any two of the three questions.)**  
Each question is worth 15 marks.

**30 Marks**

**1. What does this extract reveal to you about *Blanch's* character?  
Explain your answer with reference to the extract.**

Possible points: Blanch is-

- Confident- speaks out publicly when it becomes obvious that a violent struggle is threatened- when her new husband urges conflict.
- Intelligent/perceptive- understands immediately the implications if there is a return to war.
- Torn with regard to where her loyalty lies, husband or family
- Courageous- Women are powerless in this male-dominated society, yet she will not be cowed and faces her future bravely.
- Philosophical i.e. fatalistic in the face of forces she cannot control.
- Vivid imagination- clearly seen in her choice of language as she foresees her own destruction.
- Etc.

**Candidate's answer should present a personal account of *Blanch's* character with developed reference to the text.**

**Marking: imp.ex 15**

**2. Powerful images are a feature of this extract. Identify any two powerful images in the extract and explain how each one contributes to the scene. Support your answer with reference to the extract.**

Possible Points:

- Image of hands joined in love – the hand of England and the hand of France and the subsequent description of these hands roughly pulled apart. Allows audience to engage more fully with the event – emotional impact. (The idea of being “snatched palm from palm” shows that breaking the alliance would create violent conflict and turn friends into enemies.)
- Animal Imagery. Holding a serpent by the tongue/wounded lion by the paw/fasting tiger by the tooth - adds tension to the scene by highlighting what's at stake. Shows the impossibility of holding on to the newly-made alliance.  
Holding a serpent by the tongue is not an option – is dangerous, can lead to destruction and probably death. Similarly with wounded lion and fasting tiger.
- Grotesque image of feast of slaughtered men. Shows how a joyful occasion – a wedding – could be turned into a blood-bath.
- Dramatic - brings home to the audience the seriousness of the situation especially for *Blanch*.
- Sun o'ercast with blood, again suggests joy turning to tragedy. Adds an ominous note.
- Image of blood is an extended metaphor throughout the piece - dramatic impact, adds to the ominous mood.
- Images of battle - add drama, sense of conflict.
- Candidates could discuss images or categories of images e.g. animals
- Etc.

**Candidates should identify two powerful images and explain how they contribute/impact upon the scene.**

**Marking: imp. ex 15**

**3. As director of a production of this play, you wish to stage this scene in a manner that is visually striking for the audience. Based on evidence from the extract, explain two of the decisions you would make in order to achieve this aim.**

Possible points:

- Costumes - Very striking contrasting colours, Cardinal perhaps in red or gold, innocent Blanch, Lewis perhaps in black - highlights character and role
- Lighting - to create mood - to highlight Blanch's isolation, sense of presence of blood
- Props - use of military props, religious props could be utilised in a visual way - flags, banners, crests and badges etc
- Set Design - reflect a recent conflict - war scene - chaos
- Etc.

**Candidates should give suggestions of visually striking ways of staging this scene. Reward candidates who show an awareness of stagecraft and dramatic techniques. Expect candidates to make two suggestions and to explain, in each case, why their suggestion would make the scene visually dramatic.** Marking: imp.ex 15

**B. Other Drama (Answer any two of the three questions.) 30 Marks**  
Each question is worth 15 marks.

**1. What are your feelings towards Rani as you read through this extract? Explain your answer with reference to the extract.**

Possible points:

- Feel happy for Rani as she embarks on a new adventure
- She has had the excitement of an ocean adventure and has arrived in a new country with many possibilities open to her- anticipation
- Admire her: full of enthusiasm, innocent, uninhibited – sways, laughs ... great traits
- Feel pleased for her because she has an enquiring mind ... will be able to explore life and avail of opportunities presented to her
- Feel hopeful - because Rani has the ability to make friends and create bonds e.g. Dadabhai. This ability makes life easier.

**As I continue to read ...**

- Feel apprehensive for her
- Feel she has misplaced her trust in Mrs Matthews
- Feel she is naïve – she does not immediately understand what is happening
- Feel very sorry for her as she is the victim of a cruel injustice
- Feel sympathetic as she is young and inexperienced - at the end of the extract worry about what will happen to her as the challenges she faces may prove too much for her
- Etc.

**Expect candidates to describe how their feelings towards Rani's character evolved as the scene progresses. Expect answers to be based on the extract.** Marking: imp.ex 15

2. *Do you think that the role of Mrs Matthews would be an interesting one to perform in a production of this play? Give reasons for your answer supporting them with reference to the extract.*

Possible points:

YES

- She is a villain and villains are always interesting
- She gets to deliver some great lines, 'We really have no further use for you ...'
- Mrs Mathews' tone could be cold, gesture and body-language could be used to great effect to create her hard character
- She would be a powerful stage contrast to Rani – her hard heart v Rani's innocence
- Audience would hate you and that would give you great power as an actor
- It would be a challenging role for an actor
- Etc.

NO

- Mrs Mathews' character is too harsh – audience would hate her
- Audiences don't like villains
- Mrs Mathews has only a few lines to deliver
- Candidate might not like her as a person- wouldn't like to play a dislikeable character
- Etc.

**Candidates should explain whether they think the role of Mrs Matthews would be an interesting one to perform. Expect candidates to present a clear view, citing reasons based on the extract to explain their choice.**

**Marking: imp.ex 15**

3. *What challenges do you think a director might face in putting this scene on stage? How do you think these challenges could be addressed? Explain your answer with reference to the extract.*

**POSSIBLE POINTS:**

- Setting is the docks: Ship in background; passengers disembarking; general activity around a dock at a time like this. It could be difficult to represent this on stage  
Could be addressed: Luggage on stage; movement on and off with more luggage etc; voices off stage to indicate busy dockland; two levels connected with stairs to suggest disembarking.
- Two very different cultures represented: Challenge to find a cast of actors to create an authentic scene - accents, appearance etc.  
Could be addressed: Costume - Rani and Dadabhai in Indian costume - Susan very traditional - corseted dress. Choose a good director.
- Children play an important role in the scene.  
Difficult to work with children because of limited times during which they are available and the fact that they cannot be made to work long hours in rehearsal or performance.  
Could be addressed: Have at least two children available to play each child-role. Schedule rehearsals at times convenient to the children and their parents.
- Challenging to get convincing performances from the characters - two polar opposite characters. Use lighting to highlight good and bad.
- Cost? Use props in an imaginative and suggestive ways.
- Etc.

**Expect candidates to explore a number of challenges presented when staging this scene and their related solutions. Reward candidates who show an awareness of stagecraft and dramatic techniques.**

**Marking: imp.ex 15**

## QUESTION TWO

Studied Drama.

30 marks

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.

Answer 1 or 2 (30 marks)

1(a) *Explain how two characters from a play you have studied are different from each other in their attitudes and in the ways that they behave. Support your answer with reference to your chosen play.*

Possible points:

- Peace-lover/trouble-maker
- Gentle/aggressive
- Reasonable/unreasonable
- Sympathetic/unsympathetic
- Introvert/extrovert
- Mean/generous
- humorous/serious
- Etc.

**Expect candidates to select two characters from their chosen play and to describe their differences. Candidates may treat attitude and behaviour separately or in a combined way.**

Marking: imp.ex 15

(b) *In your view, how does the playwright's use of contrasting characters help to make the play more interesting? Support your answer with reference to your chosen play.* (15)

Possible points - the use of contrasting characters makes the play more interesting by:

- Adding variety and increasing entertainment value
- Using conflict which is central to good drama
- Showing the diversity of human nature
- Allowing reader/viewer to see different points-of-view
- Contrasting characters thereby making the possibility of action on stage more likely
- Using opposing attitudes and values to create tension
- Enlivening the plot - who will hold most sway?
- Enabling the use of a variety of tone and language
- Allowing costume/lighting to be used to highlight difference – visually appealing
- Etc.

**Expect candidates to discuss how the use of contrasting characters in their chosen play helped to make the play more interesting to them in a number of different ways. Expect support for their ideas with incidents from the play they have studied.**

Marking: imp.ex 15

## OR

2. *Choose a moment from a play you have studied that is, in your view, a dramatic turning point in that play.*  
*(a) Describe what happens at this moment and explain why you consider it to be a dramatic turning point. Support your answer with reference to your chosen play. (15)*

Possible points:

- Dramatic turning point involves build up, moment of high excitement and interest and a turning point after which things can never be the same again
- A conflict that has been building up comes to a head
- A dilemma is brought to crisis point
- The outcome of this moment of crisis/conflict changes lives irrevocably
- It makes the story end
- It is a moment of physical action
- Everything that has been bubbling under the surface comes out into the open
- It reveals something significant about character
- It may be unexpected
- It puts a key theme into sharp focus
- It is a moment when the mood is heightened
- Etc.

**Candidates must identify a moment from their chosen play. Allow for the suggestion of a number of moments from any given play. Candidates must explain why, in their view, that moment constitutes a dramatic turning point.** Marking: imp.ex 15

*b) In your view, how does the moment you have chosen help you to understand either an important theme in the play or an important character in the play? Support your answer with reference to your chosen play.*

Possible points:

Understand important theme:

- The moment clarifies a key theme
- The moment reveals the theme to the audience clearly
- The moment develops audience's insight
- A moment of sudden discovery can have a powerful dramatic effect
- The moment reminds the audience of the key theme
- The moment brings a theme to point of resolution
- The moment can alter the mood, lightening or intensifying it
- Etc.

Understand important character:

- Action or reflection (soliloquy) reveals character – how he/she behaved at the moment
- What a character says at crucial moment could be very revealing
- Behaviour in crisis reveals convictions
- Behaviour, counter to/affirms our expectations of that character
- Reactions/comments of others could give insight into character/relationships
- The moment reveals the character's true nature
- The moment changes our view of character
- Etc.

**Candidates must explain how their chosen dramatic moment helped them to understand a character or a theme in their selected play.** Marking: imp.ex 15

Answer Question One and Question Two.

QUESTION ONE

Unseen poetry: Answer all three questions asked.

(30 Marks)

1. *What impression do you get of the boy in Miroslav Holub's poem, 'A Boy's Head'? Explain your answer with reference to the first fourteen lines of the poem.*

Possible points- The boy could be understood as:

- Imaginative, clever, adventurous
- Creative –he has many diverse images in mind
- Rebellious – he wants to do away with piano lessons
- Typical young boy – his head seems to be all over the place
- Student – he is tormented by piano lessons
- Humorous
- Sense of his individuality
- Irrepressible – his head... just cannot be trimmed
- Etc.

**Expect candidates to present an impression of the boy based on the evidence of the first fourteen lines only. Expect detailed reference to the text in support.**

Marking: imp.ex 10

2. *Miroslav Holub's use of language is highly imaginative. Do you agree? Base your answer on evidence from the poem.*

Possible points:

**Candidate could agree because the poet's use of language:**

- Creates whole new world inside boy's head
- Creates things that don't exist
- Uses unexpected line lengths/patterns/repetitions
- Presents ideas which challenge us to look at things differently
- Refers to anti-matter which is thought-provoking
- Features an unorthodox approach to punctuation
- Seems to follow no rules - links with theme/idea

**Candidate could disagree because the poet's use of language:**

- Includes images which are ordinary
- Images are stereotypical
- Seems confusing
- Includes ridiculous ideas – e.g. river that flows upwards
- Etc.

**Candidates can agree or disagree with the statement. In either case, expect candidate to discuss the poet's use of language. Reward candidates who show an awareness of poetic techniques and an ability to discuss their uses.**

Marking: imp.ex 10

3. Do you think that this is an optimistic poem? Support your answer with reference to the poem.

Possible points:

This is an optimistic poem because it:

- Suggests the unlimited scope of the mind
- Has a positive enthusiastic tone
- Suggests imagination is boundless
- Celebrates some minds that will refuse to conform- 'cannot be trimmed'
- Suggest that new things will always be possible
- Celebrates the unorthodox
- Etc.

This is not an optimistic poem because it:

- Is just a poem about a boy and his thoughts
- Seems confusing
- The things imagined are not possible
- It offers no evidence that anything positive will happen
- Neither optimistic nor pessimistic.
- Etc.

**Candidates can agree or disagree that the poem is optimistic. Answers must be supported with reference to the poem.**

**Marking: imp.ex 10**

## QUESTION TWO

Studied poetry: Answer question 1 or question 2

(30 Marks)

**N.B. In answering you may NOT use the poem given on this paper. You must give the title of any poem and the name of any poet you refer to in your answer.**

***1. Choose a poem you have studied where you think that the poet makes an important observation about ordinary life.***

***(a) What important observation about ordinary life does the poet make in your chosen poem? Explain your answer with reference to the poem.*** (15)

Possible points:

Ordinary life-

- Involves choices
- Offers opportunity to explore environment allowing one to learn about life
- Can be cruel and disappointing
- Addresses big issues of life - like mortality/transience
- Is important
- Is often taken for granted - not appreciated
- Can take you into circumstances outside of your control e.g. war/loss/role of memory
- Affords moments of beauty/ugliness, happiness/sadness
- Etc.

**Expect candidates to explain the important observation about ordinary life in their chosen poem. Accept a liberal interpretation of the words 'important' and 'ordinary'.**

**Marking: imp.ex 15**

*(b) Explain how any two aspects of the poet's style helped to make the important observation clearer for you. Support your answer with reference to the poem.*

Possible points:

- Images that appeal to senses.
- Clever imagery can sum up a message
- Similes metaphors/clarify ideas.
- Question/answer style – clarifies point
- Contrast
- Aspects of style that create mood -alliteration, assonance, onomatopoeia
- Understatement
- Etc.

**Expect candidates to explain how two aspects of style from the chosen poem clarify the poet's observations on ordinary life. The aspects may be treated separately or together.**

**Marking: imp.ex 15**

**OR**

*2. Choose two poems you have studied that explore the same theme.*

*(a) In the case of each of your chosen poems explain what you learn about that theme. Support your answer with reference to the poems.*

Possible themes:

- War – destructive, cruel, source of disillusionment, noble etc.
- Love – romantic, parental, of country etc., unrequited love
- Happiness / sadness
- Family
- Relationships
- School
- Bullying
- Death
- Etc.

**Candidates should deal with one theme common to their two named chosen poems. They should explain what they have learned about that theme in each poem supporting their answer by developed reference in each case.**

**Marking: imp.ex 15**

*(b) Which of the two poems creates the more vivid picture in your mind? Explain your answer with reference to the poems.*

Possible points: Candidate could argue that the vivid picture is created by:

- Images that were more appealing/shocking
- More effective use of colour, contrast, language
- Use of sound and appeal to other senses
- Hyperbole and other poetic techniques
- Use of curious syntax, vocabulary, idiom etc.
- Etc.

**Candidates should explain which of their chosen poems created a more vivid picture in their mind and how the poet achieved this. Expect developed reference to the poem.**

**Marking: imp.ex 15**

## Answer Question One and Question Two

## QUESTION ONE

Unseen Fiction: Answer two of the three questions asked.

(30 Marks)

Each question is worth 15 marks.

1. *Based on your reading of the above passage, do you think that Yun Ling is a good story teller? Support your answer with reference to the extract.*

Possible points:

YES, Yun Ling is a good story teller because:

- She sets the context for the story – clear description enables visualisation of setting
- She gives great descriptions allowing reader to engage with story
- She shows attention to detail: “cast-off plywood planks, the boards flexing ...”
- She narrates a sequence of events making the plot interesting
- She shows good delineation of character
- She creates mood well
- She uses intrigue to add to the atmosphere of the tale
- Etc.

NO, Yun Ling is not a good story teller because:

- Her subject and plot are boring
- She includes too many details/not enough details
- Her story seems confusing
- Etc.

**Expect candidates to state whether Yun Ling is a good storyteller or not and to explain their view with developed reference to the extract provided.**

Marking: imp. ex 15

2. *What do you learn about human nature from your reading of the above extract? Explain your answer with reference to the extract.*

Possible points:

The lessons about human nature from the extract could suggest that humans:

- Adapt to the environment in which they find themselves – harvesting nests from inaccessible caves
- Have different beliefs and customs – eating birds nests
- Experience emotions e.g. fear, excitement – Yun Ling is anxious at first
- Support each other/suspect each other – Aritomo chaperones Yun Ling in the cave
- Face challenges/overcome challenges – working in perilous conditions
- Are adventurous/curious- Yun Ling really wants to discover the secrets of nest harvesting
- Etc.

**Expect candidates to discuss what they can learn about human nature from their reading of the passage. Answers must be based on evidence found in the passage.** Marking: imp.ex 15

3. *You have been asked by a book publisher to write a blurb for the back cover of 'The Garden of Evening Mists'. Write the text you would submit. Your blurb must be based on the above extract and should encourage people to read the novel.*

Possible points:

- Reference to characters
- Reference to setting
- Reference to plot
- Mood/atmosphere
- Style of writing
- Etc.

**Candidates should use details from the extract in their blurb. They should try to encourage readers' interests in the story. Reward appropriate register and sense of audience. Judge the suitability of the blurb by its internal coherence.**

Marking: imp.ex 15

## QUESTION TWO

Studied Fiction: Answer question 1 or question 2

(30 Marks)

**N.B. In answering you may NOT use the extract given above as the basis for your answer. You must give the title of the text you choose and the name of the author.**

1. *Select a novel or short story you have studied that has a well-chosen title and an interesting opening or beginning.*

*(a) In your view, why was the title of your selected novel or short story a well-chosen title? Explain your answer with reference to your chosen text. (15)*

Possible points - the title was well chosen because:

- Of the strong connection between plot and title
- The title intrigued the reader and enticed them to read the novel/short story
- The title relates to key character/aspects of characters' lives
- The title used as symbol/image
- The title relates to theme
- The title is initially confusing but becomes clear through reading
- Etc.

**Expect candidates to explain why the title was well-chosen. Expect the answer to include developed reference to the chosen text.** Marking: imp.ex 15

*(b) What aspects of the opening or beginning of your chosen story did you find interesting? Give reasons for your answer. (15)*

Possible points - aspects which made the opening or beginning interesting could include:

- Dramatic opening inviting to reader to continue the story
- Introduction to background details
- Information on key characters
- Setting established
- Hint of things to come/intrigue

- Mood/atmosphere
- Themes introduced
- Etc.

**Allow for a liberal interpretation of 'opening or beginning'. Expect candidates to explain why they found the opening of their chosen text interesting. Expect the answer to include developed reference to the chosen text.**

Marking: imp. ex 15

OR

2. *When we read a story we enter a world that can be both familiar and unfamiliar.*

*Choose a novel or a short story that you have studied to which this statement applies.*

*(a) Describe one aspect of your chosen story that was familiar to you and one aspect of your chosen story that was unfamiliar to you. (15)*

Possible points - Familiar aspects could include:

- Subject, character, theme with which the candidate could identify
- Main character - young person – could identify with emotions
- Setting – a place the candidate recognises
- Experiences similar to reader's own
- Some familiar themes
- Etc.

Unfamiliar aspects could include:

- Candidate being unable to identify with subject, character, theme
- Absence of young characters in the narrative
- Setting – unfamiliar
- Themes not relevant to young people
- Language, style, genre of writing
- Written on taboo topics
- Etc.

**Expect candidates to choose and describe one familiar and one unfamiliar aspect of their chosen text. Expect the answer to include developed reference to the chosen text.**

Marking: imp.ex 15

*(b) How did the author's use of both the familiar and the unfamiliar, add to your enjoyment of your chosen story? (15)*

Possible points:

Author's use of the familiar added to enjoyment:

- Candidate could empathise with character
- Candidate understood the way the place operated
- Candidate learned something new about what was familiar
- Story set in a world that was familiar
- Characters faced similar challenges to candidate
- Candidate had read other books by the author
- Etc.

Author's use of the unfamiliar added to enjoyment:

- Challenged way of thinking
- Exposed the candidate to new ideas
- Candidate vicariously visited new places
- Candidate was exposed to an entirely different world - physical - moral
- Challenged by obstacles reader has no experience of
- Etc.

**Expect candidates to discuss how aspects of their chosen story that were both familiar and unfamiliar added to their enjoyment of the story. Expect the answer to include developed reference to the chosen text.**

**Marking: imp. ex 15**

## APPENDIX 1 -MARKING SCHEME SUMMARY PAPER 1

### **SECTION 1: READING 40 MARKS**

Q.1	ex 10
Q.2	ex 15
Q.3	ex 15

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

Also	Content	20
	Structure	15
	Expression	30
	Mechanics	5

### **SECTION 3: FUNCTIONAL WRITING 30 MARKS**

Also	Content	8
	Structure	7
	Expression	12
	Mechanics	3

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

Q.1(a) (i)	ex 15
Q.1 (a) (ii)	ex 10
Q.1 (b)	ex 15

**OR**

Q.2 (a)(i)	ex 15
Q.2 (a)(ii)	ex 10
Q.2 (b)	ex 15

## MARKING SCHEME SUMMARY PAPER 2

### SECTION 1: Drama

**60 MARKS**

#### Unseen Drama

Q.1	ex 15	
Q.2	ex 15	<b>answer any 2</b>
Q.3	ex 15	

#### Studied Drama

Q.1 OR Q.2

Q.1(a)	ex 15
Q.1(b)	ex 15

**OR**

Q.2 (a)	ex 15
Q.2 (b)	ex 15

### SECTION 2: Poetry

**60 MARKS**

#### Unseen Poetry

Q.1	ex 10	
Q.2	ex 10	<b>answer all 3</b>
Q.3	ex 10	

#### Studied Poetry

Q.1(a)	ex 15
Q.1(b)	ex 15

**OR**

Q.2(a)	ex 15
Q.2(b)	ex 15

### SECTION 3: Fiction

**60 MARKS**

#### Unseen Fiction

Q.1	ex 15	
Q.2	ex 15	<b>answer any 2</b>
Q.3	ex 15	

#### Studied Fiction

Q.1/2 (a)	ex 15
Q.1/2 (b)	ex 15

## APPENDIX 2

### Reasonable Accommodations –Provision on Paper 1

**Candidates presenting for examination who have been granted a spelling and grammar waiver in accordance with circular S70/00 are assessed in all areas of competence with the exception of spelling and written punctuation.**

**In assessing the work of these candidates a modified marking scheme will apply.** This involves a modification of the four criteria for assessment applied as follows:

- First three criteria will still be assessed
- The fourth criterion (Mechanics) will not be assessed.

**Applying the modified marking scheme in Personal and Functional Writing sections.**

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

The modified marking scheme, as applied in Section 2 (Personal Writing) and Section 3 (Functional Writing) on Paper 1 is illustrated above. It is indicative of how the modified marking scheme should be applied.

Mark the script as usual.

Apply the modified marking scheme, assessing Section 2 (Personal writing) out of a total of 65 instead of 70 and Section 3 (Functional Writing) out of 27 instead of 30.

In Section 2 calculate the total ex 65 then convert your answer to ex 70

In Section 3 calculate the total ex 27 then convert your answer to ex 30

**as in the following worked examples**

**Worked example 1**

Candidate achieves 59 marks out of 65 for Personal Writing

The adjusted total will then be calculated as follows:  $\frac{59 \times 70}{65} = 64$

The ring total mark for this section is 64 ex 70

**Worked example 2**

Candidate achieves 15 marks out of 27 for Functional Writing

The adjusted total will then be calculated as follows:  $\frac{15 \times 30}{27} = 17$

The ring total mark for this section is 17 ex 30

## **Applying the modified marking scheme in all other sections of Paper 1 and Provision on Paper 2**

When forming an impression and awarding a mark:

- The first three criteria will still be assessed
- The fourth criterion (Mechanics) will not be assessed.

This means, in effect, that a candidate who has been granted a spelling and punctuation waiver does not have their spelling and punctuation considered when marks are being awarded. The marks allocated to Mechanics in the standard Marking Scheme are re-allocated between the other three criteria so that an impression mark out of 100% of the available marks can then be awarded, using the remaining three combined criteria.

**Having entered all marks on the front cover grid of RA Spelling and Punctuation Waiver scripts, add the following text: “*Modified Marking Scheme applied*”**

