



Coimisiún na Scrúduithe Stáit
State Examinations Commission

JUNIOR CERTIFICATE 2006

ENGLISH HIGHER LEVEL

Marking Scheme

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HIGHER LEVEL MARKING SCHEME

SECTION 1: READING 40 MARKS

The reading passage presents an account of the keeping of goldfish. The account provides an entertaining description in a distinctive style and offers the candidate plenty of scope for engagement. The extent and quality of this engagement will determine the range of marks to be awarded up to and including full marks.

1. *Why does the writer recommend a goldfish as a pet? Support your answer with evidence from the first paragraph of the passage.*

Candidates could refer to details including that goldfish

- don't need walking
- don't need to be let in or out
- are low maintenance
- may need to be looked after by the parents when the children tire of them

candidates may identify several points, supported from the text, or give a more fully developed global answer.

marking: ex 10

2. *What historical facts about goldfish do you learn from reading this passage?*

Candidates could refer to a number of points including that goldfish

- evolved from the carp, in China, over 1,000 years ago
- were initially the preserve of the aristocracy
- became a feature of even the poorest homes by the 14th century
- were a hardy species, surviving the long journey to Europe in slow ships
- were dispersed though Europe by the 18th century
- were bred into many different varieties
- are usually orange rather than gold
- etc.

expect candidates to list a comprehensive number of points or to provide a global, inclusive answer

marking: ex 10

3. *The author is dismissive of the idea of a cartoon based on the traditional animosity between cats and fish. Do you agree with him? Give reasons for your answer, based on the third paragraph of the passage.*

- Candidates may agree or disagree. Better answering will state and develop a clear personal response.
 - Candidates could agree by presenting an argument based on the writer's account in paragraph three.
 - Candidates could disagree by offering a view counter to that of the author in paragraph 3. e.g. in the fantasy world of cartoon everything is possible: cats can swim underwater and fish can walk etc.

expect candidates to present a clear answer supported by close reference to the content of paragraph 3.

marking: ex 10

4. *Did you find this passage entertaining? Give reasons for your answer.*

Candidates may argue 'yes' or 'no'. The concept of entertainment need not imply amusement only. They could refer to:

- The information given in the passage..
- The humorous references to the keeping of goldfish
- The insights given into the relationship between children, parents and pets.

expect candidates to present a clear answer, supported by reference to the text.

marking: ex 10

SECTION 2: PERSONAL WRITING 70 MARKS

This section gives candidates their best opportunity for a creative and personal response. The mark awarded should reflect the quality of that response. It is useful to judge the answer by grade impression first, and then to review the mark awarded with reference to the marking grid.

The overall quality of the writing - the ideas, the structure, the expression and the conventions of spelling, punctuation etc. should be taken into account in determining the mark to be awarded.

Relevance: candidates are allowed to interpret titles liberally. If answers could be relevant they are relevant. However, if it is clear that candidates have not made a genuine effort to write to the chosen title, they will be penalised for content as set out below.

Marking

Content	20
Structure	15
Expression	35

Total 70

1. *The pet (real or imaginary) that I would most like to keep.*

Allow for liberal interpretation of “pet” as animal, virtual pet (e.g. tamagochi) or imaginary pet etc.

2. *The talking goldfish.*

Allow for a wide variety of responses and perspectives.

3. *Fictional characters I would like to meet.*

Allow for broad interpretation of ‘fictional’.

4. *A day in my life that I would like to relive.*

Expect varied responses.

5. *Write a composition including the line, “It had been a lot of hard work and had taken ages but, in the end, it was worth the effort.”*

Candidates may include the line at any point throughout the composition.

6. *Everyone deserves a second chance.*

Expect narrative/descriptive as well as analytical responses.

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

The function of the picture is to inspire a composition. The picture need not be central to the composition but must serve as a trigger.

8. *Write a speech for or against the motion: ‘Having a job during the school year is bad for Second Level students.’*

Expect answers to show awareness of an appropriate rhetorical register.

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

SECTION 3: FUNCTIONAL WRITING 30 MARKS

A good response in this section will feature

- a suitable layout
- methodical presentation of information, argument and opinion
- good structure
- appropriate formality or informality of expression.
- correct conventions of spelling, grammatical forms, punctuation etc.

1. *A national newspaper has organised a ‘Person of the Year’ award. Write a letter to the editor nominating the person you think is most deserving of this award. You should explain why you think this person deserves the award.*

Candidates are expected to write a letter in a suitably formal style. The content of the letter should identify and recommend a person deserving of the ‘person of the year’ award, and should clearly develop the argument in support of the recommendation.

OR

2. *Most books and DVDs have a short blurb on the outside of the back cover. Typically this is a brief text which describes and praises the plot, characterisation, acting, etc. Write such a blurb for any book or DVD of your choice.*

Expect blurbs to be written in a suitably racy and upbeat manner indicating familiarity with this style of writing. Do not penalise, however, if candidates write more serious reviews.

Marking: ex 30 cross referenced with alternative marking system.

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

The Media Studies section invites the candidate to critically analyse, interpret and respond to different examples of Media texts. While technical vocabulary is not necessary candidates should demonstrate an understanding of the elements of these texts and of their role in relation to an intended audience.

1. *(a) This advertisement - for the 1999 National Ploughing Championships - provides the reader with very little written text. Much of what the advertisers want to communicate is conveyed visually. What do you think is communicated about the event by the picture?*

Candidates may interpret the picture freely but must make reference to its association with the event being advertised. They could, for example, refer to:

- the furrowed brow – an allusion to ploughed fields; a reference to intense concentration as befits a contest of skill
- the country cap which is typical of and would appeal to a farming audience.
- The age implication of using the forehead of an older man, appealing to an older audience.
- the weather-beaten appearance of the forehead suggesting out-door activities
- etc.

expect a well developed interpretation of the advertisement.

marking ex 20

(b) Do you think this advertisement is effective in promoting the event? Explain your answer with reference to the advertisement.

Candidates may argue that the advertisement is either effective or ineffective. They should link points about the text to the event in question.

Expect a well developed interpretation of the advertisement provided.

marking ex 20

GENERAL GUIDELINES RE ASSESSMENT OF PAPER 2

In all answers consider the following:

- 1. CONTENT** - **Ideas & Support**
- 2. PRESENTATION** - **Expression & Organisation**

Mark by impression, keeping the following breakdown in mind:

CONTENT	50%
PRESENTATION	50%

<p style="text-align: center;">CONTENT</p> <p><u>IDEAS</u> Relevance Insight Range & depth Personal Response</p> <p><u>SUPPORT</u> From texts, etc. Relevant? Well chosen? Furthers argument?</p>	<p style="text-align: center;">PRESENTATION</p> <p><u>EXPRESSION</u> Choice of word / phrase Sentence Paragraph Grammar and syntax Accurate use of conventions Fluent / articulate?</p> <p><u>ORGANISATION</u> Well organised? Rambling? Development of points Sequence of ideas.</p>
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Different levels of answering

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

- Candidates who simply restate the question and add some randomly chosen text from the given extract – very low level of response.
- Summary/paraphrase - where the candidate gives only the "story" of the novel/play/etc., even though the question looks for discussion. – low level of response
- Analysis - where the candidate is able to analyse the text with some insight. – good level of response
- Evaluation - where the candidate analyses and offers opinion/evaluation of the text. Opinion is appropriately supported. – very good level of response
- Synthesis - where, having thoroughly analysed and evaluated the text, candidates are at ease in assimilating it into their own personal production. – excellent level of response.

GRADES PROFILE

E-grade: Usually brief insufficient answers. Typically, some sections not attempted. Summary often takes the place of discussion, and will be of poor quality. Reference to the question may be tagged on to start or end of answer. Expression may be very laboured though in some other cases it may be adequate or even good, suggesting a lack of application rather than of ability.

D-grade: Over-dependence on summary! Summary of texts will be offered for its own sake rather than as support for a discussion point. Summary will be poorly focused. Quotations may be used but will often be poorly chosen or poorly presented.

C-grade: More focused than D-grade. Points will tend to be supported by accurate quotations and other references. The question will be more tightly answered, although the answer may be brief and without any special insight. Where summary is used it will generally illustrate a point – summary with a purpose. Quality of expression will be good, but not exceptional.

B-grade: Quotations and other reference will be of a higher standard than C-grade and answers will focus clearly on the question asked. There will be little rambling. Expression will be good, perhaps very good. There will be evidence of good learning. There may, however, be a feeling that the candidate is expressing limited personal response. The script will be impressive but will lack the spark and impact of an A-grade.

A-grade: An A-script will be fluent, coherent, structured, supported. A good grasp of text will be obvious as will insight / personal response. Answers will tend to be fuller than those of other grades. Some candidates will be quite terse but highly accurate in responses. Expression will generally be very good. A-grades at the very top of the mark range will exhibit mature thinking, deep insight, sharp focus and accomplished expression.

SUMMARY

Distinguish between candidates who

- Offer undifferentiated, straight summary
- Offer summary of selected/chosen sections
- Use summary to illustrate/support point

PAPER 2 Total marks 180 Each section carries 60 marks

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

SECTION 1: DRAMA

'Play' may mean stage play or screenplay

Candidates must answer Question One AND Question Two.

In Question One they **must choose (A) OR (B), i.e. "Shakespearean Drama" or "Other Drama"**.

In Question Two candidates are free to choose any play.

(A) SHAKESPEAREAN DRAMA – *The Winter's Tale*

Each of the three questions is worth 15 marks.

Candidates must answer two of the three.

1. *What impression do you get of the old shepherd or the son from this extract? Support your answer with reference to the text.*

Candidate may offer one major point, well developed, or a number of points with limited development. Either approach may be sufficient for full marks.

SOME POSSIBLE RESPONSES

IMPRESSION OF SHEPHERD

- Very interested in welfare of flock
- Kind and caring: rescues Perdita
- Concerned for injured man
- Superstitious: "The fairies told me I'd be rich"
- Very optimistic about the future – no need in future to tend sheep
- Critical of young noblemen hunting bears
- Disapproves of young men's behaviour, e.g. wronging the old
- Reference to "sins of your youth"
- Etc.

IMPRESSION OF SON

- Seems genuinely upset over what he has seen
- He is not afraid to show his feelings
- He is trustworthy and reliable – we learn from his father
- Seems unselfish – puts dead man's dignity before his own dignity – I'll bury "him"
- Shows clear compassion

- Respectful towards father
- Takes responsibility – tells the father to “go home” and he will bury remains

marking ex 15

2. Basing your answer on evidence from the above extract how do you think the old shepherd’s life and that of his son will be changed as a result of discovering Perdita and the box?

Answer should be based on text

Expect personal response (*How do you think ...life ...will be changed ...?*).

Do not insist on both father *and* son being discussed.

SOME POSSIBLE RESPONSES

- Formerly poor, they will now be rich
- They need no longer tend sheep
- They need not worry any more about wolves or even bear-hunting young noblemen.
- Having a baby will certainly change their lives – sleepless nights, etc.
- Will Leontes come looking for his daughter?
- Etc.

marking ex 15

3. If this extract is to be staged and you are in charge of sound effects OR lighting, write an account of how and why you would use particular sound effects OR particular lighting effects in this drama. Support your answer with reference to the text.

Candidate may offer one major point, well developed, or a number of points with limited development. Either approach may be sufficient for full marks.

SOME POSSIBLE RESPONSES

SOUND EFFECTS

- Sound of wild, raging sea emphasising the terror and danger of the scene
- Frenzied, wild, frightening sounds of bear hunting, including screams of mauled man – again creating an atmosphere of fear and tension
- Sound of breathlessness from son as he rushes onstage and tells father of happenings
- Sounds of yelling, doomed sailors
- Sounds of other animals?
- Sounds of baby in sharp contrast with surrounding din
- Lots of sound effects available directly from specialist companies or in the form, perhaps, of film soundtracks, etc.
- Sound of thunder
- Appropriate background music
- Etc.

LIGHTING

- Lots of lightning, accompanied by peals of thunder, creating sense of fear

- Use lightning to highlight certain areas/aspects, e.g., flash of lightning focuses on box/baby, showing their significance
- Bright, brief flash focuses on man being mauled by bear – more effective than continuous lighting
- Close up light on face of Shepherd and son as they realise how this will change their lives
- As father leaves stage to go home light might be lower and softer to indicate end of hardship, beginning of good times
- Etc.

marking ex 15

OTHER DRAMA - *Everyman*

Candidates must answer two out of three questions. Each of the three questions is worth 15 marks.

1. What do you learn about the character of Everyman from this scene? Support your answer with reference to the text.

Expect character sketch of Everyman. Must be grounded in text.

A number of qualities to choose from but one point, provided it is well developed, may be sufficient for full marks.

Point(s) must be supported.

SOME POSSIBLE RESPONSES

- Kind and loyal towards his companion
- Very generous towards lady friend
- Patronising and ungenerous towards Poor Neighbour
- Always busy: money must keep moving
- Hard nosed, realistic businessman: “Do you think money grows on trees?”
- Boastful of his possessions
- As landlord he is tough, probably unforgiving
- Looks after his children
- Etc.

marking ex 15

2. Imagine you are Bisi or Companion or Poor Neighbour. Briefly describe the type of life you lead, based on evidence from the above extract.

Should choose one character only

May be answered in first or third person

Answer must be based on text

SOME POSSIBLE RESPONSES

BISI

- Pampered, comfortable, cared for – bankrolled by Everyman
- Submissive to Everyman’s demands – “Tell her ...”
- Possession of Everyman’s
- Probably lives in luxury

- A “kept woman”?
- Finds happiness in material goods
- Etc.

COMPANION

- Employee and friend to Everyman
- He probably leads a comfortable life but must serve his master
- Companion’s life centres on taking orders from and running errands for Everyman
- In the discussion he takes the side of Everyman against Poor Neighbour, suggesting he is closer to Everyman’s status
- He admires Everyman, suggesting he shares his values
- Is he a “yes” man? Does he have opinions of his own?
- Etc.

POOR NEIGHBOUR

- Leads a tough life
- He has fallen on hard times so he must beg
- He still has some pride and looks down on three pence
- Looks back sadly on his rich days before he was driven out
- Is forced to act beneath his dignity
- Self possessed – does not lose his composure
- Etc.

marking ex 15

3. This extract is to be staged and you are the Director. How would you direct this scene with reference to one of the following:

(a) Gestures by the actors

(b) Costume/Dress to be worn by the actors

(c) How the characters should speak their lines

Should choose one feature only (e.g., gestures)

For high marks expect candidate to give reasons for choices/suggestions

For high marks expect one major point, well developed or a number of points with limited development

SOME POSSIBLE RESPONSES

GESTURES

- Body language should indicate the attitude of Everyman towards the person being addressed, e.g., annoyance towards Poor Neighbour
- Everyman intimidates Poor Neighbour by hand movement and physical proximity
- Everyman walks across stage to indicate annoyance at non-acceptance of three pence
- Everyman turns his back towards Poor Neighbour
- Physical movements show Everyman’s respect for Companion and vice versa, while preserving distinction between boss and worker
- Companion looks scornfully at Poor Neighbour
- Poor Neighbour bows slightly as he begs to show deference
- Etc.

COSTUMES

- Everyman wears expensive, flamboyant clothes to emphasise his financial status
- Strong colours to show power, e.g., gold, red, purple
- To suggest his status as servant/companion Companion might wear some formal gear, perhaps a type of uniform
- Perhaps Companion wears more ordinary clothes in duller colours – to preserve authority of Everyman
- Poor Companion might wear down-at-heel, worn clothes - signs of poverty
- Poor or no shoes
- Very dull colours to mark him out as a failure
- Perhaps some small remnant from his glory days?
- Etc.

SPEAKING LINES

- Everyman might speak in a loud, commanding tone as befits his position
- When he speaks of himself he is boastful
- Speaks in dictatorial tone when ordering Companion to summon Bisi
- Speaks very dismissively of Poor Neighbour – “Who are you?”
- Companion too speaks dismissively of Poor Neighbour – “Do you know this man?”
- Companion, when talking to Everyman, maintains a respectful tone – he is his employer
- Poor Neighbour speaks respectfully to Everyman at first
- Later speaks more forcefully, angered by offer of coin
- When he picks up the coin and leaves he stays silent – angry? humiliated?
- Etc.

marking 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 examination paper as the basis of their answer.

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

1 Consider a character from a play you have studied. Choose a significant time of either good luck or bad luck which this character experiences.

Choose a period of good/bad luck for character.

Significant time to be interpreted broadly. Can be taken to mean scene, section of play or even full play, e.g., in *Romeo and Juliet* the feud continues to end of play.

(a) Briefly describe this experience of good luck or bad luck

Instruction is to describe; no further discussion required.

Marks are for accuracy and general quality of description.

marking ex 15

(b) Discuss how the character deals with it in the play.

Key word here is *discuss*. Description is not enough. Avoid mere summary.

Focus on character's actions/reactions as way of dealing with his bad/good luck.

marking ex 15

2. "Plays teach us lessons about life."

Choose any play you have studied and explain how it has made you aware of any one of the following:

Love or Death or Conflict or Harmony.

Explain your answer by reference to your chosen play.

"Plays teach us lessons about life" – specifically about elements of life such as Love or Death or Conflict or Harmony. Candidates should focus on one of these elements though all four elements may be interlinked in the course of discussion.

For consideration of full marks candidates are expected to show what they learned about the nature of love or death or conflict or harmony from their study of the chosen play.

marking ex 30

SECTION 2: POETRY

Question One – *Van Gogh's Yellow Chair*

Candidates must answer two out of three questions. Each of three questions is worth 15 marks.

**1. "I would love to sit
in the yellow chair
in the painting ..."**

What is so appealing about Van Gogh's yellow chair, according to the speaker? Explain your answer with reference to the poem.

Answer must be grounded in text.

For 15 marks expect a reasonably full answer.

SOME POSSIBLE RESPONSES

- Allows speaker to withdraw from real world and enter a safer place.
- Chair invites an imaginative, freer existence.
- Speaker can see the real world from a different perspective.
- Colour of chair is appealing.

- Etc.

marking ex 15

2. In your own words explain what is being said in the last three stanzas.

Question seeks *explanation* of what is being said in final three stanzas.

Reward insight and clear communication.

SOME POSSIBLE RESPONSES

- There is a huge divide between our world and the world of art.
- The world of art gives us a new perspective.
- Art, once we immerse ourselves in it, offers an escape from real life.
- The world of art allows us to live imaginatively.
- The world of art is superior to the real world
- Etc.

marking ex 15

3 What is your favourite image from the poem? Explain your choice.

Define image as simile, metaphor, etc. or as *picture painted by words*.

Give reasons for choice of image.

SOME POSSIBLE RESPONSES

- a shadow lies like a shy animal – shows painting is alive
- the day's air is like water – art as vital as water
- small voices swim – suggests magic and mystery
- word picture: colour (yellow) suggestive of tranquillity, harmony, etc.

marking ex 15

QUESTION TWO - Studied Poetry

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

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

1. Take any poem you have studied which deals with wishes or thoughts.

(a) What are the poet's main wishes or thoughts in the poem?

Wishes and *thoughts* may be combined.

Question looking for facts: what ...?

Very good answer will record poets' wishes/thoughts fluently and comprehensively.

marking ex 15

(b) Describe how either the imagery or the language of the poem contributes to the poet's expression of his/her thoughts or wishes. Explain your answer with reference to the poem.

Must focus on either *imagery* and *language* but expect some spill-over: imagery and language are closely interconnected.

Candidates may offer a number of points with limited development, or one point well develop.

marking ex 15

2. If you could invite a poet of your choice to your school, whom would you choose?

(a) Explain your choice of poet with reference to the poet's work.

Reason for choosing poet must be given "with reference to the poet's work".

Interpret *work* leniently, allowing anything which might be relevant in relation to work of poet, e.g., poem(s), biography, etc.

marking ex 15

(b) Choose your favourite poem by this poet and explain why you like it so much. Support your answer by reference to the poem.

Task is to *choose* favourite poem and *explain* why candidate likes it.

If same poem used in section (b) as in section (a), expect fuller development of poem in section (b).

marking ex 15

SECTION 3: FICTION

Question One – *Stone Cold*

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

1. Link says he is one of the 'invisible people'. Do you agree with him? Explain your answer by reference to the extract.

May agree or disagree or partially agree. Answer must refer closely to text.

SOME POSSIBLE RESPONSES

- People avoid making eye contact
- Passers-by largely ignore him – gets only four euro
- He is left to sleep – if he can – in cold, cramped doorways
- Invisible to a system which allows such situations to continue
- Link's own feeling of alienation renders him invisible to those around him

Or/and

- Link is far from invisible – he represents a clear nuisance on the streets
- He persists in begging for money from strangers
- People like Link sleeping in doorways mar the area very visibly
- Etc.

marking ex 15

2. Does the character of Link appeal to you? Explain your reasons with reference to the text.

May answer ‘yes’, ‘no’ or ‘yes and no’! — “Link appeals to me in some ways, in other ways not.” Require some personal response.

POSSIBLE RESPONSES

- The awful conditions under which he lives evoke sympathy
- He is forced to beg for money – humiliating
- When people refuse to give him money he feels rejected
- Spends his nights in cold, cramped doorways
- Link is sensitive – very difficult life
- He shares with his fellow homeless – generous
- He seems more caring than the official carers of the down and out
- He has insight – notes irony of those who appreciate but are blind to the plight of the homeless

Or/and

- Link not attractive because he is a parasite in society
- His own fault that he is homeless
- He obstructs people visiting gallery
- He seeks other people’s money
- He does not pay his way
- Refers to people as punters
- Etc.

marking ex 15

3. “Settled for the night? Well maybe, maybe not”. Basing your views on what you have found in the text, why do you think Link might have said this?

Answers should be based on text.
Require some personal response.

SOME POSSIBLE RESPONSES

- Description of what a “settled life” (including “settled night”) should be like compared with Link’s
- Link’s life is very unpredictable generally – including night time
- Various people may disturb Link, e.g., troublemakers, drunkards, etc.
- Due to his sleeping conditions Link may find it very difficult to settle for the night

- Hunger, cold and damp may keep him unsettled
- Link's experiences so far may have led him to doubt whether it is ever possible for him to settle properly for the night
- Etc.

marking ex 15

Question Two – Studied Fiction

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

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

1. Choose a novel OR short story that has a strong sense of place or setting.

Accept *setting* to mean *place and time, i.e., where a story is set, when it is set.*

(a) Describe this place or setting.

Describe the place in which the narrative is set; candidate may also explain in what period/time it is set..

There may be more than one setting in certain narratives, e.g., Huckleberry Finn. It will be sufficient to deal properly with one.

marking ex 15

(b) How is this place or setting important in the novel or short story you have chosen? Support your answer with reference to the novel or short story.

Candidate may show importance of place/setting from any perspective. Must make close reference to chosen text in support of explanation offered.

marking ex 15

2. From a novel OR short story you have studied, choose a character you would either like to be or not like to be.

Explain your choice of character with reference to your chosen text.

Candidates may choose a character they would like to be, not like to be, or a character they have mixed feelings towards. Must give reasons for their choice.

Character: not necessarily human, e.g., *Animal Farm*.

For 30 marks expect substantial, well developed response.

marking ex 30