

State Examinations Commission

JUNIOR CERT 2004

ENGLISH, HIGHER LEVEL

MARKING SCHEME

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The reading passage, by Hugh Linehan, gives an account of his pet hates when it comes to attending the cinema. The account combines rich description with argument in a distinctive and ironic style. It offers the candidate plenty of scope for engagement. The extent and quality of this engagement will provide a useful discriminator in determining the range of marks to be awarded up to and including full marks.

Q.1 *Hugh Linehan outlines a number of complaints about cinemagoers' behaviour. List two examples of behaviour he finds particularly irritating. Basing your answer on the text, explain why he finds these examples irritating.*

Note that the focus in this question is on identifying the behaviour which Linehan finds irritating. Reference to the passage, implicit or explicit, is important though it should be used in support of statement of expectations for pupils' writing. Candidates may provide an edited summary of the text and could refer to:

- Kickers
- Mobile phone talkers
- Bleeping watches
- Food 'cracklers' and drink 'gurglers'
- Commentators
- Talkers
- Etc.

fcfm¹ expect candidates to state and explain 2 examples of irritating behaviour, or a global answer more fully developed.

Marking: b.c.² 5+ 5 or global ex 10

Q.2 *Hugh Linehan describes himself as a "spoiled, snobbish elitist" in the opening line of the passage. Based on what you have read, would you agree with this description? Support your answer with reference to the text.*

Expect candidates to agree, disagree or both agree and disagree with Linehan's self description as a, "spoiled, snobbish elitist".

Candidates may address the content of the passage as well as the language and tone etc. Better answering will argue the interpretation of points and examples taken from the passage. Candidates could refer to points such as:

- Linehan's admission, " Maybe it's because I'm a spoiled, snobbish elitist..."
- Linehan's tone, e.g. in his dismissal of the audience as, "the rest of you, the great paying public..." and, "your standards of behaviour seem to be disimproving all the time."
- Etc.

fcfm expect candidates to present a developed piece of writing which argues Linehan's 'elitism', supported from the text.

Marking: b.c. ex 15

¹ fcfm – for consideration of full marks

² b.c. – by consideration

Q.3 *Basing your answer on the way the passage is written, how serious do you think the writer is in his criticism of the behaviour of cinema audiences?*

Candidates can agree or disagree with the proposition that Hugh Linehan is serious. Either way they should present an argument for their view with reference to the text in support of their answers. Candidates may well use the same references but argue for different conclusions as to Linehan's point of view. For example:

- Linehan's tone could be either serious (moral outrage at people's misbehaviour) or not serious (irony and humour through exaggeration).
- Linehan's use of language could be the measure of his exasperation (serious) or flippant overstatement (not serious).
- Linehan's direct engagement of his audience could be angry and challenging (serious) or witty and mocking (not serious).
- Etc.

cfm expect candidates to discuss Linehan's seriousness, globally or specifically, with reference, implicit or explicit to the text. Marking: b.c. ex 15

SECTION 2: PERSONAL WRITING 70 MARKS

The personal writing section allows candidates their best opportunity for a creative and personal response. Marking is by impression and it is on the basis of the candidate's response that the grade and mark should be awarded. It is useful to judge the answer by grade impression first, and then, on review, the specific numerical mark. Refer to the marking grid for guidance.

The mark awarded should be determined by the overall quality of the writing: the ideas, the structure, the expression and the mechanics.

The composition should be as long as necessary to achieve excellence, judged by the internal merits of the piece. Length, per se, is not an absolute criterion.

Relevance: candidates are allowed to interpret titles liberally. The title should be seen as an invitation to write, an inspiration rather than as a prescription for writing. If answers could be relevant they are relevant.

Mark by impression out of 70. Use the alternative break-down marking system, outlined below, to cross check your result. (See notes on these headings under "Functional Writing")

| Marking | |
|------------------|-----------|
| Content | 20 |
| Structure | 15 |
| Expression | 30 |
| <u>Mechanics</u> | <u>5</u> |
| Total | 70 |

Note that the two marks arrived at by these means need not coincide exactly. It is sufficient that each corroborate the other by being closely proximate (i.e. within 5%, or approximately 4 marks in 70). Please show the breakdown mark on the script page. As examiner you should then, having evaluated marks arrived at by the impression and 'break-down' methods, use your considered judgment to determine where the final mark should lie.

1. *My pet hates.*

Expect answers in varied styles and genres. Interpret 'pet hates' broadly as the phrase can be interpreted variously. (pet = animal which hates, I hate...; irritations etc.)

2. *Write a composition beginning, "Finally the smoke cleared and I could see..."*

Expect a range of responses though narrative genre will probably dominate. Opening sentence could occur anywhere within the writing.

3. *You discover that a close friend of yours has found some money. Write the conversation that takes place between you about what to do with the cash.*

Interpret 'friend' loosely. The amount of money found and the outcome of the dialogue are open to determination by the writer hence any and all interpretations are possible. Answers should be written in dialogue form and could include stage directions and / or explanatory comments. Allow narrative and descriptive sequences as necessary.

4. *Movie magic.*

Expect answers in a variety of formats. Allow for limitless interpretations of 'movie', 'magic' and 'movie magic'. If they could be relevant they are relevant.

5. *Your Aunt and Uncle have asked you to mind their house and pets while they are on holiday. Write about your experiences while "house-sitting".*

Expect a variety of answering inspired by the title. Candidates need not be narrowly confined by the title, e.g. to the house or to the pets.

6. *The future: things I dread and things I look forward to.*

Expect answers in varied genres focusing, broadly, on the future. Candidates can deal with positive (look forward) or negative (dread) aspects in their accounts and need not give equal treatment to each.

7. *Look at the picture on Page 1 of Paper X, which accompanies this paper, and write a composition inspired by it.*

Expect answers in a variety of genres inspired broadly by the title. Candidates need not specifically identify the animal as a llama.

8. *You are preparing to represent Ireland in a sport of your choice at the 2004 Olympic Games. Write a series of diary entries recording your preparations.*

Candidates could present themselves as a competitor or other team member (e.g. physiotherapist). The diary account need not be presented explicitly as such, with dated entries. Factual accuracy regarding the sport and venue are not essential.

Marking: b.c. ex 70 cross-referenced with alternative marking system.

SECTION 3: FUNCTIONAL WRITING 30 MARKS

The good response to this section will feature an appropriate formal / functional style, characterised by the following elements:

CONTENT: Ideas, points, expressed with relevance, depth, and conciseness.
Think of content as the bag of ingredients in their raw state.

STRUCTURE: The response should have a clear, relevant and appropriate structure / layout. The information and points of view should be methodically and consistently developed throughout.
Think of structure as the recipe, the way the ingredients are combined.

EXPRESSION: The range of vocabulary and idiom; syntax - command of sentence structure; clarity and variety of sentence structure, an expression of the candidate's style. Think of expression as the individual's way of doing it providing the savour and flavour of the writing. Grammar is also included under this heading. All writing is based on a fundamental knowledge and ability to use correct grammar. Of course a good candidate may use 'bad' grammar quite correctly in context. Reward successful use of grammar in all contexts appropriately. Think of expression as the taste in the mouth, so to speak, the way it comes across to the reader.

MECHANICS: Spelling and punctuation.
Think of mechanics as the rules that govern the use of these aspects of language. Some rules are essential, some conventional and some arbitrary. For example the traditional spelling of night is now rivalled by the contemporary idiomatic convention of 'nite'. Mobile phone texting has brought new spelling conventions into daily usage. Candidates should understand the difference between correct (dictionary) spelling and contemporary idiomatic usage and indicate this in their usage of words in written expression.

Punctuation can be used for syntactical clarity and also for indicating natural pauses to enhance the sense of the writing, especially when read aloud. Understand the use of punctuation as seen in the writing of candidates. Allow for the point of view of the writer before drawing a final conclusion in the allocation of marks.

REGISTER: The vocabulary, phraseology or idiom should be appropriate to the context and the intended recipient(s) of the letter / report / speech. Think of this as the right choice of menu or dish for the occasion.

TONE: The tone should be appropriate to, and consistent with, the context and the intended recipient(s) of the letter / report / speech.

STYLE: An amalgam of the foregoing headings. Although this is a formal (functional) piece of writing the good candidate will be able to nuance it with a distinctive style, which should be fully rewarded where appropriate.

1. **Write a review for a young people’s magazine of any book, film, computer game or concert you have recently experienced. Your answer should include an introduction, description, evaluation and recommendation.**

Expect a developed answer written in the form of a review with appropriate idiom, register and style. Better answering will be characterised by the traits identified above and also by a sense of engagement of a specific audience. Judge answering in terms of the internal coherence of structure, style and content.

2. **You feel strongly about Hugh Linehan's article in Section 1 of this paper (Page 2). Write a letter to the Editor of the newspaper in which you outline your views in response to the article.**

Candidates should refer to the Linehan text though they need not be narrowly bound by it. The letter should read with a formality appropriate to the editor and publication to which it is addressed. Judge answering in terms of the internal coherence of structure, style and content.

cfm answers should be well written, consistent and coherent within themselves.

Marking: b.c. ex 30 cross referenced with alternative marking system.

Please use the following marking system by way of cross checking your impression mark

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

Note that the two marks arrived at by these means need not coincide exactly. It is sufficient that each corroborate the other by being closely proximate (i.e. within 5%, or approximately 2 marks in 30). Please show the breakdown mark on the script page.

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

SECTION 4: MEDIA STUDIES 40 MARKS

The Media Studies section invites the candidate to critically analyse, interpret and respond to different examples of Media presentations. The better candidate will understand and be able to relate to the technical aspects of the style or composition. While technical vocabulary is not essential candidates should demonstrate an understanding of the working elements of Media and their role and contribution to the success of the examples reproduced on the exam paper.

- 1(a) **What elements of this advertisement contribute to its impact? Your answer should refer to at least two elements.**

Candidates could address the advertisement globally or by specific reference to individual details. For example:

- Headline, ‘Great White’, graphic and allusory elements
- Image of the Toblerone bar as a preying shark

- Slogan, ‘It’s Back...’ presented a movie like cast list
- ‘Toblervision’ parody of ‘xxxxvision’ trademarks
- use of colour to suggest.....
- etc. etc.

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

Marking: b.c. ex 20

1(b) *Who do you think the target audience for this advertisement might be? Explain your answer with reference to the advertisement.*

Expect candidates to identify and justify, by reference to the text, a target audience. For example:

- Chocolate lovers
- Existing consumers of Toblerone
- Movie goers
- etc. etc.

fcfm expect identification of several traits or a global answer, well developed with supporting reference to the text.

Marking: b.c. ex 20

2(a) *What is the function of the editor of a newspaper?*

Expect candidates to provide a clear statement of the role and function of an editor. Allow for a range of interpretations of the editor’s role. For example, the editor:

- Manages the content and publication of the newspaper
- Manages the policy and opinion of the newspaper
- Edits the copy provided by journalists
- Applies the house style guide
- Determines the priority of the content
- Writes headlines and captions

fcfm expect a clear definition or interpretation of the role of a newspaper editor

Marking: b.c. ex 10

2(b) *You are the editor of your school's annual magazine. Write an editorial for the publication on any aspect of student behaviour you wish to encourage or discourage.*

Candidates can determine the type of magazine, target audience and writing style for their answers. Judge answering in terms of the internal coherence of structure, style and content. Better answering will adopt a suitable tone in terms of encouraging or discouraging specific student behaviour.

fcfm expect an well structured editorial written in a coherent style and idiom.

Marking: b.c. ex 30

GENERAL GUIDELINES RE ASSESSMENT OF PAPER II

In all answers consider the following:

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

Mark by impression, keeping the following breakdown in mind:

| | |
|--------------|-----|
| CONTENT | 50% |
| PRESENTATION | 40% |
| MECHANICS | 10% |

| |
|--------------------|
| CONTENT |
| <u>IDEAS</u> |
| Relevance |
| Insight |
| Range & depth |
| Personal Response |
| <u>SUPPORT</u> |
| From texts, etc. |
| Relevant? |
| Well chosen? |
| Furthers argument? |

| |
|-----------------------------------------|
| PRESENTATION |
| <u>EXPRESSION</u> |
| Choice of word / phrase |
| Sentence |
| Paragraph |
| Grammar |
| Fluent / articulate? |
| <u>ORGANISATION</u> |
| Well organised? |
| Scattered? |
| Development / structure |
| Movement from point to point (Sequence) |

| |
|--------------------------------------------------------------------------------------|
| MECHANICS |
| Spelling |
| Punctuation |
| Poor mechanics intrusive? |
| |
| NOTE |
| In the case of Reasonable Accommodations candidates this section cannot be assessed. |
| For details, see Appendix 1. |

Different levels of answering

In very general terms it is possible to distinguish between different levels of answer:

- Very weak candidates sometimes simply restate the question and add some randomly chosen text from the given extract.
- Summary/paraphrase - where you are given the "story" of the novel/play/etc. even though the question looks for discussion.
- Analysis - where the candidate is able to analyse the text with a greater or lesser degree of insight.
- Evaluation - where the candidate offers opinion/evaluation of the text. Opinion is supported.
- Response - where, having analysed and evaluated the text, a candidate is able to offer his/her own opinions on the subject matter.

PAPER II Total marks 180 Each section 60 marks

Unseen Texts (Drama, Poetry, Fiction): Only knowledge gained from the extracts and introductions is relevant.

SECTION 1: DRAMA

'Play' may mean stage-play or screen-play

Awareness of stagecraft always commendable.

Must answer Question One AND Question Two. In Q. One must choose (A) OR (B), i.e., "Shakespearean Drama" or "Other Drama". In Q.TWO candidates are free to choose any type of play.

SHAKESPEAREAN DRAMA - 'The Tempest'

NOTE: Must answer two out of three questions. Each of three questions is worth 15 marks.

If a candidate attempts all three questions, mark three and disallow weakest.

1. *Character of Frederick*

Candidates may see him in a favourable light – romantic, loving, considerate, compassionate, etc.

Others may take a different view, arguing that he is very easily intimidated by Prospero – a weak, submissive character.

His immediate falling in love with Miranda may seem shallow since he has just lost his father and others in a shipwreck.

He may be seen as unreal – satisfied to remain in jail if only he can lay eyes on Miranda once a day.

Some may claim that he is arrogant or condescending - will make her Queen of Naples.

Etc.

Point(s) must be supported.

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

Marking b.c. ex 15

2. *“Wonderful relationship”*

Very good candidates may capture the sense of wonder in the relationship, noting references to spirits, gods, etc. They will draw attention to the fairytale-like development of the relationship- profound love at first sight.

Most will probably argue that the relationship is wonderful in the sense of great, strong, healthy. For example, the relationship is so “wonderful” that Ferdinand almost forgets about the shipwreck and his father’s death. Neither Ferdinand nor Miranda are seriously discouraged by Prospero’s attitude and actions.

Some may argue that the relationship is not at all wonderful.

Etc.

Point(s) must be supported.

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

Marking b.c. ex 15

3. *Stage directions for Prospero*

Prospero will be advised to ensure good communication with the audience. He must make the most of asides – comments, smiles, glance at Miranda, etc.

He may move downstage at times to maintain contact with audience.

His acting may be exaggerated, out of character.

His lines are generally short so he may make the most of these staccato outbursts. Etc.

Point(s) must be supported.

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

Marking b.c. ex 15

OTHER DRAMA - 'The Glass Menagerie'

NOTE: Must answer two out of three questions. Each of three questions is worth 15 marks.
If a candidate attempts all three questions, mark three and disallow weakest.

1. *Jim – nice ordinary young man?*

May agree or disagree.

Take nice-ordinary as a compound epithet: it will usually be taken as laudatory but some may consider it pejorative, e.g., wishy-washy, not a hero, limited, no more than average.

Some of his good points are:

Pleasant and courteous towards Laura

Pays her compliments

Tries to make polite conversation with Laura

Honest and forthright; does not conceal his attachment

Sensitive to Laura's bashfulness

Etc.

On the other hand it may be argued that:

Jim is insensitive – he builds up Laura's expectations

He has too much ego – assumes Laura will fall for him

Talks too much – 26 lines, against Laura's 2!

Patronising – talks down to Laura

Etc.

Point(s) must be supported.

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

Marking b.c. ex 15

2. *Stage directions for Laura*

Body language and tone of voice are optional.

The contribution of tone of voice must be limited since Laura speaks so little. Body language could be important. Some other aspects:

Clothes: Old fashioned, drab – in keeping with her character?

Shyness: Eyes down – part of body language

Advice in stage directions, e.g., *Laura looks up slowly with wonder and shakes her head; Laura sways slightly forward and grips the arm of the sofa; etc.*

Do not look for professional standards here

Point(s) must be supported.

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

Marking b.c. ex 15

3. *Scene with Amanda and Laura, after Jim's departure*

Candidates should write in dialogue form; the scene must include Laura and Amanda; there must be a connection with the preceding scene; use stage directions where necessary.

Scene may dwell on Laura's disillusionment

Amanda may be disappointed

Amanda may console Laura and encourage her to try again

Etc.

Marking b.c. ex 15

QUESTION TWO – Studied Drama

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

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

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

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

1. *One character rebels against another: your sympathy?*

Interpret “rebel” broadly as enter into conflict with, dispute, etc. Need not imply previous state of compliance, support, allegiance.

Interpret “sympathy” broadly, as feel sorry for, favour, like.

The question asks the candidate to argue in favour of one candidate in a conflict. The student may choose to do this by extolling the virtues of the chosen character, by criticising the rejected character or by a mixture of both. Point(s) must be supported.

Marking b.c. ex 30

2. *Happy and/or sad scene: how conveyed?*

Accept happy or sad or a mixture of both. Some may interpret sad as pathetic, generally bad. (“How sad is that?”)

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

Focus is on “*how conveyed*”: how playwright conveys happiness or sadness. Suggestions include incident, characterisation, conflict, storyline, language/dialogue, atmosphere, stagecraft, etc.

Candidates may argue scene is happy or sad because of any of the above. Etc.

Marking b.c. ex 30

SECTION 2: POETRY

Question One – T. S. Eliot poem

NOTE: Must answer **both** questions. Each of two questions is worth 15 marks.

1. *Title for poem*

Candidate must compose a title and defend it with detailed reference to the text. A good candidate’s title will show that he/she has read the poem carefully and understands it.

Suitability is important: the title must relate, in some way, to the rest of the poem.

In general, marks will be awarded on the basis of argument rather than choice of title.

Possible titles: Winter Evening, Cities, Lighting of lamps, Before the lights, Vision of winter, Six o’clock in the city, etc.

Marking b.c. ex 15

2. *Well written poem?*

May agree or disagree or both. Must support point(s) with reference to text.

Focus here is on the form or style of the poem rather than the content.

Candidates may refer to figures of speech, rhyme scheme and other sound patterns, choice of words, atmosphere, setting, evocation of cityscape, imagery, description of winter evening in the city, etc.

There may be many technical terms in evidence, e.g., alliteration, onomatopoeia, etc. Some students may refer to such features but not know the official technical term - preferable to an uncomprehending spray of undigested terms.

Marking b.c. ex 15

QUESTION TWO -Studied Poetry

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

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

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

1. Love poem may be based on any kind of love, e.g., romantic love, love of animal, love of country, family love, religious love, etc. Could include a wide range of poems, including elegy.

(a) Love poem: describe what happens

The question invites the candidate to give a broad outline of the poem, a clear account of what happens therein. For high marks a candidate should display an appreciation of the poem.

Marking b.c. ex 10

(b) How does lover express feelings?

Focus is on how the poet expresses feeling.

This question invites the candidate to outline the techniques used by the poet to express love, including the direct expression of that emotion. Other aspects may include imagery, evoking the beauty of the beloved; the use of emotive language to express feelings of love; forgiveness and acceptance; longing to be with lover; state of mind in absence of lover; etc.

Marking b.c. ex 10

(c) A poem for you on St Valentine's Day?

Candidate may agree or disagree or both. A good candidate may, for instance, argue that he/she would like to have such a love poem written for them for Valentine's Day because it is such a fine poem – and proceed to show what makes the chosen poem such a fine piece of writing.

Support/explanation for choice will determine mark. Others may take an opposite view, explaining that it would only serve to remind them of happier days – then explain why.

Those who choose a non-romantic poem in section (a) may find this question very difficult; in this case do not expect a long answer.

Etc.

Marking b.c. ex 10

2.

The opening remark is merely an introduction to the question and may or may not be alluded to without prejudice to marks awarded.

Poem with special meaning for candidate.

a) Explain special meaning; describe how you identify with message

“Explain ... you?” and “Describe ... poem” may be integrated. Candidate must refer to special, personal meaning, linking what poet has written with experience of candidate. He/she must identify the “message” or theme and explain how this message is special or appealing to them personally. Personal response is sought here. This may involve theme, identifying and empathising with the characters involved or a candidate's own individual experience.

Marking b.c. ex 15

b) Language and imagery

Not necessary to distinguish between language and imagery.

Candidate is asked to show how he/she likes language/imagery.

Better candidates will refer to choice of words and phrases, creation of vivid pictures, sound patterns, rhythm and rhyme, alliteration, onomatopoeia, metaphor and personification, etc.

Weaker candidates will tend to quote lines from the poem and merely explain content.

Marking b.c. ex 15

SECTION 3: FICTION

Question One – ‘Fear’

NOTE: Must answer two out of three questions. Each of three questions is worth 15 marks.

If a candidate attempts all three questions, mark three and disallow weakest.

1. *Boy’s reaction to snake / charmer*

Candidate may say behaviour is exaggerated, is not exaggerated or is both, e.g., may say reaction to snake is normal but reaction to charmer is exaggerated.

It is not necessary to deal with snake and charmer separately, although good candidates will often do so. Many will argue that the behaviour of the boy is exaggerated, citing his behaviour as proof, e.g., “He leaped and flung himself across the compartment. He gave a sharp shriek.” Even at the very beginning of the passage the boy is reacting strongly: “He felt there was something queer in [the compartment].” Even though the man smiles at him he feels a “deep, vague unease”. His soul takes “primitive fear” and he feels an evil presence. He crouches as the train passes through the tunnel. The man offers him a pomegranate but he still is aware of an utterly alien presence. He is petrified when the snake raises its head. When the snake is charmed back into its basket but the boy “was not stirred”. He acts very dangerously when the train pulls into the station (not his own). Etc.

Candidates may argue that the boy’s reaction is normal. Many people are afraid of snakes, especially cobras. The carriage is small and cramped. He is in unfamiliar surroundings. Fear of the dark tunnel is not unusual. The snake is sprung on him as a surprise – the charmer could have warned him. The boy is young. Etc.

Marking b.c. ex 15

2. *Safe exploration of unknown, strange, inexplicable*

Candidates are asked to focus on the notion of vicarious experience – though they are unlikely to use the phrase – where we are led into a world of different experiences, places, emotions and insights from a safe distance as readers. Most candidates will attempt to show how we can relive the fear of the boy, for instance, without being present ourselves. They may focus on a particular aspect, e.g., in real life few of us get to see a snake charmer in action. We experience, through the boy, the fear which builds inexorably in the compartment. We can understand why he jumps so dangerously off the train.

Etc.

Marking b.c. ex 15

3. *Conveying the boy’s fear*

There are many aspects of the text to show how the writer conveys the boy’s fear. The writer uses premonition to build tension. He emphasises the boy’s sensitivity to the scent of danger. He is also disturbed by sound, e.g., the continual humming. Some words are very well chosen, e.g., plunged, crouched. The man, whom we see through the boy’s eyes, does not “keep his distance” – it is a crowded compartment. The charmer deceives the boy when offering him a pomegranate, lulling him into a false sense of security.

The boy’s own expressions and actions vividly convey a sense of fear.

Etc.

Marking b.c. ex 15

Question Two – Studied Fiction

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

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

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

1. Presenting conflict between good and evil

Novel or short story allowed.

Interpret evil broadly, e.g., bad, objectionable.

The conflict may be between two people, one person and a group, a person's struggle with his/her own conscience, etc.

Trace = show clearly how the conflict is developed.

As usual, summary should be used to support a point, not simply to tell the story.

Candidates may attempt to show how a character is portrayed as evil or good, how he/she struggles for a just or unjust cause, how he/she helps or deceives others, etc.

Candidates may show how the struggle between good and evil is advanced through significant stages or they may argue within the recognised stages of narrative, i.e., exposition, building of conflict, climax and resolution. They may show how suspense is created as the conflict intensifies. They may discuss the resolution of the conflict between good and evil. Etc.

Since this question carries a max of 30 marks a reasonable level of development/ support will be expected.

Marking b.c. ex 30

2. Novel or short story acceptable.

Interpret "surprise" broadly, e.g., surprise = something unexpected, not predictable, etc.

(a) Setting

Expect broad indications of setting in place and, perhaps, time. Candidates may offer a description of the physical setting and may mention the atmosphere of the place. They may also refer to setting as influential, e.g., novel may be set in a racist community. There may be conflict in the background. Etc. Some candidates may emphasise the setting in time, e.g., story set in a way of life now long gone or in a place which has changed a lot over the years. Story could be set in the Ireland of the Civil War or Northern Ireland of the "Troubles" or Britain during the First World War. Etc.

Marking b.c. ex 10

(b) Events leading up to surprise

It is necessary to describe the preceding events if one is to appreciate the "surprise". However, a mere summary is not sufficient. Expect candidates to describe significant events which lead up to the surprise. Obviously, a very predictable event or reaction is not suitable.

In many cases the outcome of the conflict will serve as the surprise e.g., The sniper³ looks into his brother's eyes). Often the surprise will arise much earlier in the narrative, e.g., Tom Robinson⁴ is convicted, despite all the evidence which points the other way. Even a character or a piece of dialogue could deliver the surprise. Etc.

This question requires that the candidate show the lead-up to the surprise, no matter where in the narrative the surprise lies.

Marking b.c. ex 10

(c) Effect of surprise on character(s)

The requirement here is straightforward: show how the surprise affects one or more characters. Perhaps the affected character learned something important. Perhaps he/she matured. Did the surprise change a character's attitude? Did it change the attitude of others to him/her? Did it make him/her a better or worse person? Did it make the character happy or did it destroy their happiness? Did it cause them to see others in a new and more compassionate light? Or did it convince them that evil is the best policy? Etc.

Candidates may choose to deal with the effect on one character, on a group of characters or on a number of separate characters.

Marking b.c. ex 10

³ From the short story, "The Sniper" by Liam O'Flaherty

⁴ From Harper Lee's novel, "To Kill a Mockingbird".

MARKING SCHEME SUMMARY

SECTION 1: READING

40 MARKS

| | |
|-----|------------------------------------|
| Q.1 | b.c. ex 5+5 or global ex 10 |
| Q.2 | b.c. ex 15 |
| Q.3 | b.c. ex 15 |

SECTION 2: PERSONAL WRITING

b.c. 70 MARKS

| | | |
|------|------------|----|
| also | Content | 20 |
| | Structure | 15 |
| | Expression | 30 |
| | Mechanics | 5 |

SECTION 3: FUNCTIONAL WRITING

b.c. 30 MARKS

| | | |
|------|------------|----|
| also | Content | 8 |
| | Structure | 7 |
| | Expression | 12 |
| | Mechanics | 3 |

SECTION 4: MEDIA STUDIES

40 MARKS

| | |
|--------|------------|
| Q.1(a) | b.c. ex 20 |
| Q.1(b) | b.c. ex 20 |

OR

| | |
|--------|------------|
| Q.2(a) | b.c. ex 10 |
| Q.2(b) | b.c. ex 30 |

MARKING SCHEME SUMMARY

SECTION 1: Drama

60 MARKS

Unseen Drama

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

Studied Drama

| | | |
|-----|------------|----------|
| Q.1 | b.c. ex 30 | |
| Q.2 | b.c. ex 30 | answer 1 |

SECTION 2: Poetry

60 MARKS

Unseen Poetry

| | | |
|-----|------------|-------------|
| Q.1 | b.c. ex 15 | |
| Q.2 | b.c. ex 15 | answer both |

Studied Poetry

| | | |
|--------------------|--------------------|--|
| Q.1(a); 1(b); 1(c) | b.c. ex 10 +10 +10 | |
| Q.2(a); 2(b) | b.c. ex 15 +15 | |

SECTION 3: Fiction

60 MARKS

Unseen Fiction

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

Studied Fiction

| | | |
|--------|------------|--------------------|
| Q.1 | b.c. ex 30 | |
| Q.2(a) | b.c. ex 10 | |
| Q.2(b) | b.c. ex 10 | |
| Q.2(c) | b.c. ex 10 | answer all 3 parts |