



Rewarding Learning

**ADVANCED
General Certificate of Education
2024**

Irish

Assessment Unit A2 3

assessing

Extended Writing

[AIR31]

WEDNESDAY 19 JUNE, 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.

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

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]

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 léirmheas ar an ghearrscéal *Athair* le Micheál Ó Conghaile.

intreoir

an gearrscéal mar sheánra
Mícheál Ó Conghaile mar ghearrscéalaí
téamaí sa ghearrscéal

na carachtair

dlúthchairdeas idir an mac agus a athair
faitíos ar an bheirt acu go ngortóidh siad a chéile
an mac a thugann aire don athair
luachanna
an comhrá idir an mac agus an t-athair

teanga an ghearrscéil

gnáth-theanga na Gaeltachta
mothaíonn an léitheoir go bhfuil sé/sí mar chuid den chomhluadar mar go bhfuil an teanga
chomh nádúrtha sin

coimhlint

coimhlint aoise
an dearcadh atá ag an bheirt ar an tsaol
coimhlint tuisceana
réiteach ag an deireadh

suíomh

suíomh nádúrtha an tí, an “range”
tarlaíonn an comhrá uilig san áit ar tógadh an mac
mothaíonn an léitheoir suaimhneas

conclúid

tuairim an iarrthóra ar an scéal/ar theicnící an údair
tuairim ar an dóigh a léirítear an choimhlint
tuiscint ag an léitheoir ar an dóigh a gcruthaíonn an t-údar teannas – bíonn éiginnteacht
ag baint leis an chomhrá i gcónaí
an tuairim a bheadh ag léitheoirí na linne seo ar an scéal

nó

- (b) Scríobh aiste a léireoidh do bharúil ar an charachtar Marcas Beag (athair Nóra) sa ghearrscéal *Nóra Mharcais Bhig* le Pádraic Ó Conaire.

intreoir

an gearrscéal mar sheánra

Pádraic Ó Conaire mar scríbhneoir/mar ghearrscéalaí

Marcas mar charachtar

“bhí an éirí in airde i sean-Mharcas i gcónaí”

buartha faoi thuairimí daoine eile – “bhí sé náirithe acu”

goilliúnach – “Is minic san oíche a bhí sé gan néal a chodladh ach ag cuimhneamh ar a bheirt mhac a bhí imithe uaidh ar a n-aimhleas.”

is maith leis srianta a choinneáil ar a theaghlach

bródúil mar dhuine – “ní fhéadfainn í sin a cheannach murach í.”

“seanfhear dorcha”

Marcas agus Nóra

ba mhaith leis cumhacht a bheith aige ar Nóra ag tús an scéil – “Ach ní hamhlaidh a bheadh an scéal ag Nóra. Choinneodh sé ise sa mbaile. Dhéanadh sé cleamhnas di.”

ceandána – “an seanfhear ag bagairt gach donais uirthi dá n-imeodh sí; ise ag iarraidh a shárú.”

“Ach b'éigean dó géilleadh sa deireadh.”

bíonn brón air nuair a imíonn sí agus is léir don léitheoir go bhfuil sé croíbhriste

“Chuir sé a bheannacht lena iníon agus d'fhill sé abhaile go brónach dólasach leis féin.”

cuireann sé litreacha chuig Nóra agus í thall

Marcas agus na comharsana

“Bhí an pobal ag déanamh magaidh faoi.”

bíonn bród air nuair a chuireann Nóra airgead chun an bhaile

labhraíonn sé go “mórálach” faoi Nóra leis na comharsana

cuireann sé ainm Nóra ar an bhád le mórtas a dhéanamh

forbairt

forbraítear an carachtar i rith an scéil

bíonn trua ag an léitheoir do Mharcas nuair a fhágann sé Nóra ag an traein

scríobhann sé litreacha agus bíonn sé bródúil as Nóra agus í ar shiúl

nuair a fhilleann sí, bíonn comhbhá ag an léitheoir leis – “Ní raibh sé chomh croí-éadrom le fada an lá ...”

“seirfean ina ghlór” nuair a thagann sé ar Nóra agus í ólta

deireadh an scéil – an bád mar shiombal

“ ... agus é ag milleadh an ainm a bhí ar an mbád.”

conclúid

tuairim an iarrthóra ar an scéal/ar theicnící an údair

tuairim ar an dóigh a léirítear carachtar Mharcais

trua ag an léitheoir?

an tuairim a bheadh ag léitheoirí na linne seo ar an scéal

2 Ó Tuairisc: *Lá Fhéile Míchíl*

(a) Scríobh aiste ar ról na heaglaise sa dráma *Lá Fhéile Míchíl*.

intreoir

comhthéacs an dráma
an ról a bhíodh ag an eaglais ag am scríofa an dráma

na carachtair

mná rialta – ord Francach lonnaithe in Éirinn
“Ní Eaglais Éireannach í, ach Eaglais gan teorainn Stáit ar bith.”
mná rialta a bhfuil baint acu le lucht an chogaidh
an Sagart Mór agus an Sagart Óg
“In Éirinn anseo, tá ceangal faoi leith idir an Eaglais agus an chúis náisiúnta.”

ról na heaglaise vs ról an stáit

coimhlint idir na ceannasaithe
stair na heaglaise
stair na tíre
dualgais
“Tá do chuidiú de dhíth orm sa chogadh cathartha seo, an t-aon chogadh cathartha ar fiú trácht air: an seanchogadh: an Eaglais ar thaobh amháin agus an Stát ar an taobh eile.”

suíomh an dráma

dlí na heaglaise taobh istigh de bhallaí an chlochair – “Ní dóigh liom go mbrisfidh Arm an tSaorstáit tearmainn an Chlochair ... “
“Ceist pholasaí na hEaglaise i leith an Stáit.”
coimhlint inmheánach a bhaineann leis an chreideamh/le tionchar na heaglaise

conclúid

tuairim phearsanta an iarrthóra ar an dóigh a léiríonn Ó Tuairisc ról na heaglaise sa dráma
ról na heaglaise sa tragóid

nó

(b) Scríobh aiste ar an ról a imríonn Murtach sa dráma *Lá Fhéile Míchíl*.

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
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 trí Mhurtach
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: “Trodaí 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

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/an dóigh a mbíonn sé ag geáitsíocht

conclúid

barúil an iarrthóra ar an charachtar

3 Filíocht

Ó Direáin

- (a) Scríobh aiste a léireoidh do bharúil ar na téamaí is coitianta i bhfilíocht Mháirtín Uí Dhireáin. I do fhreagra, déan tagairt do **dhá** dhán ar a laghad.

intreoir

cur síos ar an chineál filíochta a bhíonn ag Ó Direáin
cúlra an fhile

an t-oileán/na daoine

stoiteachas
na daoine “Thóg an fear seo teach ...” “Ár n-aithreacha ...”
tírdhreach – “ag coraíocht leis an gcarraig loim.”
“Go hoileán mara”
áit nach bhfaighfeá “... fuath is uabhar/An chine dhaonna?”
laochra a chónaíonn ar an oileán
teach/fál/claí/carraig - siombalachas
fealsúnacht a bhaineann leis an áit dúchais
teanga agus timpeallacht fite fuaite trína chéile
nósanna na Nollag – *Cuireadh Do Mhuire*
“Ag siúl cois cladaigh/Maidin is tráthnóna”

an chathair mar chodarsnacht

“Dúinn is éigean/Cónaí a dhéanamh/In árais ó dhaoine/A leagfadh cíos/Ar an mbraon anuas.”
mar a bheadh cuimhne ar dhuine sa chathair “faoi ualach deannaigh”
luachanna agus easpa luachanna
“Ó chrá croí/Ó bhuaire aigne ...” *Faoiseamh a Gheobhadsa*

an cogadh

faoiseamh ón chogadh
creideamh

teicnící fileata

rím/rithim – mar a chuidíonn siad leis na téamaí
uaim
teanga mhuintir an oileáin
saorvéarsaíocht

conclúid

tuairim phearsanta an iarrthóra ar fhilíocht Uí Dhireáin

nó

Ó Searcaigh

(b) Scríobh anailís liteartha ar an dán *An Tobar* le Cathal Ó Searcaigh.

intreoir

comhthéacs an dáin

ábhar an dáin

teideal an dáin

bród

pobal – “ó ghlúin go glúin”

seanluachanna

an Ghaeilge/meath na Gaeilge

an saol Gallda agus an saol Gaelach

siombalachas

an tobar agus an t-uisce

uisce reatha/“fíoruisce”

“oidhreacht luachmhar an teaghlaigh”

an guth/an glór sa dán

labhraíonn sean-Bhríd go díreach leis an fhile – “Aimsigh do thobar féin ...”

labhraíonn an file leis an léitheoir – “Agus mé ag teacht i méadaíocht ...”

dán iontach pearsanta ach fealsúnach ag an am chéanna

ton/mothú an dáin

ton teagascach

fearg

ton diúltach in áiteanna – seantraidisiúin ag imeacht

drochmheas ar na nósanna úra agus ar shaol an Bhéarla

ton dearfach ag an deireadh

tá práinn leis an teachtaireacht dheireanach

rithim/rím sa dán

a fhios ag an iarrthóir go gcuidíonn rím agus rithim le hábhar an dáin

rithim rialta/rithim stadach

rím inmheánach – iontach éifeachtach le pictiúir a tharraingt agus leis an rithim a

choinneáil rialta:

a fhios ag an iarrthóir go gcuidíonn uaim le rithim an dáin

teicnící/teanga

siombalachas

modh ordaitheach in úsáid

fuaimeanna garbha – “scairdeann uisce as sconna” – dímheas ag an fhile ar an chultúr úr

atá “ ... ag fiaradh chugainn isteach.”

meafair

conclúid

tuairim an iarrthóra ar an dán

éifeacht an dáin ar an iarrthóir