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General Certificate of Education
2018

Irish

Assessment Unit A2 3

assessing

Extended Writing

[AIR31]

FRIDAY 15 JUNE, AFTERNOON

MARK SCHEME

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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.

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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.

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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.

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A2 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 and no irrelevant material. There is very good evidence of analysis.	[29]–[35]
4	The candidate shows a very good understanding of the requirements of the question. The question is addressed appropriately and coherently. There is good evidence of analysis.	[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. Very 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 text studied, focusing appropriately on key aspects of the question. Detailed knowledge, views, arguments and insights are presented clearly.	[17]–[20]
4	The candidate shows very good knowledge of the text studied, focusing appropriately on certain key aspects of the question.	[13]–[16]
3	The candidate shows good knowledge of the text studied and is able to focus on some aspects of the question.	[9]–[12]
2	The candidate shows quite limited knowledge of the 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 text studied. Little relevant information is given.	[1]–[4]
0	No valid response/incorrect/inappropriate/not worthy of credit.	[0]

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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 this 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]

	AVAILABLE MARKS
AO2	35
AO4	20
AO3	20
Total	75

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Irish Unit A2 3 – 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 Mac Labhraí: *Anam na Teanga*

(a) Scríobh anailís ar an léargas a fhaighimid ar thuras an duine "ón mbroinn go dtí an fód" sa ghearrscéal *An Beo* le Liam Ó Flaithearta.

intreoir

an gearrscéal mar sheánra
Liam Ó Flaithearta mar ghearrscéalaí
téamaí sa ghearrscéal

an dóigh a léirítear an saol

codarsnacht éifeachtach idir an leanbh ag teacht ar an tsaol agus an seanduine ag saothrú an bháis
tosaíonn an turas le pian – "...a corp cloíte..."
bíonn an tseanmháthair iontach garbh leis an leanbh – "Chroch sí suas é agus tharraing sí buille láidir air sa tóin." – ag iarraidh é a ullmhú don tsaol
bíonn daoine ag dúil le cuid mhór – "...cuma an ghaisce cheana féin air."
amharcann an t-údar ar thuras na máthar fosta – bhí a fhios aici "nach dtabharfadh sí an beo go brách arís as snáith a coirp."
tá turas fada déanta ag an athair fosta "faoi thromobair"
léirítear an lúcháir agus an dóchas go han-mhaith – "Tháinig lúcháir uirthi nuair a chuala sí an croí nua ag bualadh."
ar an láimh eile, léirítear éadóchas agus muid ag amharc ar an tseanduine – "Tá chuile rud níos buaine ná an duine." "Bhí seafóid air."
nuair a mheabhraíonn an seanduine ar a shaol, is féidir áthas agus bród a mhothú – "Bhí mé lá chomh maith le haon fhear..."
pictiúr truacánta á léiriú ag Ó Flaithearta den tseanduine – "Ba shuarach é ó shin..."
pictiúr truacánta den teaghlach ag an am seo – "Bhí ceathrar caillte agus triúr eile imithe amach faoin domhan ag soláthar a mbeatha."
iontas ar na páistí nuair a fheiceann siad an leanbh nua – "Sheasadar timpeall ar an leaba, greim láimhe acu ar a chéile agus a mbéil oscailte."
tá bealach iontach cliste ag Ó Flaithearta le cur síos ar an tseanduine sa dóigh is nach bhfuil difear idir é agus an leanbh – "B'éigean é a thabhairt óna áit chodlata gach maidin; é a ghlanadh agus a ghléasadh agus a chur ina shuí i gclúid an teallaigh ar stóilín beag."
"...an naíonán agus an seanfhear a bhí ag coimhlint lena chéile; gan fios acu cén duine den bheirt ba seafóidí nó ba páistiúla."

conclúid

barúil an iarrthóra ar an dóigh a léirítear an turas
teicnící an údair
tús agus deireadh an ghearrscéil iontach éifeachtach leis an turas a léiriú
breith go bás
seven ages of man

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nó

(b) Scríobh anailís ar charachtar Nóra sa ghearrscéal *Nóra Mharcais Bhig* le Pádraic Ó Conaire.

intreoir

an gearrscéal mar sheánra
Pádraic Ó Conaire mar scríbhneoir/ghearrscéalaí
rud éigin ginearálta faoi Nóra mar charachtar

Nóra mar charachtar

féinmhuinín – téann sí in éadan toil a hathar
cinnte/daingean ina hintinn féin "Ní raibh aon mhaith don tseanbhean a bheith ag caint..."
ceanndána – "Ach bhí sé socraithe aici dul anonn, agus anonn a ghabhfadh sí pé ar bith céard a déarfaidís."
"Bean óg lách gheanúil a bhí inti."
"...bean chomh breá léi..."
dóchas inti faoin tsaol atá roimpi
mothaíonn sí ciontach go bhfuil sí ag imeacht ón bhaile
brónach agus í ag imeacht – "Thosaigh sí ag gol go faíoch."
"cailín díchéillí mínósach" – tuairim an údair?
cailín iontach amaideach? – "Chreid sí gach a ndúirt an fear óg léi."
deirtear linn go bhfuil an teaghlach "náirithe" aici
léiríonn sí dílseacht dá muintir – cuireann sí litreacha chun an bhaile le "síntiús beag iontu i gcónaí."
"Naoi mbliana" den fhulaingt agus den ól – "géarbhroid an tsaoil i gcathair choimhthíoch."
Nóra agus an eaglais – tiontaíonn sí ar ais chuig an eaglais le cuidiú a fháil
"Agus bhí sé ina shíorchomhrac eatarthu. An bhean úd a bhí ar fán an tsaoil uair ag cur in aghaidh na mná eile nár fhág an baile riamh... Ba dhian an comhrac é."

Nóra agus an teaghlach

"Bhí gá le Nóra sa mbaile." – tuismitheoirí ag brath uirthi
tá an teaghlach "náirithe" aici
ag iarraidh ábhar bróid a thabhairt dá tuismitheoirí – sásta rudaí a cheilt orthu is léir go mothaíonn sí grá do na tuismitheoirí agus í ag imeacht
dílis dá muintir – cuireann sí airgead chun an bhaile chucu – is féidir le Marcas bád a cheannach a bhfuil sé iontach bródúil as – "ní chreidfeá ach an cúnamh a thug sise dom... ní fhéadfainn í sin a cheannach murach í."
Marcas iontach "croí-éadrom" ag dul ina hairicis chuig an traein.
náire ar an athair nuair a thagann sé uirthi agus í ólta – "D'imigh leo beirt go port na traenach."
"...agus é ag milleadh an ainm a bhí ar an mbád. Má mhill féin, níor éirigh leis an t-ainm úd a scriosadh amach óna chroí. Ainm a iníne a bhí aige ar a bhád."

Nóra agus mac Sheáin Mhaitiú

"Chuir sí spéis mhór ann."
"Toisc an cion a bhí aici air, b'éigean di imeacht..." – ag iompar clainne?
"Chreid sí gach a ndúirt an fear óg léi."
"Bhí ardmhuinín aici as ach mealladh í." – trua ag an údar di? Trua ag an léitheoir di?
nuair a bhuaileann sí leis ag deireadh an scéil, bíonn trua ag an léitheoir di.

conclúid

tuairim an iarrthóra ar an scéal/ar theicnící an údair
tuairim ar an dóigh a léirítear carachtar Nóra
trua ag an léitheoir?
an tuairim a bheadh ag léitheoirí na linne seo ar an scéal

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2 Ó Tuairisc: *Lá Fhéile Míchíl*

(a) Scríobh aiste ar théama na coimhlinte sa dráma *Lá Fhéile Míchíl.*

intreoir

tá an dráma uilig bunaithe ar choimhlint
cúlra an chogaidh
Éire ag an am

coimhlint idir daoine

Nuala agus Maeisí
An Sagart Óg agus An Sagart Mór
Pacaí Armstrong agus an Captaen – an Phoblacht agus an Saorstát
Murtach agus An Mháistreas

coimhlint inmheánach

a choimhlint féin ag gach duine sa dráma
coimhlint a bhaineann le teaghlach
coimhlint a bhaineann le grá nach bhfuil ceadaithe
coimhlint idir réalachas agus aislingeacht/idé-eolaíocht
an miotas agus an fhírinne – an dearcadh a bhíonn ag na carachtair ar an choimhlint taobh amuigh

coimhlint a bhaineann le sochaí an dráma

cogadh ag dul ar aghaidh taobh amuigh den chlochar
coimhlint a bhaineann leis an eaglais
coimhlint idir an saol taobh istigh de na ballaí agus an saol taobh amuigh
stair na hÉireann agus stair na Fraince fite fuaite

teicnící an drámadóra le coimhlint a léiriú

suíomh ama agus suíomh áite an dráma
sula n-ardaítear an brat, cluineann an lucht éisteachta "snagarnach na meaisínghunnaí" ón taobh amuigh agus arís ag an deireadh
tá balla idir an saol taobh istigh agus an saol taobh amuigh – constaic a chruthaíonn coimhlint/coimhlint inmheánach
na bláthanna – coimhlint idir dearg agus gorm – an bán sa lár
an dealbh agus claíomh ina láimh aige – siombalachas

conclúid

tuairim phearsanta an iarrthóra ar an dóigh a léiríonn Ó Tuairisc téama na coimhlinte

nó

(b) "Tá ról tábhachtach le himirt ag Murtach sa dráma *Lá Fhéile Míchíl*. Deirtear linn gur "seanduine cantalach" atá ann ach is fiú éisteacht lena bhfuil le rá aige."

Déan an tuairim sin a mheas.

intreoir

cuirtear in aithne é ag fíorthús an dráma – "seanduine cantalach atá ann."
is "garraíodóir" é sa chlochar ina bhfuil an dráma lonnaithe

an ról a imríonn Murtach sa dráma

cé go n-imríonn sé ról an amadáin, tá críonnacht ag baint lena bhfuil le rá aige

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tugann sé eolas don lucht féachana – eolas faoi chúlra na ndaoine/eolas faoin chogadh atá ag dul ar aghaidh taobh amuigh de na ballaí
caitheann sé súil ghéar ar pholaitíocht na haimsire – "tá siad níos Sinn Féiní ná na Sinn Féinirí féin."
úsáidtear é le breithiúnas a thabhairt corruair – "Fíor duit, a Athair. Mharaigh sí í féin."
mínítear rudaí tríd an charachtar Murtach
bíonn sé sásta orduithe a leanstan – "ordú a tugadh dom." – ach, ag an am chéanna, is duine féinmhuiníneach é
ceanndána in amanna
"níl tuairim ná toil de mo chuid féin agam."
ar an taobh eile den scéal, tugann sé dúshlán daoine eile – *Máistreas*: "Trodairí na saoirse!" *Murtach*: "Murdróirí fuilteacha!"
tá sé mar "confidante" ag Mère Michelle/tá sé geanúil uirthi – "Tá tú ar crith a Mhaimeo."
úsáidtear Murtach le greann a chothú – na rudaí a deir sé agus na rudaí a dhéanann sé ar an ardán. "an ráca ina ghlaic" "Craidhps, an é gur mian leat an Union Jack a thaispeáint?"
cruthaíonn sé teannas – "Dar príosta, tá an sionnach i measc na sicíní againn!"

teicnící an drámadóra le carachtar Murtach a léiriú

fios ag an iarrthóir gur dráma atá ann agus go mbaintear úsáid as teicnící ar leith le carachtair a chur i láthair an lucht féachana
na rudaí a deir sé agus na rudaí a dhéanann sé/an dóigh a mbíonn sé ag geáitsíocht

conclúid

fios ag an iarrthóir go bhfuil dhá chuid leis an cheist – tabharfaidh sé/sí breith ar an ráiteas "is fiú éisteacht lena bhfuil le rá aige." – mura bhfuil seo déanta i gcorp na haiste.

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3 Filíocht

(a) Scríobh anailís ar thábhacht na háite dúchais i bhfilíocht Chathail Uí Shearcalgh. Déan tagairt do dhá dhán ar a laghad a bhfuil an áit dúchais mar théama iontu.

intreoir

tá an áit dúchais iontach tábhachtach do na Gaeil
bhí an téama i gcónaí le feiceáil i bhfilíocht Ghaeilge
Ó Searcaigh agus an áit dúchais

logainmneacha sna dánta

baintear úsáid as logainmneacha sa litríocht le seilbh a ghlacadh ar an áit dúchais
traidisiún an Dinnseanchais
eagla ar mhuintir na hÉireann i gcónaí roimh an díshealbhú
"Placenames that sigh
like a pressed melodeon
across the forgotten
Northern landscape" (John Montague)
tá tábhacht le fuaim na logainmneacha sna dánta/fuaimfhoclaíocht
"mar shiolastrach Ghleann an Átha" (*Níl Aon Ní*)
"i nGleann an Átha" (*An Tobar*)
"i gCaiseal na gCorr" (*Níl Aon Ní*)
"i gcreagacha crochta na Beithí" (*Caoineadh*)
eolas áite a tugadh ó bhéal ó ghlúin go glúin
úsáideann Ó Searcaigh logainmneacha lena chuid filíochta a lonnú in áit ar leith – an áit as a dtagann a inspioráid
dán grá atá in "Níl Aon Ní" – grá do leannán agus grá don áit dúchais
baintear úsáid as meafair sna dánta le mothúcháin an fhile a shoiléiriú

topagrafaíocht/tírdhreach

"an tobar is glaine" (*An Tobar*)
"sna beanna dodhreaptha" (*Caoineadh*)
"sna scealpacha" (*Caoineadh*)
bíonn filíocht Uí Shearcaigh lonnaithe in áit ar leith – áit a bhfuil gean aige uirthi ach áit a bhíonn contúirteach duairc gruama in amanna
bíonn cumhacht ag an tírdhreach nach mbíonn ag an duine (*Caoineadh*)
tá meas ag an fhile ar an tírdhreach – tuigeann an mháthair agus an gasúr óg in *Caoineadh* nach bhfuil maith ar bith ann troid in éadan an tírdhreacha

áiteanna taobh amuigh de cheantar dúchais an fhile

nuair a luann Ó Searcaigh logainmneacha ó thaobh amuigh dá cheantar dúchais, bíonn contúirt/baol ag baint leo
sa dán *An Tobar*, tagann uisce reatha "ó chnoic i bhfad uainn" – is ionann seo agus drochthionchar an Bhéarla
mar an gcéanna in *Caoineadh*, tá an teanga "gafa i gcreagacha crochta na faillí"
léiríonn sé fuath/gráin sna focail "brúchtbhaile balscóideach i mBaile Átha Cliath" (*Níl Aon Ní*)

conclúid

tuairim phearsanta an iarrthóra ar thábhacht na háite dúchais don fhile sna dánta
an áit dúchais mar bhé na filíochta aige

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nó

(b) Scríobh anailís liteartha ar an dán *Rian na gCos* le Seán Ó Ríordáin.

intreoir
comthéacs an dáin
fealsúnacht an fhile

ábhar an dáin
siúlóid a ghlac an file/pearsa an dáin
baineann Ó Ríordáin úsáid as an dán seo le cur síos a dhéanamh ar thuras agus ar an dóigh a léiríonn an turas seo a fhealsúnacht ar fhorbairt an duine
eispéireas a "iomlánaíonn" é
"Is mó mé i mise amháin"
ní hé an duine céanna é anois agus an duine a shiúil an bealach sin ar maidin
tá fealsúnacht agus ceird an fhile fite fuaite lena chéile –
"Scata a scrí' na ranna seo,
Duine as gach anáil."
dán meitifisiciúil atá ann a dhéanann iniúchadh ar fhorbairt an duine agus ar chumadh filíochta

an guth/an glór sa dán
ag tús an dáin, baintear úsáid as glór pearsanta "Anois ba mhaith liom bualadh leis"
ag caint ar an duine "eile", baineann an file úsáid as "sé"/"leis"
ag an deireadh tuigtear don léitheoir gur duine amháin a bhí i gceist ach go bhfuil fealsúnacht ar leith ar obair anseo

ton/mothú an dáin
ag tús an dáin, síleann an léitheoir go bhfuil bás/imeacht i gceist –
"Aneas ní thiocfaidh sé"
tugtar léargas ansin dúinn ar phearsa an dáin ag siúl lena "chomrádaí" – pictiúr dearfach atá ann le fuaimeanna deasa "Ba chlos trithí sruthán."
"Ach ní mé a bhí i bhfara leis
Ag éisteacht le sruthán." – tuigeann an léitheoir as na línte seo go bhfuil rud éigin as an choitiantacht ag tarlú anseo
athraíonn an ton arís leis an líne "Níor saolaíodh mé gur cailleadh é."
tá spioradáltacht/fealsúnacht taobh thiar den líne seo
"Cailltear le gach focal mé
Ach éiríonn le gach anáil,"
tá dóchas sna línte sin – aiséirí na Críostaíochta?
is léir go bhfuil an file geanúil ar "Na daoine seo dem chroí,"

rithim/rím sa dán
fios ag an iarrthóir go gcuidíonn rím agus rithim le hábhar an dáin
rithim rialta mar a bheadh cosa ag titim ar an talamh
rím ABCB i ngach véarsa
rím inmheánach – iontach éifeachtach le hatmaisféar a chothú agus leis an rithim a choinneáil rialta
"Ó <u>dheas</u> a ghabh sé an mhaidin sin
<u>Aneas</u> ní thiocfaidh sé." – titeann béim an ghutha ar na siollaí sa dóigh chéanna agus a thiteann na cosa ar an talamh agus tú ag siúl

teicnící
samhail – "Mar ghlór cailín fé cheilt sa chlaí" –
onamataipé/fuaimfhoclaíocht – "Ar shiúil sé leo sa láib"/"Ba chlos trithí sruthán"
siombalachas – rian na gcos mar shiombal