



*Rewarding Learning*

**ADVANCED  
General Certificate of Education  
2023**

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**Irish**

**Assessment Unit A2 3**

*assessing*

**Extended Writing**

**[AIR31]**

**WEDNESDAY 21 JUNE, AFTERNOON**

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**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.

## 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]

**Target Assessment Objective AO3**

<b>Band</b>	<b>AO3 Performance Descriptors Target Language</b>	<b>Marks</b>
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]

**Marks for AO2 [35]****Marks for AO4 [20]****Marks for AO3 [20]****Total marks [75]**

## 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 ghearrscéal *An Cumann le Peigí Rose*.

##### intreoir

an gearrscéal mar “sheánra”  
Peigí Rose mar ghearrscéalaí

##### téamaí sa ghearrscéal

coimhlint idir na carachtair  
coimhlint inmheánach  
grá  
éiginnteacht/cinneadh le déanamh ag Mícheál  
spiorad an chumainn (CLG/pósadh)

##### an dóigh a léirítear CLG sa scéal

áit do na fir amháin/fearúil mar scéal?  
eagraíocht a cheanglaíonn na daoine le chéile  
saol taobh istigh den chumann/saol taobh amuigh den chumann  
léiriú réadúil?  
na cluichí féin  
atmaisféar an chumainn cruthaithe go maith ag Peigí Rose  
léiriú románsúil?  
léiriú diúltach? (gáirsiúil mar scéal?)

##### na carachtair

Mícheál mar laoch an scéil  
Mícheál agus Síle  
na fir sa chumann

##### ról an Bhéarla sa scéal

greann a bhaineann leis an Bhéarla tríd an Ghaeilge  
réadúil – léiriú cruinn ar an dóigh a labhraíonn muintir na Gaeltachta  
pobal dátheangach

##### conclúid

barúil an iarrthóra ar an dóigh a léirítear an cumann agus na carachtair áirithe  
teicnící an údair  
barúil an iarrthóra ar an dóigh a gcuireann an t-údar deireadh leis an ghearrscéal

nó

**(b) Scríobh aiste a léireoidh do bharúil ar de Róiste, an máistir, sa ghearrscéal *Na Déithe Bréige* le Fiontán de Brún.**

**intreoir**

leas-phríomhoide é i gcoláiste de chuid na hEaglaise  
tharla eachtra i bPáras na Fraince agus é ar turas scoile le scoláirí ón choláiste  
ba mhaith leis scoláire amháin (Ó Muireagáin) a chur amach as an choláiste

**de Róiste mar charachtar**

duine sotalach mímhúinte tarcaisneach  
seans nach duine léannta é óir ní thuigeann sé cuid de chaint an Athar Uí Mhurchú ná  
impleachtaí na cainte céanna  
fimíneach agus é ag iarraidh dea-chlú an choláiste a sheasamh  
duine trodach – mar shampla nuair a dhéanann an tAthair Ó Murchú iarracht cothrom na  
Féinne a thabhairt don scoláire

**ról an charachtair**

mioncharachtar – ina shnámmaí ag an príomhoide  
é in aghaidh an Athar Uí Mhurchú, rud a sholáthraíonn faill don tsagart pointí tábhachtacha  
Críostúla a nochtadh  
tugann sé seans don phríomhoide a bheith giorraisc leis agus é a shrianú faoi dhó, rud a  
léiríonn cé aige a bhfuil an chumhacht

**forbairt carachtair**

as siocair gur carachtar maol é, ní bhíonn athrú ar a charachtar ó thus deireadh  
ceileann sé a mhianta faoi chlúdach a phearsantachta

**cad é a spreagann an carachtar?**

tá míshásamh (fuath?) air mar go gcaithfidh sé bheith i dtuilleamaí an Chanónaigh  
é ar lorg cumhachta dó féin/ag imirt an chluiche  
tá uaidh diansmacht a bheith sa choláiste le go mbeadh saol níos sócúla aige féin

**cén tionchar atá aige ar na carachtair eile?**

saighdeann sé an tAthair Ó Murchú chun argóinte  
cothaíonn sé fearg shrianta sa Chanónach fiú

**conclúid**

tuairim an iarrthóra ar an charachtar/ar theicnící an údair  
tuairim ar an dóigh a léirítear an carachtar – is beag de mhaith a dhéanann sé  
fuath ag an léitheoir air?  
an tuairim a bheadh ag léitheoirí na linne seo ar an scéal

## 2 Ó Tuairisc: *Lá Fhéile Míchil*

(a) Scríobh aiste ar an tuiscint atá agat ar théama na coimhlinte sa dráma *Lá Fhéile Míchil*.

### **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  
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) Scríobh aiste a léireoidh do bharúil ar an ról a imríonn Emmet de Búrca sa dráma *Lá Fhéile Míchil*.**

**intreoir**

rud éigin ginearálta faoi Emmet mar charachtar  
“deachtóir dalba”

**an dóigh a léirítear Emmet sa dráma**

mar shaighdiúir  
mar shaoránach ag am scríofa an dráma  
mar dheartháir “mo dheartháir féin i gcroílár an choimheascair.” “...aon scéala faoi Emmet?” “Maistín míthrócaireach mínádúrtha! Clann na haonmháthar – “  
mar dhlúthchara ag an triúr eile san am a chuaigh thart  
Emmet agus a dhualgais a chomhlíonadh “Ní chun cuairt a thabhairt oraibhse a tháinig mise anseo. Ach ar diúité.” “...mar chaptaen san Arm Náisiúnta”  
na tréithe pearsanta a léiríonn sé sa dráma “Ógfhear cumasach, dea-chumtha, dícheallach, praiticiúil é, an sórt a chothaíonn a aisling féin ina chroí gan a bheith geabach fúithi.”  
an dóigh a n-amharcann carachtair eile air “deachtóir” “mar a bheadh dia beag ann in éide Arm an tSaorstáit.”  
Emmet agus tírghrá  
tá meas aige go fóill ar Phacaí “Dar Críost! Molaim do mhíotal.”  
coimhlint/coimhlint inmheánach “Fanann an Captaen faoi bhuaire aigne ag déanamh a mhachnaimh.”  
Cogadh na gCarad – é féin agus Pacaí – siombalachas “lámh na fola”  
deireadh an dráma “Buailtear an Captaen idir na slinneáin ... ar a bhéal faoi ar an talamh.”

**teicnící an drámadóra le carachtar Emmet a léiriú**

a fhios 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 féin  
an dóigh a mbaintear úsáid as an ardán le carachtar a léiriú

**conclúid**

a fhios ag an iarrthóir go bhfuil tábhacht ar leith le léiriú charachtar Emmet siombalachas/coimhlint/cúlra an dráma/téamaí

### 3 Filíocht

- (a) Scríobh aiste ar thábhacht na háite dúchais i bhfilíocht Chathail Uí Shearcaigh. I do fhreagra, déan tagairt do dhá dhán ar a laghad.

#### intreoir

tá an áit dúchais iontach tábhachtach do na Gaeil  
bhí an téama i gcónaí le feiceáil i bhfilíocht na Gaeilge  
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*)  
“Gleann an Átha” (*An Tobar*)  
“i gCaiseal na gCorr” (*Níl Aon Ní*)  
“i gcreagacha crochta na Beithí” (*Caoineadh*)  
eolas áite a tugadh 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 sa chomharsanacht” (*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 Fáillí”  
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

nó

**(b) Scríobh anailís liteartha ar an dán *Tóst* le Seán Ó Ríordáin.**

**intreoir**

comthéacs an dáin  
fealsúnacht an fhile

**ábhar an dáin**

bé na filíochta cailte ag an fhile – “is fada mé im thost”  
baineann Ó Ríordáin úsáid as an dán seo le cur síos a dhéanamh ar an fhrustrachas agus ar an lagthra a thagann ar fhilí  
amuigh/tóst – tuiscint ag an iarrthóir ar an chiall a bhaineann leis na focail sin

**an guth/an glór sa dán**

guth pearsanta an fhile “mé” “mise” “Ní cuimhin liom”  
tá sé ag streachailt – tá an tobar tráite  
tá an file taobh amuigh dá intinn – ní thig leis breith ar a chuid smaointe

**ton/mothú an dáin**

ag tús agus i lár an dáin, tá ton diúltach ann  
“Tá m’aigne fé ghlas” “Is nach fios nach amhlaidh bheidh go deireadh scríbe;”  
athraíonn an ton arís leis an líne “Ná bain le dul isteach”  
tagann sé ar réiteach ag an deireadh – cé go mbeidh a “thearmann beag iata” folamh, tá sé sásta glacadh leis an “aigne neamhscríte”  
a fhios ag an iarrthóir go bhfuil forbairt sa dán

**rithim/rím sa dán**

a fhios ag an iarrthóir go gcuidíonn rím agus rithim le hábhar an dáin  
cuidíonn na gutaí leis an rithim malltriallach  
rím inmheánach – iontach éifeachtach le hatmaisféar a chothú agus leis an rithim a choinneáil rialta  
línte gairide/línte fada

**teicnící**

meafair – an doras “fé ghlas” agus an fharraige “gach barra taoide”  
onamataipé/fuaimfhoclaíocht  
baineann an file úsáid as a shloinne féin le briathar nua a chumadh  
“Le go ríordánóinn an farasbarr neamhscríte”  
is rud pearsanta é filíocht a chumadh  
caithfidh sé breith ar an dramhaíl uilig agus a chruth féin a chur air