



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2019**

Irish

Assessment Unit AS 3

assessing

Extended Writing

[SIR31]

TUESDAY 28 MAY, AFTERNOON

**MARK
SCHEME**

General Marking Instructions

Introduction

Mark schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of students in schools and colleges.

The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes, therefore, are regarded as part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

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

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]

Marks for AO2 [35]**Marks for AO4 [20]****Marks for AO3 [20]****Total marks [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 an Ghaeilge sa scannán *Yu Ming is Ainm Dom*. Pléigh i do fhreagra:**

an dearcadh a bhíonn ag Yu Ming i leith na Gaeilge

dearcadh dearfach
 déanann sé staidéar ar an tír/ar an teanga
 an sult a bhaineann sé as an teanga a fhoghlaim
 sásta an teanga a labhairt nuair a thagann sé go hÉirinn

dearcadh mhuintir na hÉireann i leith na Gaeilge

ní labhraíonn duine ar bith an Ghaeilge ach Padaí
 ní thuigtear Yu Ming nuair a labhraíonn sé Gaeilge
 an Ghaeilge in úsáid go hoifigiúil ar na comharthaí srl.
 bíonn Padaí báúil le Yu Ming agus leis an Ghaeilge

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

an Ghaeilge ceangailte le ré atá thart?
 lucht déanta an scannáin ag magadh faoin Ghaeilge?
 an teanga mar theanga oifigiúil na tíre
 cad é a deir an scannán seo faoi mhúineadh na Gaeilge ó dheas nuair nach dtuigeann
 duine ar bith ar an tsráid í?
 Teicnící leis an dearcadh a chur in iúl

nó

- (b) **Scríobh aiste ar an dóigh a gcuirtear fáilte roimh eachtrannaigh in Éirinn sa scannán *Yu Ming is Ainm Dom*. Pléigh i do fhreagra:**

an dóigh a gcaitear le Yu Ming nuair a thagann sé go hÉirinn ar dtús

daoine ardghlóracha sa chathair nach dtugann aird ar bith air
 an fear sa Bhrú Óige
 dathanna agus fuaimeanna
 sa bhialann

an dóigh a gcaitear le Yu Ming sa bheár

teannas ag an tús/doicheallach roimhe
 an magadh faoin Ghaeilge
 Padaí – fáilte/Gaeilge
 An dóigh a léirítear dóchas sa bheár

do bharúil féin ar an dóigh a léirítear “céad míle fáilte” na hÉireann

ní léiriú maith a fhaighimid ar dtús
 ag gáire orainn féin
 náire?
 fáilte sa Ghaeltacht
 b'fhéidir nach bhfuil réalachas ag baint leis an léiriú ach tá teachtaireacht láidir ag baint
 leis an scannán

2 **Mercier: *Lipservice***

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

dearcadh na scoláirí i leith na Gaeilge

magadh faoin Ghaeilge
eagla orthu roimh an scrúdú béil
ní amharcann siad ar an Ghaeilge mar ábhar pléisiúrtha ná mar mhodh cumarsáide

an dóigh a léirítear an Ghaeilge sa scannán

inní ar gach duine
rud scáfar atá sa scrúdú béil
cruthaíonn ceisteanna teannas – “An bhfuil sé tagtha fós?”
an Ghaeilge mar ábhar riachtanach sna scoileanna ó dheas

an dóigh a mbaintear úsáid as teicnící leis an Ghaeilge a léiriú sa scannán

fuaimheanna agus dathanna
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
baintear úsáid as ceol le teannas a léiriú

nó

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

an dóigh a bpléann na múinteoirí leis an scrúdaitheoir

eagla ar na múinteoirí roimh an scrúdaitheoir
cuireann siad fáilte roimhe – tae/brioscaí
léiríonn siad gur rud mór atá sa scrúdú béil i saol na scoile
ag iarraidh íomhá dhearfach den scoil a thaispeáint don chuaipteoir

an dóigh a bpléann na múinteoirí leis na scoláirí

foirmeálta
is léir go dtugann slad cothrom na Féinne do na scoláirí
faoi strus taobh thiar den íomhá a chruthaíonn siad
tuigeann siad na fadhbanna a bhíonn sa cheantar
cúrsaí tréadchúraim

**do bharúil féin an bhfuil réalachas ag baint leis an dóigh a léirítear múinteoirí sa
scannán?**

tuisceant ag an iarrthóir gur scannán atá ann agus go bhfuil teachtaireacht taobh thiar
den áibhéil
réalachas ag baint le saol na scoláirí – saol Darren

3 O'Reilly: *Clare Sa Spéir*

- (a) Scríobh aiste ar an dóigh a léirítear Eoin sa scannán *Clare Sa Spéir*.
Pléigh i do fhreagra:

an caidreamh idir Eoin agus Clare

easpa cumarsáide ag an tús
grá ag Eoin do Clare
meas/easpa measa
forbairt ar an chaidreamh

ról Eoin sa teaghlach

sula dtéann Clare suas sa chrann
i ndiaidh do Clare imeacht as an teach
Eoin mar athair
Eoin mar “cheannaire”
Eoin mar fhear céile

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

an dóigh a n-athraíonn a dhearcadh i leith Clare
meas aige ar Clare/ar a crógacht
grá aige do Clare
léiríonn sé ceannasaíocht

nó

- (b) Cad é mar a léirítear meas agus easpa measa sa scannán *Clare Sa Spéir*?
Pléigh i do fhreagra:

an dóigh a léirítear meas sa scannán

páistí agus tuismitheoirí
Eoin agus Clare
páistí agus páistí
na comharsana

an dóigh a léirítear easpa measa sa scannán

Eoin agus Clare
na fir sa teach tábhairne
na páistí
easpa measa ar na róil a imríonn daoine

an dóigh a gcuidíonn meas le saol an teaghlaigh sa scannán

forbairt ar shaol an teaghlaigh
suaimhneas
tugann siad aitheantas dá chéile
comhthuiscint/cothrom na Féinne

4 Peigí Rose: *Anne*

- (a) Scríobh aiste ar an ról a imríonn an sagart san úrscéal *Anne*, le Peigí Rose.
Pléigh i do fhreagra:

an dóigh a léirítear an sagart

mar bhall den teaghlach – mac/deartháir
mar bhall den eaglais
mar idirghabhálaí

an caidreamh a bhíonn idir an sagart agus carachtair eile san úrscéal

mar a réitíonn sé lena mháthair
mar a réitíonn sé le Mícheál agus le Anne

an tionchar a imríonn an sagart ar imeachtaí an úrscéil

an dóigh a bpléann sé le daoine
an dóigh a bpléann sé le cás Mícheál agus Anne
faoi smacht ag an chreideamh agus ag an teaghlach ach bíonn meas ag an léitheoir air

nó

- (b) Cad é an tuiscint atá agat ar an charachtar, *Anne*, san úrscéal *Anne*?
Pléigh i do fhreagra:

an cineál duine í

an dóigh a gcuireann an t-údar síos uirthi
cúlra Anne
an dóigh a bpléann sí le carachtair eile
na rudaí a dhéanann sí i rith an úrscéil

mar a athraíonn saol Anne i ndiaidh di bualadh le Mícheál

saol pearsanta
saol na hoibre
saol an teaghlaigh

do bharúil féin ar an charachtar, *Anne*, agus ar an dóigh a bpléann sí le cúrsaí an tsaoil

misniúil/stuama
fadfhulaingteach
na rudaí a chailleann sí
mar a thagann forbairt ar an charachtar