

**JUNIOR CERTIFICATE
ENGLISH**

ORDINARY LEVEL

2001

**MARKING
SCHEME**

An Roinn Oideachais agus Eolaíochta

EXAMINING PRODUCT

For *ISGJ. Béarla* 1) mark normatively, 2) mark discriminately, 3) mark fairly, 4) mark positively, and 5) mark *evidently*.

1 MARK NORMATIVELY

Advisers ensure uniform marking Apply the *Marking Scheme* as directed with consistency, but yet congenially An Adviser's **re-marked** samples from each of your 100s are exemplars of sound marking and cross-moderation Give full marks where deserved, especially at higher thresholds (near As, near Bs) where candidates reach towards ambitious achievement-levels And survival at **D** calls for responsive marking to haul a candidate languishing at **E +** to the security of **D** safety!

2 MARK DISCRIMINATELY

Distinguish candidates of high, middle and low ability / achievement The *Marking Scheme* ensures normative marking, and discriminates positively in every candidate's favour Refine your evaluations, don't bunch towards the middle *Avoid central-tendency AND scatter your candidates.*

3 MARK FAIRLY

READY RECKONERS in your Marking Kit help you grade / rate / allocate accurately

(1) shows grade-levels in the overall total (360) in a question total (60), and in totals for question sub-parts (20, 10, and 5). Awareness of mid-points helps you determine if a candidate is reaching to a higher achievement level.

(2) shows a running summary for rating the achievement at tally points Awareness of script-quality allows you respond appropriately if a peak performance suddenly slumps Determine the global performance

If a candidate has a shortfall of ± 12 marks (c. 3%) for the next highest grade, you (NOT the Adviser) **MUST REVISE THE SCRIPT** Undermarked items mean a higher grade is merited, overmarked items, that a higher grade is not merited Advisers must see how you acknowledge THRESHOLD CANDIDATES

4 MARK POSITIVELY

Ordinary level candidates are NOT expected to show the greater proficiency in skills and the deeper insights in understanding required at Higher level (Syllabus)

To attain a stable, valid, ranked order of achievement at O / Level, make reliable, accurate judgements, following your Adviser's instructions Mark each candidate's work as an entity Do not mark a series of similar sections in a succession of scripts.

5 'MARK' EVIDENTLY!

Mark everything in red biro -- including rough / cancelled work Make *marks* -- even on blank pages (no misplaced work overlooked)! How you evaluate is what your Adviser needs to see *Tick, dot, box, ring, underline, star, arrow, or bracket* strong points and purple patches to highlight a candidate's achievement Allocate marks, totting up to your final ringed total near each question number Details of the *marking* procedure / and the keeping of a running summary are given in your INSTRUCTIONS (Section VII)

1 READING

60

NOTES

Efferent reading establishes facts, evidence and ideas
Aesthetic reading demands re-reading, reviewing and reflecting
Assessment tests skimming, scanning, re-reading and close reading (Syllabus)

Conference
Exemplars

A LITERAL COMPREHENSION (Efferent Reading)

Skimming / Scanning Locating / Identifying explicit information

- | | | | |
|---|---|---|----|
| 1 | People working on their own
(Farmers, light-house keepers, night nurses) | 5 | |
| 2 | Teachers, clergymen, wives, husbands | 5 | |
| 3 | Cows = the <i>best</i> listeners | 5 | |
| 4 | Lambs, calves, hens, turkeys = poor listeners | 5 | 20 |

B LITERAL COMPREHENSION (Efferent Reading)

*Locating the assertion Par 4 Re-reading Quoting / Paraphrasing
From the linguistic context, teasing out the substantiation*

How the writer *shows* that --
Horses are attentive listeners 10

C PSYCHO-LINGUISTIC GUESSWORK (Inferential Reading)

*Reading between the lines Intuting a thought product
Inferring (connotative) meaning from the linguistic context (Par 3)*

In the quotes, why the writer refers to --
• *chicken soup* 5
• *Christmas carol* 5 10

D EVALUATION (Aesthetic Reading)

*Re-reading, reviewing, reflecting and analysing the author's intent
An evaluative judgement re internal textual criteria*

- *ONE* option (preferably), some / all options (possibly)
- with textual reference / allusion / support (= reasons)

Acceptable answers *Linear / Spiral / Loose, etc*

The writer's **main purpose** Two *reasons* for your opinion 10

E APPRECIATION (Aesthetic Reading)

*Re-reading, reviewing, reflecting to appreciate the author's intent.
Interaction with the text Response to picture stimulus
Insight into the author's purpose / style / strategy*

A paragraph *attempting* a replication of this tongue-in-cheek style

Humorous writing A short, amusing paragraph *to entertain*
Acceptable answers *convergent / divergent flat / bubbly
straight / offbeat dull / sparkling pedestrian even, etc* 10

2 PERSONAL WRITING

60

Respect -- a candidate's basic skills and creative responses

Respect - a candidate's linguistic competence

Assessment tests compositional skills (Syllabus)

GOOD WRITING IS RECOGNISABLE

To *examine*, read and realise -- *what* a candidate says and *how* s/he says it Recognise -

1) good wording, 2) good sentencing, 3) good paragraphing, in 4) an essay, literally in the *try* or *attempt* at worthwhile writing by the candidate Well-selected words in well-made sentences signal a fluent, articulate thought-product -- good ideas (*content*), well-put (*expression*)

□ Wording

1 Wording! Candidates may have similar thoughts but not the same linguistic competence in expressing them One writes -- *I like my hobby*, another -- *I take pride in my stamp collection* The difference is in **a candidate's command of words** a simple but adequate black-and-white vocabulary most often, but colourful brightness too

2 Lively diction is a sure signal of effective writing, richer levels of expression are shown by a candidate with a securely solvent word-bank Sentences count, paragraphs count, organisation counts But in the beginning, was the word!

3 Look, too, at *mechanics* -- the basic skills with words -- *spelling, usage and conventions*, beyond that -- colour, concreteness, specificity and brightness Recognise weasel words of little meaning, acknowledge teenage buzz words, jargon and cliché, but mostly react favourably to charged words in writing enlivened with modified verbs and qualified nouns Plainly, scan closely the candidate's grasp of grammar, most notably **VOCABULARY**

□ Sentencing

1 Making sense! Candidates do make sense, mostly, but some make *more polished* sense -- and sentences One writes -- *Yesterday I goes down the stars (sic) There in front of me was lods of letters (sic)*, another -- *It was just like any other Tuesday, the usual breakfast, the usual lessons, the usual lunch but little did I know that this was going to be one of the most frightening days of my life* The difference is in **a candidate's command of the sentence** choppy segregated writing in a tedious diary style most often, but controlled elegance too

2 Sentence control is a sure signal of superior writing Higher reaches of thinking are shown by candidates who co-ordinate and sub-ordinate The capable write longer and more complex sentences, moulding their thoughts into compound, complex as well as simple sentences, with the occasional fragment, even The less able segregate

3 Recognise these *mechanics of beauty* -- as a writer conjoins and subjoins in a variety of sentence patterns Plainly, keep an eye to the candidate's grasp of **SYNTAX**

A COMPOSITION ON ONE OF THE GIVEN TOPICS

Grade the writing standard appropriately Evaluate, using the full range of marks and avoiding central tendency Refined evaluation of essays is critical *This is an unstructured question*

➡ KEEP THE WRITING TETRAGRAM IN MIND

Take direction from your Adviser.

Note, as at Conference, *Examining Product*, page 1 and *Assessment Process*, page 9

3 FUNCTIONAL WRITING

60

- teaches spelling punctuation, sentence structures and paragraph organisation
 - develops a sense of audience and language appropriateness
- Assessment tests compositional skills (Syllabus)

GOOD WRITING IS RECOGNISABLE

To examine, read and realise -- *what* a candidate says and *how* s/he says it Recognise 1) good wording, 2) good sentencing, 3) good paragraphing, in 4) an essay, literally in the *try* or *attempt* at worthwhile writing by the candidate Well-selected words in well-made sentences signal a fluent, articulate thought-product -- good ideas (*content*), well-put (*expression*)

Paragraphing

1 Paragraphing! Grouping sentences that belong together In **all Sections**, precise prompts in question stems encourage an explicit attempt at the *paragraph* -- a third criterion of competent writing Well-written sentence-clusters in well-arranged sequence demonstrate a **candidate's command of ORGANISATION**

2 The less able write an unbroken *wall of words*, taxing to read and unappealing But candidates showing reader awareness provide stepping stones, those paragraph breaks dividing up the writing in a varied, hospitable way The average TSGL writer's paragraphing will be a series of awkwardly placed stepping stones you can negotiate the stream of thought with some effort, losing your footing, occasionally Or, paragraphing may be cosmetic, most often, a mere indentation routine, but paragraphing nonetheless

3 Organisation of any kind improves *readability*, even if the thought-content is not quite structured accordingly Every move manifests *audience awareness* Spot paragraphing, observe **ORGANISATION**

Composition

1 Composing! A *readable* writer is, then, aware of *audience* Ideas are packaged, and labelled *Topic sentences* head paragraphs, usually And, like word-order in a sentence, good paragraphs have appropriate sentence-order -- *flow* and *coherence*

2 Such ordering is usually either *chronological* or *logical* -- chronological when the sentences depict a series of events, typically in the order in which they occurred, logical when the sentences build up an argument or develop a point Spot this stitching together of sentences and paragraphs, note the *signpost words* or *links* guiding you along the path of the writer's intended meaning At TSGL, the average writer may not always keep you confident of your whereabouts, but the skilful writer will make sentences form a smooth bridge carrying you securely from idea to idea with *coherence* and *flow*

3 Interrogate the writing! Do ideas fit together? Are sentences / paragraphs linked together without gaps? Is there a **command of COHERENCE and FLOW** in the writing? Sense **STYLE**.

A LETTER

- To the School Principal
- (Structure)

60

B RULES

- For a Photography Competition
- (Organisation)

60

Grade the writing standard appropriately Evaluate, using the full range of marks and avoiding central tendency Refined evaluation of answers is critical *This is an unstructured question*

☛ **KEEP THE WRITING TETRAGRAM IN MIND**
Take direction from your Adviser.

Note, as at Conference, *Examining Product*, page 1 and *Assessment Process*, page 9

4 POETRY

60

NOTES

Aesthetic reading (of poetry) requires -- an understanding of sounds mood tone imagery and setting
Assessment tests Candidates escape from the prison of the literal (Syllabus)

Conference
Exemplars

A COMPREHENSION

Engagement. Entry into the experience presented
A sequence of incidents / a summary statement.

What happens in this poem?

10

B INFERENCE

Inferring character traits on the basis of explicit clues
Conjecturing an explication, giving supporting details

What (all / some of) the *action words* tell you about the juggler
(in **Part 1** and in **Part 2**)

10

C EVALUATION

Scrutinising each part for purposes of preference
Expressing that preference with supporting reason

Which part -- 1 or 2 -- you prefer Give '*a reason*'

10

D APPRECIATION

Awareness of poetic craft semantic / artistic elements
Is the candidate aesthetically sensitive to the poem ?

The storyteller *exaggerates*
What you think Explain

10

E APPRECIATION

A named / studied poem which describes **ONE** of the following

an *event* a *place* a *person*

In reference to the studied poem, to say clearly --

- *how the poet described*
the event or the place, or the person
- *whether you liked the poem or not,*
giving a reason for your opinion

20

INTERACTION WITH A STUDIED ITEM

Engagement	genuine encounter
Perception	relevant response
Interpretation	coherent answer
Evaluation	critical judgement
Appreciation	uniqueness of response

5 FICTION

60

NOTES

Aesthetic reading is a psycho-linguistic guessing game
Aesthetic reading demands re-reading, reviewing and reflecting
Assessment tests Candidates' escape from the prison of the literal (Syllabus)

Conference
Exemplars

A ENGAGEMENT

Identification (re-narration) of a sequence of incidents
A move from 1st to 3rd person narration

Describe how Angelica was captured (Parts 1 and 2) **10**

B PERCEPTION

Retrospective re-reading, review and reflection
Interrogating the text for a thought-product
Reorganisation - combining ideas from several sources in the text.

Is Angelica the girl's real name?
What you found out about Angelica?
A point or two substantially developed / elaborated;
some or several points loosely alluded to but slimly developed **10**

C EVALUATION

Picturing -- bringing the character to imaginative life
Inferring character traits from explicit / implicit clues
Reorganisation - combining ideas from several sources in the text.

What are your thoughts about Konje?
A point substantially developed, some points slimly developed **10**

D APPRECIATION

Impact of the piece on a sensitive, responsive reader
Aesthetic response -- reaction interaction, interpretation

How the writer creates the *uncomfortable* feeling in Part 1
A point substantially developed; some points slimly developed **10**

E APPRECIATION

From a named / studied Novel or Short Story --
 the most exciting part **OR** the most frightening part

How the writer made this part *exciting OR frightening* **20**

INTERACTION WITH A STUDIED ITEM

Engagement	genuine encounter
Perception	relevant response
Interpretation	coherent answer
Evaluation	critical judgement
Appreciation	uniqueness of response

In E items, *exploration* is the ideal response elicited. But as signalled at *Conference*, allow for the TSGL candidate's predilection for narrative re-telling. Evaluate re-narration on its merits. Again, *O / Level candidates are not expected to show H / Level skills and insights* (Syllabus)

6 DRAMA

60

NOTES

*Classroom drama engages students in living out imagined experience
Performing / producing encourages students to interpret plays
Assessment tests knowledge of dramatic concepts (Syllabus)*

*Conference
Exemplars*

A COMPREHENSION

Location / Reorganisation of explicit indicators

What the teenagers were really doing 10

B PERCEPTION

The scene as imagined experience

A list of the *props* needed
*ladder, light(s), signs, a wall, torches, notebooks, pen
(tools, street objects -- bins, lamp-post, etc etc 10*

C EVALUATION

Hypothesis about the (dramatic) role / nature of a character

The character you would like to play Why? 10

D APPRECIATION

Impact of the scene on a sensitive, responsive reader

How *tension* is created in this scene Explanation 10

E APPRECIATION

From a named / studied **play** or a **film**, describe a scene
where a person / a group behaves in a way
another person / group does not like

Whose side were you on Explain why 20

INTERACTION WITH A STUDIED ITEM

Engagement	genuine encounter
Perception	relevant response
Interpretation	coherent answer
Evaluation	critical judgement
Appreciation	uniqueness of response

While allowing for *narrative re-telling*, E questions nudge candidates towards *exploration*. (Note the *Explain why* in the prompt) Again, though, *Ordinary Level candidates are not expected to show the greater proficiency in skills and the deeper insights in understanding required at Higher Level (Syllabus)*
Evaluate re-narration on its merits.

7 MEDIA

60

NOTES

Viewing develops understanding of media concepts - pictures shapes and text
Awareness is sharpened by viewing and reading and listening
Assessment tests response to pictures shapes and text (Syllabus)

Conference
Exemplars

A VIEWING

Visual literacy Basic perception and discrimination

Grouping photos Adding suitable headings / labels, e.g.

<i>Shape</i>	Portrait / Landscape	
<i>Colour</i>	Black and White / Colour, Etc	
<i>Subject</i>	People / Animals	
<i>Shot</i>	Action / Still, Etc Etc	10

B AWARENESS

Understanding 'Translating' pictorial meaning

Captioning (meaningfully) any FIVE photos, e.g.

1 <i>Cock a doodle Who?</i>	2 <i>Cool!</i>	
3 <i>Wait for me!</i>	4 <i>Doggone Blues</i> Etc	10

C ANALYSIS

Visual acuity. An evaluative judgement re pictorial elements
Interpreting visual 'language' 'Reading' aspects of a picture
(A candidate's **verbal explication** of selected visual aspects)

Explain why any ONE photo --

- | | | |
|-----------------|---------------|----|
| • interests you | • annoys you | |
| • bores you | • puzzles you | 10 |

D EVALUATION

Discrimination An appraisal with supporting evidence
(A candidate's **critique** in applying personal criteria)

Which photo is the best shot? Why? 10

E APPRECIATION

Appreciating 'message' 'Reading' a picture / making meaning

Attempting a replication of the sample text given for Photo 8.
Technical knowledge re structure, message, 'language', symbolism, etc
Some (small) degree of appropriate (technical) response to 2 photos

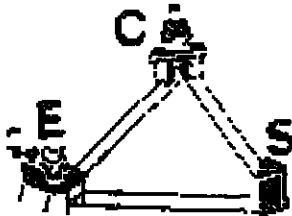
Write two **interesting** texts for any two photos 20

ASSESSMENT PROCESS

Mark with a model in mind Think of *C - andidate* and *E - xaminer* as participants in a three-cornered relationship, the third member of which is the *S - cript* itself Each line will reveal a candidate communicating with an individual strategy and in a uniquely distinctive writing style either clear, cogent and coherent -- or vague, unconvincing and tedious

COMMUNICATION

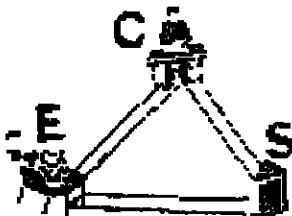
1



If you discern the line CE to be strong, that candidate is striving earnestly to inform, persuade, or entertain you as reader S/he is *communicating* -- writing with a sense of purpose and a sense of audience You can detect how s/he determines *what to write*. Notice how this CE line is maintained Recognise anything that severs or distorts it! Inertia, fatigue, or time-loss maybe, or lack of ability, stamina, or plain frustration

STRATEGY -- STYLE

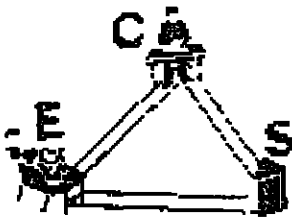
2



A candidate's strategy and style is equally discernible You can detect the decisions made on *how to write* an answer -- the *strategy* adopted The CS line will show a writer organising thoughts, selecting words, shaping sentences, structuring paragraphs, coherently and with flow Blemished *style* will not affect coherence, polished style will enhance it But defective *strategy* may sever or distort the line of communication Incoherence will tax *reader* focus

CONVENTIONS

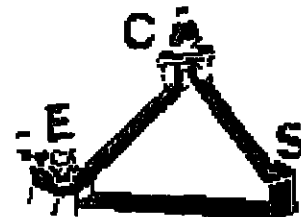
3



Your participation as *reader* is shown by the ES line It is on a *script*, ultimately, that an Examiner must assess the *calibre* of candidate on the desktop Your willingness to stay with the candidate will be bolstered by his / her competence in **BASIC SKILLS** It will be jolted by inadequacies and shortcomings in conventional written communication Inaccuracy distorts the ES line There is a breakdown in communication

WRITING

The CES triangle shows the *workings* of the writing process -- each element viewed separately But, **COMMUNICATION, STYLE / STRATEGY, and CONVENTIONS** are a three-in-one creative unity which the Examiner, *as efferent and aesthetic reader*, must perceive with sense and sensibility



APPENDIX

In arriving at an impression mark, the Assistant Examiner keeps the following in mind:

<ul style="list-style-type: none">• Clarity of Purpose• Organisation : Coherence and Flow• Language Efficiency	90%
<ul style="list-style-type: none">• Spelling and Written Punctuation	10%

(See *Marking Scheme*, pages 3 and 4)

REASONABLE ACCOMMODATION

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

In assessing the work of these candidates, a *Modified Marking Scheme* will apply as follows:

Spelling and Written Punctuation will not be taken into account.

Consequently, the 10% allocated to Spelling and Written Punctuation will be reallocated between the remaining criteria of Clarity of Purpose, Organisation, and Language Efficiency, so that the Examiner will give an evaluation out of 100%