



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2018**

Irish

Assessment Unit AS 3

assessing

Extended Writing

[SIR31]

TUESDAY 29 MAY, AFTERNOON

**MARK
SCHEME**

General Marking Instructions

Introduction

The main purpose of the mark scheme is to ensure that examinations are marked accurately, consistently and fairly. The mark scheme provides examiners with an indication of the nature and range of candidates' responses likely to be worthy of credit. It also sets out the criteria which they should apply in allocating marks to candidates' responses.

Assessment objectives

Below are the assessment objectives for **GCE Irish**.

Candidates should be able to:

- AO1** Understand and respond, in speech and writing, to spoken language drawn from a variety of sources, including face-to-face interaction.
- AO2** Understand and respond, in speech and writing, to written language drawn from a variety of sources.
- AO3** Manipulate the language accurately and appropriately, in spoken and written forms, using a range of lexis and structure.
- AO4** Show knowledge and understanding of, and respond critically and analytically to different aspects of the culture and society of countries and communities where the language is spoken and demonstrate critical analysis and evaluation of works created in the language studied.

Quality of candidates' responses

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17 or 18-year-old which is the age at which the majority of candidates sit their GCE examinations.

Flexibility in marking

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

Positive marking

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 17 or 18-year-old GCE candidate.

Awarding zero marks

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Marking calculations

In marking answers involving calculations, examiners should apply the 'own figure rule' so that candidates are not penalised more than once for a computational error. To avoid a candidate being penalised, marks can be awarded where correct conclusions or inferences are made from their incorrect calculations.

Types of mark schemes

Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response which take account of the quality of written communication.

Other questions which require only short answers are marked on a point for point basis with marks awarded for each valid piece of information provided.

Levels of response

In deciding which level of response to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular level to award to any response, examiners are expected to use their professional judgement.

The following guidance is provided to assist examiners.

- **Threshold performance:** Response which just merits inclusion in the level and should be awarded a mark at or near the bottom of the range.
- **Intermediate performance:** Response which clearly merits inclusion in the level and should be awarded a mark at or near the middle of the range.
- **High performance:** Response which fully satisfies the level description and should be awarded a mark at or near the top of the range.

Quality of written communication

Quality of written communication (QWC) is taken into account in assessing candidates' responses to all tasks and questions that require them to respond in extended written form in English. These tasks and questions are marked on the basis of levels of response. The description for each level of response includes reference to the quality of written communication. For conciseness, quality of written communication is distinguished within levels of response as follows:

One strand of QWC will be assessed:

- ensuring that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear.

QWC will be assessed qualitatively and holistically and the standard required will be evident in the level banding marking criteria for each question.

Level 5: Quality of written communication is excellent.

Level 4: Quality of written communication is very good.

Level 3: Quality of written communication is good.

Level 2: Quality of written communication is quite good.

Level 1: Quality of written communication is weak.

In interpreting these level descriptions, examiners should refer to the more detailed guidance provided below:

Level 5 (Excellent): Presentation, spelling, punctuation and grammar are excellent and meaning is very clear.

Level 4 (Very Good): Presentation, spelling, punctuation and grammar are of a sufficiently high standard to make meaning clear.

Level 3 (Good): Presentation, spelling, punctuation and grammar are good and meaning is clear.

Level 2 (Quite Good): Presentation, spelling, punctuation and grammar are sufficiently competent to make meaning clear.

Level 1 (Weak): Presentation, spelling, punctuation and grammar may be such that intended meaning is not clear.

AS 3 Extended Writing

Target Assessment Objective AO2

Band	AO2 Performance Descriptors Understanding	Marks
5	The candidate demonstrates an excellent understanding of the requirements of the question. The question is addressed appropriately and coherently with minimum repetition. Material relates very well to the task.	[29]–[35]
4	The candidate shows a very good understanding of the requirements of the question. The question is addressed appropriately and coherently. Material relates well to the task.	[22]–[28]
3	The candidate shows good understanding of the requirements of the question. The response may be of a general nature, lacking structure or uneven.	[15]–[21]
2	The candidate shows quite limited understanding of the requirements of the question. The response may be unstructured or inconsistent.	[8]–[14]
1	The candidate shows very limited understanding of the requirements of the question. Little relevant information is given.	[1]–[7]
0	No valid response/incorrect/inappropriate/not worthy of credit.	[0]

Target Assessment Objective AO4

Band	AO4 Performance Descriptors Knowledge	Marks
5	The candidate demonstrates an excellent knowledge of the film/text studied and is able to focus appropriately on key aspects of the question. Detailed knowledge, views, arguments and insights are presented clearly.	[17]–[20]
4	The candidate shows a very good knowledge of the film/text studied and is able to focus appropriately on certain key aspects of the question.	[13]–[16]
3	The candidate shows good knowledge of the film/text studied and is able to focus on some aspects of the question.	[9]–[12]
2	The candidate shows quite limited knowledge of the film/text studied. There may be a lack of focus on key aspects of the question. Information given may be generally vague.	[5]–[8]
1	The candidate shows very limited knowledge of the film/text studied. There may be a lack of focus on key aspects of the question. Little relevant information is given.	[1]–[4]
0	No valid response/incorrect/inappropriate/not worthy of credit.	[0]

Target Assessment Objective AO3

Band	AO3 Performance Descriptors Target Language	Marks
5	Excellent command of language with frequent examples of accurate and complex structures appropriate to AS level. Examples of idiomatic language evident. Some errors but only where more complex language is used.	[17]–[20]
4	Very good, clear well-structured language much in evidence. Few basic errors and some use of more complex idiom and structures evident.	[13]–[16]
3	Good control of basic grammar and structures evident. Generally characterised by some lack of complex language and quite limited vocabulary with frequent misspellings. There may be some use of anglicised forms.	[9]–[12]
2	Frequent errors and inconsistent control of basic grammar and structures. Generally has difficulty with basic vocabulary and may revert to use of anglicised forms or English words. Quite limited.	[5]–[8]
1	Predominance of grammatical and lexical errors that inhibit communication. Very limited command of idiom and vocabulary. Regular misspellings. Gaps and use of English common. Very limited.	[1]–[4]
0	No valid response/incorrect/inappropriate/not worthy of credit.	[0]

AO2

AVAILABLE
MARKS

35

AO4

20

AO3

20

Total

75

Extended Writing: Indicative Content

Examiners should look for a cogent and structured answer based on **some** of the following points and others which may be relevant.

1 O'Hara: *Yu Ming Is Ainm Dom*

- (a) **Scríobh aiste ar an dóigh a léirítear Éire sa ghearrscannán *Yu Ming Is Ainm Dom*. Pléigh i do fhreagra:**

na daoine in Éirinn

ag an tús ní labhraíonn duine ar bith leis ach bíonn cuma shásta air
léirítear saol atá iontach gnóthach ach sin mar a bhíonn sa chathair
bíonn an ceol bríomhar agus é ag siúl na sráideanna agus meastar dúinn go bhfuil sé
níos sásta le muintir na hÉireann ná mar a bhí sé le muintir na Síne
Éire ilchultúrtha – ní bhuaileann sé le mórán daoine ón tír seo ag an tús
seanPhadaí – an t-aon duine a labhraíonn Gaeilge leis i mBaile Átha Cliath
léirítear Padaí mar dhuine cliste tuisceanach cineálta
bíonn cuma ar mhuintir na Gaeltachta go mbaineann siad sult as an saol

an dóigh a n-úsáidtear fuaimeanna agus dathanna leis an saol agus leis na daoine in Éirinn a léiriú

nuair a thagann sé go Baile Átha Cliath, bíonn an t-aerfort gnóthach
daoine thart air an t-am ar fad/caint ard/fuaimeanna an aerfoirt
ceol measartha bríomhar
dath gorm/liath ar gach rud
ceol iontach brónach agus é ag dul isteach sa bheár – léargas ar an uaigneas a
mhothaíonn sé
léirítear an beár i mBaile Átha Cliath mar áit dhorchá chiúin ach léirítear an beár sa
Gaeltacht mar áit gheala a mbeadh fáilte roimh dhaoine ann
ceol bríomhar sa Gaeltacht/craos tine/dathanna geala

do bharúil féin ar an dóigh a léirítear Éire sa scannán

codarsnacht idir saol na cathrach agus saol na tuaithe
sa chathair, déantar neamhaird ar dhaoine
lucht déanta an scannáin ag magadh ar mhuintir na hÉireann?
an greann a bhaineann leis an teanga
faighimid léargas iontach maith ar an aon Éireannach a labhraíonn leis sa chathair
is léir go nglacann muintir na Gaeltachta leis/comhbhá ó thaobh teanga de

nó

- (b) **Tá an taisteal tábhachtach sa scannán *Yu Ming Is Ainm Dom*. Cad é mar a léirítear an taisteal sa scannán?**

Pléigh i do fhreagra:

na fáthanna a mbíonn Yu Ming ag iarraidh taisteal

saol teoranta aige/ag obair i siopa
ní chaitheann fear an tsiopa go maith leis
ceol brónach agus solas glas le saol brónach a léiriú
ag iarraidh éalú agus an saol a dhéanamh níos fearr dó féin

na pleananna a dhéanann Yu Ming roimh an turas

téann sé chuig an leabharlann
ag an tús, ní bhíonn tír ar leith ina intinn
piocann sé Éire agus cromann sé ar na pleananna
déanann sé taighde as leabhair
foghlaimíonn sé an teanga
ceol níos bríomhaire

do bharúil féin ar an dóigh a léirítear an taisteal sa scannán

the best laid plans of mice and men...
ní mar a shíltear a bhítear
an teanga – tugann na comharthaí dóchas dó ach nuair a dhéanann sé iarracht í a labhairt,
scéal eile ar fad a bhíonn ann
is fearr eolas áitiúil ná rud ar bith eile
Éire ilchultúrtha – ní bhuaileann sé le hÉireannaigh go dtí go mbuaileann sé le seanPhadaí
ábhar grinn leis an dóigh a n-itheann sé an bia
cuid mhór fadhbanna leis an taisteal

2 Mercier: *Lipservice*

- (a) Cad é an léargas a fhaighimid ar an scrúdaitheoir sa scannán *Lipservice*?
Pléigh i do fhreagra:

an dóigh a bpléann an scrúdaitheoir leis na scoláirí

labhraíonn sé go borb leis na scoláirí
léirítear é mar dhuine iontach tiarnúil – an dóigh a gcuireann sé ceisteanna borba mífhoighneacha
cruthaíonn sé íomhá iontach mórchúiseach
bíonn sé mífhoighneach le Darren ag an tús – “Ní thig leat teacht agus imeacht...”
trua aige do Darren sa deireadh “Are you OK?”
tagann forbairt ar an charachtar ag an deireadh – “D’éirigh leo go léir”

an dearcadh a bhíonn ag daoine sa scoil ar an scrúdaitheoir

faiteós ar na scoláirí sna leithris
imní ar aghaidheanna na múinteoirí ag fanacht leis an scrúdaitheoir
“Tá an Tiarna linn”
“Ar a laghad, ní Ciarraíoch é”
gach dara seat, feicimid na múinteoirí ag fanacht go himníoch
cruthaíonn ceisteanna teannas - “An bhfuil sé tagtha fós?”

do bharúil féin ar an dóigh a léirítear an scrúdaitheoir sa scannán

“Lá an Bhreithiúnais”
léirítear é mar a bheadh Dia ann Lá an Bhreithiúnais
seomra dorcha don scrúdú béil
baintear úsáid as seatanna éifeachtacha le teannas a chruthú - an téip sa téipthaifeadán
strus ar a aghaidh agus é ag éisteacht leis na scoláirí – seatanna gar-amhairc leis an teannas a léiriú
ní bhíonn cineáltas le feiceáil ar a aghaidh in am ar bith i rith an scrúdaithe
faigheann sé faoiseamh sa teach tábhairne ag am lóin

nó

- (b) Cad é an léargas a fhaighimid ar shaol na scoile sa scannán *Lipservice*?
Pléigh i do fhreagra:

an léargas a fhaighimid ar na múinteoirí

eagla ar na múinteoirí roimh an scrúdaitheoir
iontach foirmeálta leis na scoláirí
oibríonn siad go crua le Darren – iontach buartha faoi
ag iarraidh íomhá dhearfach den scoil a thaispeáint don chuairteoir
faoi strus taobh thiar den íomhá a chruthaíonn siad
tuisceanach

an léargas a fhaighimid ar na scoláirí

cruthaítear pictiúr greannmhar – an leithreas mar shuíomh
an chuid is mó de na scoláirí ar nós cuma liom
cuid acu faoi strus – go háirithe agus iad ag imeacht ón scrúdú béil
éide scoile iontach míshlachtmhar
fadhbanna sóisialta thart timpeall na scoile (iníon ag cailín amháin/drugaí srl.)
léirítear iad ar dhóigh ghreannmhar ach bíonn brón taobh thiar den íomhá sin
ní bhíonn mórán suime acu sa léann

do bharúil féin ar an dóigh a léirítear na fadhbanna a bhíonn sa scoil

úsáidtear greann leis na fadhbanna a léiriú – toitíní sa leithreas
iontach éifeachtach an dóigh a léirítear saol Darren i gcomparáid le saol na scoláirí eile –
trua ag múinteoirí dó
Darren mar “laoch” sa deireadh. Gaeilge níos fearr aige ná mar atá ag na daoine eile
meas ag na scoláirí eile air cé go bhfuil a bhealach caillte aige
dóigh iontach éifeachtach le trua a mhealladh ón lucht féachana
suim ag na múinteoirí sna scoláirí – “tá sé práinneach”
ceol gasta práinneach nuair a bhíonn an príomhoide ag cur scairt ar Mr Murphy agus nuair
a thagann na Gardaí
éifeacht iontach leis an dóigh a bhfuil an dá phlota ag rith taobh le taobh
fadhbanna macasamhail déagóirí ag iompar clainne, colscaradh, drugaí – léirítear iad ar
dhóigh iontach greannmhar
lucht déanta an scannáin ag iarraidh go mbeadh díospóireacht faoi na fadhbanna seo sa
rang?

3 O'Reilly: *Clare Sa Spéir*

(a) Cad é mar a léirítear Clare sa scannán *Clare Sa Spéir*?

Pléigh i do fhreagra:

stádas Clare sa teaghlach

faoi strus ó thús an scannáin
ní thugann duine ar bith aird uirthi ná ar an phost tábhachtach a dhéanann sí
ualach trom oibre uirthi
gach ball den teaghlach ag brath uirthi: “tá sé in am tae”
ní aithnítear go bhfuil cearta aici

na tréithe pearsanta atá aici mar dhuine

is duine fadfhulangach í
foighneach
bíonn iontas uirthi faoin fhear a sháraigh curiarracht an domhain
meas aici ar éacht an fhir a sháraigh an churiarracht
cróga fadradharcach
is léir go ndéanann sí réamhphleanáil sula dtéann sí suas an crann
deir a fear céile go bhfuil sí “craiceáilte”
is léir go bhfuil meas ag na comharsana uirthi

an dóigh a dtagann forbairt ar charachtar Clare i rith an scannáin

glacann sí cinneadh agus fanann sí dílis dó
diongbháilte daingean ina hintinn
cuidíonn an ceol clasaiceach leis an fhorbairt a chur trasna chuig an lucht féachana
tá codarsnacht idir tús an scannáin (anord agus mí-eagair) agus Clare ag éisteacht le ceol
gan nimh ar bith inti faoina stádas – ag iarraidh ceacht a fhoghlaim don teaghlach
is léir go bhfuil grá aici ar Eoin agus ar na páistí
glacann sí leis an nuacht nach bhfuil an churiarracht sáraithe aici – “Ba chuma le Mam
faoi” – is duine séimh réamhchúiseach í
lucht déanta an scannáin ag iarraidh go mbeadh comhbhá ag an lucht féachana léi?

nó

(b) Cad é mar a léirítear saol an teaghlaigh sa scannán *Clare Sa Spéir*?

Pléigh i do fhreagra:

na ról a bhíonn ag na daoine áirithe sa teaghlach

tromlach na hoibre le déanamh ag Clare
oibríonn Eoin taobh amuigh den teach – eisean a shaothraíonn an t-airgead don teaghlach
ní dhéanann na páistí ná Eoin obair an tí
léirítear gnáththeaghlach Éireannach sa scannán seo

an dóigh a n-athraíonn na ról i rith an scannáin

bíonn ar Eoin an tae a sholáthar
tuigtear dúinn nach ar Eoin a bhíonn an locht iomlán – ní bhíonn an deirfiúr sásta obair
a dhéanamh leis na páistí ach oiread
de réir a chéile, tuigtear do na páistí agus d'Eoin an ról tábhachtach a imríonn Clare
tosaíonn na páistí ag tabhairt aire do Clare
tagann forbairt ar ról Eoin

do bharúil féin ar an dóigh a léirítear saol an teaghlaigh sa scannán

tá saol an teaghlaigh tríd a chéile
cluintear cuid mhór tormáin/trup ag tús an scannáin
nuair a bhristear na soithí ag an tús, feicimid an t-anord agus an chior thuathail a
bhaineann le saol an teaghlaigh seo
cuireann an t-anord sceitimíní ar an lucht féachana
gnáth-theaghlach Éireannach
grá acu ar a chéile
greann ag baint le saol an teaghlaigh seo

4 Peigí Rose: *Anne*

- (a) Scríobh aiste ar an dóigh a léirítear Mícheál san úrscéal *Anne*, le Peigí Rose.
Pléigh i do fhreagra:

saol Mhíchíl agus an cineál duine é

is múinteoir scoile é a bhfuil meas air ina scoil
 mac dílis – bíonn sé sa bhaile go minic
 faoi shrian ag an mháthair
 níl sé iontach cairdiúil leis an deartháir, Peadar, an sagart
 baintear úsáid as sruth coinsiasa lena thaispeáint go mbíonn Mícheál iontach crua air féin
 mothaíonn sé ciontach – “phóg tú Albanach aréir”
 fanann sé dílis do Anne
 cróga mar dhuine – téann sé in éadan thoil a mháthar
 goilliúnach fosta faoin chríoch a bhíonn leis an teagmháil leis an mháthair

an dóigh a n-athraíonn saol Mhíchíl i ndiaidh dó bualadh le Anne

bíonn air rudaí a cheilt ar a theaghlach
 éiríonn idir é féin agus a mháthair
 “cailín nach bhfuil creideamh ar bith aici”
 bíonn tionchar ag a shaol nua ar a obair scoile
 bíonn fuath aige air féin in amanna
 dílis ina ghrá do Anne

do bharúil féin ar an dóigh a léirítear Mícheál san úrscéal

faoi smacht ag an chreideamh agus ag an teaghlach ag an tús ach bíonn meas ag an léitheoir air sa deireadh nuair a fhanann sé dílis do Anne
 cuidíonn suíomh áite agus suíomh ama leis an choimhlint intinne a bhíonn ar Mhícheál
 léirítear é mar dhuine a bhfuil onóir agus uaisleacht ag baint leis cé go mbíonn cuid mhór fadhbanna le sárú aige
 faighimid léargas iontach ar an charachtar ón dóigh a bhfuil an t-úrscéal scríofa – sruth coinsiasa/smaointeachais

nó

- (b) Cad é an tuiscint atá agat ar an tsochaí ina gcónaíonn na carachtair san úrscéal *Anne*?
Pléigh i do fhreagra:

na fadhbanna a bhíonn ag Mícheál agus ag Anne

cuid mhór constaicí sa bhealach ar an ghrá
 creideamh – “Phóg tú Albanach aréir, a Mhíchíl”
 aithne ag gach duine ar a chéile – “D’éirigh contae mór fairsing Dhún na nGall, d’éirigh sé beag”
 an mháthair iontach daingean docht ina cuid barúlacha – “Má bhí Mícheál ag gabháil a phósadh Albanaigh, bíodh aige”
 an deartháir ina shagart
 fadhbanna ag Mícheál sa scoil fosta

an dóigh a léirítear na daoine i sochaí an úrscéil

na deartháireacha – grá dá chéile ach scartha ag an am chéanna
 máthair ag coinneáil súil ghéar ar an teaghlach
 an mháthair ina baintreach – eagla uirthi go rachaidh a clann mhac ó smacht uirthi

sochaí ina bhfuil an Ministéir agus an Sagart Paróiste i gceannas
léirítear Peadar mar dhuine a bhfuil Críostaíocht agus carthanas ag baint leis
léirítear gnáthphobal Gaeltachta ag an am sin
pobal atá fiosrach – “Ba é a gcéad public appearance i nDún na nGall”

an tionchar a bhíonn ag an chreideamh i sochaí an úrscéil

ó thús an úrscéil, luaitear an creideamh – tagann Anne ó “comhluadar beag Albanach”
is léir go mbíonn tábhacht leis an chreideamh ón tús
fiú agus Mícheál ag smaoineamh ar an todhchaí, bíonn tionchar ag an chreideamh –
“smaoinigh sé fosta ar thógáil clainne agus ar chreideamh na clainne”
caitheann an creideamh scáil dhorcha ar imeachtaí an scéil
tá an creideamh chomh láidir go stróiceann sé an teaghlach óna chéile – “Níl fáilte ar bith
romhatsa sa teach seo.”