



State Examinations Commission

Marking Scheme

Junior Certificate 2007

ENGLISH, HIGHER LEVEL

PAPER 1 SECTION 1: READING 40 MARKS

1. *“Mostly films have told audiences that science and technology are likely to be very bad for them.”*

What evidence can you find in paragraph 1 and 2 of the passage in support of this statement?

Several references in relevant paragraphs - for example

- Scientists portrayed in film as, ‘mad, bad and dangerous to know’, e.g. ‘doctors Frankenstein, Jekyll and Strangelove’
- Astronomers and engineers represented as comic vaudeville characters by Meiles
- Frankenstein treated as ‘pantomime’ figure by Edison studio
- Only a few scientists, such as *Pasteur* and *Curie* treated seriously in film
- Stereotype of mad, bad or dangerous scientist constant in media representation
- Etc.

Candidates should locate their answers in paragraphs 1 & 2

Expect candidates to identify at least three points supported from the text
marking: ex 10 = 4+3+3

- 2(a) *Research has discovered that there has been very little change over the years in the style of drawing used by children to represent scientists. What changes are outlined in paragraph 4 of the passage?*

For example

- ‘More female lunatics’
- Younger scientists
- ... wearing branded t-shirts or shoes
- New character appeared: the laboratory rat

Expect candidates to identify the four points given in paragraph 4. Allow 1 mark per point plus a bonus of 1 mark to total 5.
marking: ex 5 = 2+1+1+1

2(b) What, according to the author, has influenced the children's style of drawing scientists?

Influences on children's style of drawing scientists could include

- Cheap sci-fi animations
- Children's cartoons,
- Comics
- Computer games
- Stand-up comedians

Expect candidates to list 5 points as above *or* to provide a developed commentary indicating an understanding of the influences on changes observed by the author.

marking: ex 10 = 5x2
***or* Imp¹. ex 10**

3(a) Outline the stereotypical image of scientists given in paragraph 5.

As indicated in opening sentence of paragraph 5

- The hair
- The disability
- The lab coat
- The (bubbling) glassware

Expect candidates to refer to the above points in their explanation of the stereotype. Answers should be confined to the information supplied in paragraph 5

marking: ex 5 = 2+1+1+1
***or* Imp. ex 5**

3(b) Do you think that this image is a fair or accurate one?

Candidates can deal with 'fair' only, or 'accurate' only, or both. They can agree or disagree. They can draw from beyond paragraph 5 and may include personal experience.

Expect candidates to present a clear personal response to the fairness and accuracy of the image of scientists as presented in the passage.

marking: Imp. ex 10

¹ Mark by impression

SECTION 2: PERSONAL WRITING 70 MARKS

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

Marking Breakdown

Content	20
Structure	15
Expression	30
Mechanics	5
Total	70

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

Candidates may choose to treat any of the titles below in a variety of different genres: e.g. discursive, persuasive, descriptive essays, short story etc.

1. *A teenager's guide to life.*

Do not require guide to be restricted to teenage experience; commentary on life in general by a teenage observer is acceptable.

2. *You are an alien visiting earth for a day. Write about your experiences, especially your reaction to human behaviour.*

The main focus should be on the alien's experience of human behaviour, and his/her/its reaction to it.

3. *How best to spend a Saturday afternoon.*

Main focus should be on Saturday afternoon rather than on other afternoons of the week.

4. *Science's contribution to the modern world - a mixed blessing.*

Candidates may agree or disagree with the statement.

5. *Write a speech for OR against the motion, "Second level education in Ireland is a good preparation for life".*

Expect answers to show awareness of a suitable rhetorical style.

6. *"The day started the same as any other, nobody could have known that by evening ..." Continue this story.*

Candidates need not include the prompt sentence. Nevertheless, the story written should be clearly related to the prompt.

7. *As a result of an accident in chemistry class your teacher has shrunk to a fraction of his/her normal size. WHAT HAPPENED NEXT?*

Candidates may describe the earlier accident and explain what caused it. However, some of the narrative should deal with the events that followed the accident.

Marking: Imp.ex 70 cross-referenced with marking breakdown.

SECTION 3: FUNCTIONAL WRITING 30 MARKS

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

1. *Look at the material adapted from the Irish Cancer Society's Sun Smart campaign that appears on Page2 of Paper X. Write a set of instructions - one instruction for each picture - designed to help people enjoy the summer sun safely.*

Expect candidates to write a set of six instructions matched with the pictures provided. Answers will ideally be brief and pointed. However, allow elaborations based on explanatory material.

Candidates should have regard to their target audience and should choose an appropriate register.

Marking: 5 marks x 6 or imp. ex 30 cross referenced with alternative marking system.

OR

2. *Write a list of safety guidelines to be displayed on a poster EITHER in your school's Science Lab OR in the Woodwork, Metalwork or Home Economics room.*

Candidates should write a list of safety guidelines appropriate to a school laboratory or workroom as indicated

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

- 1(a) *Martyn Turner's cartoon on Page 1 of Paper X shows aliens viewing planet Earth in the future. Examine the cartoon and*
(a) State briefly what you think the cartoonist's message is.

In deciphering the message, candidates may examine both the visual and verbal elements of the cartoon. They might refer to:

- The threat posed to our survival by global warming
- Humanity's lack of intelligence
- Humanity's tendency to ignore warnings (The Stern report)
- Concern for the future of the planet
- Etc.

Expect an argued interpretation of the cartoon

marking: imp. ex 20

- 1(b) *Imagine that one of the aliens in the cartoon is a journalist. Write a brief article that he/she/it might write for the front page of The Martian Times on his/her/its return.*

Candidates may write for any type of newspaper (tabloid, broadsheet etc.).

Expect a coherent piece of writing, consistent in style and inspired by the cartoon.

marking: imp. ex 20

OR

- 2(a) *Write the text for a radio advertisement for a new chocolate bar called "Yummy". Remember the message is going to be heard, not seen.*

Expect candidates to write a suitable script for a radio broadcast having regard to target audience, product being advertised and the medium of radio.

marking: imp. ex 20

- 2(b) *Suggest the type of voice most appropriate for the voice-over for your advertisement. Indicate any music or sound effects you think might make it more effective. Explain your choices.*

Candidates may address the sound/timbre of voice, the tone, rhythm and dynamics of speech as well as sound effects such as crinkling wrappers, satisfied munching, mood music, etc.

marking: imp. ex 20

PAPER 2 SECTION 1: DRAMA 60 MARKS

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

Q.1 *What is your impression of Katharina from this extract? Support your answer with reference to the text.*

Expect a variety of impressions of Katharina. All views should be well supported from the supplied extract. For example:

Katherina is

- Wild, rough and troublesome – “twas told me that you were rough and coy and sullen.”
- Strong willed – “ Go fool! Order your servants about, not me.”
- Witty / sarcastic – “ a witty mother! And without wit a son.”
- Insulting – “ Yet you are withered.” “ I see a crab.”
- Uninterested in Petruchio and marriage – “I’ll scrape you if I tarry. Let me go!”
- Attractive – “I see thy beauty”
- Desirable – “thou must be married to no man but me.”
- A challenge – “I am born to tame you Kate.”
- Etc.

Marking: Imp, ex 15 expecting at least three well-expressed valid points, or a well developed answer concentrating on a particular aspect of Katharina’s character.

Q.2 *Do you think Petruchio's way of speaking to Katharina would encourage her to marry him? Base your answer on this extract.*

Candidates may agree or disagree.

e.g. agreement –

Yes, because Petruchio’s way of speaking suggests that he is:

- Optimistic – “here’s no crab, therefore look not sour.”
- Persuasive – “ No, not a whit – I find you passing gentle:”
- Persistent and determined – “Thou must be married to no man but me.”
- Flattering – “For thou art pleasant, lively, passing courteous.”
- Romantic – “ Be thou Diana and let her be Kate.”
- Etc.

e.g. disagreement –

Kate is not impressed by Petruchio’s way of speaking as she:

- struggles when he seizes her arm
- parries each of his verbal advances
- mocks him – “where did you learn this goodly speech?”
- dismisses him – “Go fool!. Order your servants about, not me.”
- Etc.

Marking: Imp, ex 15 expecting at least three well-expressed valid points, or a well developed answer concentrating on a particular aspect of Petruchio’s speech.

Q.3 *Imagine that you are directing this play. In the context of the extract you have read above give your thoughts on two of the following aspects of your production: use of voice, costuming, setting, movement on stage.*

Candidates should demonstrate an awareness of the director’s role in their answering.

Comments on any 2 of the aspects - voice, costuming, setting and movement on stage - should be referenced to the extract.

Candidates should have valid reasons for the way they would want to have the characters/actors (i) use their voices, (ii) be dressed, (iii) be placed in a particular setting or (iv) move about on stage.

- **Voice:** Petruchio and Katharina might talk in an animated and passionate way, varying between tones of real or mock anger, sullenness, sarcasm, laughter, flattery, affection, contempt, etc. Katharina perhaps querulous, shrieking, contemptuous, triumphant, etc.; Petruchio cajoling, good tempered, laughing, determined, lyrical, forceful, etc
- **Costuming:** The characters could be dressed in any manner for any historical period. However, expect candidates to have valid reasons for dressing characters in particular ways. Petruchio’s dress, for example, might reflect his ‘noble’ status, be made of fine materials, lavish and expensive, rich accessories, conventionally suave, perhaps sword suggesting power, etc. Katharina’s dress should also reflect her status but be unconventional in keeping with her reputation as a shrew - perhaps, mismatched or fashionably rebellious, unkempt, wildly colourful, etc.
- **Setting:** Should be appropriate to wealth of families and first meeting of Petruchio and Katharina. Could be reception room of large house/castle, or the garden outside - rich and ornate. Or any other setting – indoor or outdoor - suitable to the production imagined by the candidate/director. Candidates might refer to use of stage props such as small crab apple tree, pillars for giving chase around, open space, appropriate backdrop etc.
- **Movement on stage:** any plausible movements in keeping with the action described in the very physical scene described in the extract. For example, Petruchio chasing and seizing Katharina as she stalks past, his gestures towards her, her rejection of his advances, her flight across stage from him, his

pursuit, their physical battling, etc. Katharina lashing out, kicking, biting, bolting, ducking, feisty, combative and determined.

Marking: Imp, ex 15 expecting at least one well-expressed valid thought for each of the two chosen aspects.

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

30 Marks

Q.1 *In your opinion what is the main idea or message in this extract? Base your answer on evidence from the text.*

Candidates should identify a key idea, message or theme from the extract. Any single idea well argued is sufficient for full marks.

Possible interpretations of the main idea or message could include:

- The cruelty of children and vulnerability of the elderly
- A warning against the dangers of superstition and the herd mentality
- The power of the imagination and the reluctance to replace myth with reality
- Discrimination against the outsider and the weak
- A warning not to rush to judgement
- Innocence and ignorance – the children don't know any better but refuse to be educated.
- The power of reason – Andrea methodically answers each of the children's allegations
- Etc.

Marking: Imp, ex 15 expecting a well developed answer concentrating on a particular idea or message.

Q.2 (i) *What does the children's song/chant tell us about the children?*

The chant could suggest that the children are:

- Cruel – they taunt the old woman and prey on her vulnerability.
- Wilfully hostile to reason – they recite the chant both before and after Andrea has spoken to them
- They have a herd instinct and group mentality: they sing in unison and the boy is unsettled until he returns to the group

- Primitive – they like to be scared and need drama and magic in the world.
- Childish and naïve – they recite the chant instead of articulating their own ideas
- Etc..

Marking: Imp, ex 15 expecting at least three well-expressed valid points, or a well developed answer concentrating one particular aspect of the children as revealed by the chant.

Q.2(ii) *What impression do you get of Andrea from the extract? Support your answer with reference to the text.*

Possible impressions might include:

- Moral and principled – he holds consistently the truth about the old woman.
- Understanding – he understands the situations of the old woman and also of the children
- Rational – he answers each of the children’s concerns with a rational argument or action
- Compassionate and well intentioned – conscious of the danger and injustice in the situation and intervenes to correct it
- Sensitive to the boy’s ego and inexperience – tries to bring him along rather than talking down to him or chastising him
- Philosophical – interested in ideas for their own sake
- Etc.

Marking: Imp, ex 15 expecting at least three well-expressed valid points based on extract, or a well developed answer concentrating on a particular aspect of Andrea’s character.

Q.3 *If you were directing this play what would you want the stage to look like? Base your answer on evidence from the extract.*

Candidates should demonstrate an awareness of staging and have valid reasons for wanting the stage to look in a particular way.

Answers should refer to at least two of the following:

- the street
- the old woman’s house (possibly dilapidated with a stoop for the milk jug)
- the wall where the shadow is cast
- an open area for the children to congregate
- the church spire

- lighting (evening time perhaps - old woman's house lit, exaggerated shadow cast on wall)
- the costuming of the characters
- props to be used by the actors (book, sling-shot etc.)
- Etc.

Marking: Imp, ex 15 expecting at least three well-expressed valid points, or a well developed answer concentrating on a particular aspect of the stage's appearance.

Drama Q.2 (answer either question)

Q.1 *Name a play you have studied and state what you think is its main idea and/or message. Explain how this main idea and/or message is communicated in the play.*

Candidates must name the play and author.

Marking: Imp, ex 30 expecting a clear statement of the main idea or message of the play and a well developed answer explaining how that message is communicated

OR

Q.2 *You have been asked to recommend a play for students studying for the Junior Certificate. Would you recommend the play you have studied for this examination? Give reasons based on close reference to your chosen text.*

Marking: Imp, ex 30 expecting a well-expressed argument in favour of or against the recommendation of the studied play.

PAPER 2 SECTION 2: POETRY 60 MARKS

(answer any 2 of the 3 questions)

UNSEEN POETRY

30 MARKS

Q.1 *What are your impressions of the boy in this poem? Support your answer with reference to the poem.*

Answers may take any view or impression of the boy supported by argument based on reference to the poem.

Candidates might argue that the boy is:

- Imaginative / creative - he creates a richly imaginative world in his painting (poem)
- Naïve – he is innocent and doesn't follow convention in putting so many subjects in a scene together.
- Loves Nature and animals – puts such a wide variety of creatures into his work
- Talented – he completes the painting over one weekend.
- Optimistic – poem ends on a positive note
- Has a dark side – ‘one of the jackals got drowned’
- Has a love of detail and homely images – ‘Milo the milkman’, Murphy’s two cats’, ‘the holy family’ etc.
- Etc.

Marking: Imp, ex 15 expecting at least three well-expressed valid points, or a well developed answer concentrating on a particular aspect of the boy’s character.

Q.2 *This poem has been described as "the whoosh of the imagination at work". Do you agree? Base your answer on evidence from the poem.*

Candidates may agree or disagree with the statement.

Responses might include:

- Sense of urgency and free flow created by lack of punctuation and run on lines
- The rapid movement from detail to detail and from setting to setting
- The stream of consciousness as the boy’s experiences and actions mount and are communicated
- The breathless succession of words
- Etc.

Marking: Imp, ex 15 expecting at least three well-expressed valid points, or a well developed answer concentrating on one particular aspect of the poem’s energy

Q.3 *Choose any two features of this poem, which really appeal to you. Explain your choice.*

Interpret 'features' to include any aspect or element of the poem.

The candidate should introduce, explain and interpret the appeal of each feature with supporting reference from the supplied poem.

Features could include: theme, tone, metre, imagery, layout, punctuation, title of poem, detailed descriptions, homely references, representation of animals, of creation etc..

Marking: Imp, ex 15 expecting candidates to deal with at least two identified features.

STUDIED POETRY

30 MARKS

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

Q1(i) *Choose any poem you have studied which is "wonder-filled" or captures the "whoosh of the imagination". Describe what happens in this poem.*

Interpret 'wonder-filled' liberally. It might, for example, refer to the poet's sense of wonder or to the sense of wonder evoked in the reader.

The 'whoosh of the imagination' should be interpreted as any element of the poem showing the poet's imaginative powers.

Marking: Imp, ex 15 expecting candidates to range through the chosen poem while giving an account of it. This may be no more than a straightforward summary. (The chosen poem and poet must be named)

Q.1(ii) *How does the poet fill the poem with wonder or show the imagination at work?*

Candidates may refer to any aspect or element of the poem and show how the poet communicates the sense of wonder or imagination at work. This could include (i) subject matter such as fantasy (ii) characters (iii) style, or (iv) the poet's view of the world - the poet's sense of reality as different from common perception.

References may range widely through themes, ideas, imagery, metre, rhyme, poetic devices, etc.

Marking: Imp, ex 15 expecting candidates to provide a critical account of how the poet fills the poem with wonder or shows the imagination at work. Answers should state points, explain them with reference to chosen examples from the poem and interpret how effective they are in the context of the poem. Reward genuine, personal responses

Q.2(i) Choose a poem that has an interesting title
Considering the poem as a whole explaining how the title is interesting.

Allow for a broad interpretation of what constitutes an ‘interesting’ title. Expect candidates to link the title into the body of the poem.

Marking: Imp, ex 15. Candidates should state the title of a poem and give a well developed argument as to why the title is interesting in the context of the poem as a whole.

Q.2(ii) Name two other features of your chosen poem which appeal to you and explain why they appeal to you.

Interpret ‘features’ to include any aspect or element of the poem. The candidate should identify each feature and explain its appeal with supporting reference to the chosen poem.

Features could include: theme; tone, metre, imagery, layout, punctuation, etc.

Marking: Imp. ex 15 expecting candidates to deal with two identified features. Candidate must explain the appeal of each of the two identified features.

PAPER 2 SECTION 3: FICTION 60 MARKS

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

Q.1 What picture of Francis do you get from reading this letter? Explain your answer with reference to the letter.

Candidates could refer to aspects of Francis’ character such as:

- A good writer – the letter is fluent and comprehensive.
- Loyal – he writes such a detailed letter to Maggie
- Observant – he describes the trenches and the daily routines in graphic detail
- Fatalistic – he accepts his situation and the probability of death
- Emotionally reserved - despite describing an awful situation he admits only to “an ache in my head and in my heart”

- Keen appreciation of Nature – budding trees
- Very observant – solitary tree stripped of life...
- Ironic – ‘my hotel’
- Etc.

Marking: Imp, ex 15 expecting at least three well-expressed valid points, or a well developed answer concentrating on a particular aspect of Francis’s character.

Q.2 *How does the above letter capture the mood of war?*

Expect candidates to use the detail of the letter to support points about the mood of war.

Candidates could refer to:

- Desperation – “ I swear the times of our movements must be known to our enemies..”
- Fear and tension – “ we left the road at once and crawled...”
- Amazement – “It seems incredible, but among this devastation the trees ...”
- Irritation – “the pumps are poor excuses, and barely work”
- Irony – “My ‘hotel’ view at the moment is...”
- Resignation – “I am strangely unafraid of death”
- Depression – “ what frightens me more is ...”
- Setting – “crawled through an orchard and some pigpens”, “bitter winter”, etc.
- Inner feelings – summing up the waste of war

Marking: Imp, ex 15 expecting at least three well-expressed valid points, or a well developed answer concentrating on a particular aspect of the mood of war.

Q.3 *Do you think that the author's use of letter correspondence in this novel is an effective way of involving the reader in the story? Base your answer on your reading of the extract.*

Candidates may agree or disagree, but must argue as to why the letter device either does or does not effectively involve the reader.

Candidates might argue –

Yes, because

- it communicates personal insight into what being at war is like
- it gives sense of sharing experience intimately with the letter writer
- empathy with the recipient of the letter
- the reality comes across more strongly through the words of a friend
- it comes across as an authentic source document rather than a fiction
- Etc.

No, because

- letters would slow down the pace of the narrative and give too limited a description of the war as a whole
- Etc.

Marking: Imp, ex 15 expecting at least three well-expressed valid points, or a well developed answer clearly evaluating the effectiveness of the use of letter correspondence in the novel.

STUDIED FICTION

30 MARKS

Q.1 *Select a novel or short story you have studied which you would recommend to your own age group and explain why you would recommend it.*

Candidates should answer on one text only, either a novel or a short story Candidates must give the title and author's name of their chosen novel or short story.

Any valid reasons acceptable, for example

- Dramatic, exciting story
- Interesting, appealing characters
- Engaging themes and emotions
- Imaginative setting
- Good lesson to be learned from story
- Etc.

Marking: Imp. ex 30 expecting a clear well argued recommendation supported by reference to the chosen text.

Q.2 *From a novel or short story you have read describe a character that impressed you, and explain why this character did so.*

Candidates should answer on one text only, either a novel or a short story Candidates must give the title and author's name of their chosen novel or short story.

Candidates should identify one character from their chosen text and explain how that character made an impression on them. Answers should not be simple summary.

The description might focus on:

- the character's actions, attitudes, behaviour, beliefs, personality, etc.

The explanation as to why the character impressed the reader might refer to:

- the character as hero, villain, person of action, feeling, thought, role model, etc.

Marking: Imp, ex 30 expecting a comprehensive description of a chosen character followed by a valid explanation as to why that character made an impact on the reader.

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

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>			

Modified Breakdown

NOTE

Reasonable Accommodations –Provision on Paper 1

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.

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

The modified marking scheme will apply expressly to section 2 (Personal Writing) and section 3 (Functional Writing) on Paper 1

Mark the script as usual.

Section 2 (Personal Writing) and section 3 (Functional Writing) are marked as normal but out of a total of 65 instead of 70 and 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:

$(59 \times 70) / 65 = 64$ (rounded)

The ring total mark for this section is 64 ex 70

Worked example 2

Candidate achieves 15 marks out of 27 for Functional Writing

Thus $(15 \times 30) / 27 = 17$ (rounded)

The ring total mark for this section is 17 ex 30

Remember: Having entered all marks on the front cover grid of Reasonable Accommodation scripts, add the following text: ***“Modified Marking Scheme applied”***