

New
Specification



**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2017**

Irish
Assessment Unit AS 3
assessing
Extended Writing
[SIR31]
FRIDAY 2 JUNE, 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.

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]

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) Cad é mar a chuirtear téama an choimhthís i láthair sa scannán *Yu Ming Is Ainm Dom*?
Pléigh i do fhreagra:

an dóigh a léirítear Yu Ming ina thír féin

cuma uaigneach air agus é ag obair sa tsiopa
baintear úsáid as dath glas leis an uaigneas a threisiú
obair leadránach ar siúl aige, gan duine ar bith thart air
an dóigh a gcaitheann a fhostóir leis
seat gairid ar a aghaidh leis an ghruaim a shoiléiriú
leis féin sa leabharlann
an dóigh a gcaitheann an leabharlannaí leis

an dóigh a léirítear Yu Ming nuair a thagann sé go hÉirinn ag an tús

ag siúl fríd an aerfort nuair a thagann sé go Baile Átha Cliath. Leis féin ach cuma shásta air
daoine thart air an t-am ar fad
ceol measartha bríomhar
dath gorm ar achan rud
an bia – deacrachtaí aige le scian agus le forc – ceol
é ag siúl na sráideanna – daoine thart air ach gan duine ar bith ag caint leis
ceol brónach malltriallach/dath gorm
ina shuí cois abhann in aice le dealbh Patrick Kavanagh – coimhthíoch eile
sa bheár – tuiscint/teanga
Padaí an t-aon duine amháin a thuigeann é
mothaíonn sé sásta ansin
Yu Ming sa Ghaeltacht – mothaíonn sé mar chuid den chomhluadar/i gceannas ar rudaí

an dearcadh a bhíonn ag na carachtair eile ar Yu Ming

coimhthíos ag an tús
ní labhraíonn duine ar bith leis san aerfort
seat uaigneach agus é ar shráideanna Bhaile Átha Cliath – ní labhraítear leis
an Brú Óige – Béarla
an bheirt sa bheár – cairdiúil ach gan tuiscint acu ar
dhaoine as tíortha eile. Labhraíonn siad go
hard/magadh?
is léir go nglacann muintir na Gaeltachta leis/comhbhá
ó thaobh teanga de
mothaíonn sé agus amharcann sé níos sásta ag deireadh an scannáin

nó

(b) **Cad é an léiriú a thugtar dúinn ar mhuintir na hÉireann sa scannán *Yu Ming Is Ainm Dom?* Pléigh i do fhreagra:**

an dóigh a gcaitheann muintir na hÉireann le Yu Ming nuair a thagann sé chun na tíre ar dtús

coimhthíos ag an tús
ní labhraíonn duine ar bith leis san aerfort
seat uaigneach agus é ar shráideanna Bhaile Átha Cliath – ní labhraítear leis
an Brú Óige – Béarla
an bheirt sa bheár – cairdiúil ach gan tuiscint acu ar
dhaoine as tíortha eile. Labhraíonn siad go
hard/magadh?
meas ag Padaí air. Aithníonn seisean an teanga s'aige

an fháilte a chuirtear roimh Yu Ming sa Ghaeltacht

mothaíonn sé agus amharcann sé níos sásta ag
deireadh an scannáin
eisean atá i gceannas ag an deireadh. Cuireann sé
fáilte roimh na cuairteoirí
codarsnacht idir é féin ag dul isteach sa bheár i mBaile
Átha Cliath agus é féin taobh thiar den bheár sa
Ghaeltacht
ceol bríomhar

do bharúil féin ar an dóigh a léirítear muintir na hÉireann sa scannán

tugtar léargas dúinn ar mhuintir na hÉireann nach
bhfuil thar barr
céad míle fáilte?
ní hiad na hÉireannaigh is measa – an fear ón Astráil
codarsnacht idir seanPhadaí agus an bheirt eile.

2 Mercier: *Lipservice*

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

an dearcadh a bhíonn ag daoine ar an scrúdaitheoir

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

an dearcadh a bhíonn ag na scoláirí ar an scrúdú béil

imní “Stressed out”
greann/magadh
an leithreas mar shuíomh
fearg orthu ag imeacht amach an doras
“Why me?”

do bharúil féin ar an dóigh a léirítear an scrúdú béil

“Lá an bhreithiúnais”
léirítear an scrúdú béil mar rud strusmhar
cruthaítear teannas
baintear úsáid as seatanna éifeachtacha le teannas a chruthú. Seomra an scrúdaithe – teach ina bhfuil Darren – na Gardaí taobh amuigh den scoil
an téip sa téipthaifeadán – iontach éifeachtach

nó

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

na deacrachtaí a bhíonn ag Darren

“ní thuigeann éinne”
ag glacadh drugaí
na tuismitheoirí ag scaradh
brú intinne
cuma ghifleogach air agus é ag siúl na sráideanna

an dóigh a bpléann na múinteoirí sa scoil le Darren

tuisceanach
múinteoir amuigh á lorg
cuireann siad scairt ar an athair
déanann siad a ndícheall é a fháil isteach sa scoil
cuireann siad fios ar na Gardaí
ceistíonn siad scoláirí eile

do bharúil féin ar an dóigh a léirítear carachtar Darren

iontach éifeachtach an dóigh a léirítear saol Darren i
gcomparáid le saol na scoláirí eile
cuma bhocht air
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
cailte aige. Dóigh iontach éifeachtach le trua a
mhealladh ón lucht féachána

3 O'Reilly: *Clare Sa Spéir*

- (a) Tá saol na bhfear faoi scrúdú sa scannán *Clare Sa Spéir*. Scríobh aiste a léiríonn an tuiscint atá agat ar shaol na bhfear sa scannán.

Pleigh i do fhreagra:

saol Eoin sula dtéann Clare suas an crann

ag léamh an pháipéir
ní bhíonn cumarsáid idir é féin agus an chuid eile den
teaghlach
ní ghlacann sé freagracht as rud ar bith a bhaineann leis
na páistí
“sa phub gach oíche”

saol Eoin i ndiaidh do Clare imeacht as an teach

bíonn sé feargach ag an tús
cluintear é ag scairteadh ar na páistí
caighdeán an bhia go holc
strus agus teannas

do bharúil féin ar an dóigh a léirítear saol na bhfear sa scannán

léirítear Eoin mar dhuine falsa cé gur duine cineálta é
léirítear an chodarsnacht idir saol Eoin agus saol Clare
faigheann sé faoiseamh sa teach tábhairne
fiú agus Eoin i mbun an tí, faigheann siad sceallóga
gach oíche don dinnéar. Bearna idir an dóigh a mbíonn
Clare ag tabhairt aire don teach agus do na páistí agus
an dóigh a mbíonn Eoin ag tabhairt aire don teach
glacann sé éacht mar seo le go dtuigfidh sé go bhfuil
barraíocht le déanamh ag Clare
dearcadh tuisceanach ag lucht déanta an scannáin ar
Eoin ag an am céanna

nó

- (b) Tá téama an ghrá ar cheann de na téamaí is tábhachtaí sa scannán *Clare Sa Spéir*.

An aontaíonn tú leis an ráiteas sin?

Pléigh i do fhreagra:

an grá idir Eoin agus Clare

“thit tú i ngrá liom mar go raibh mé craiceáilte” Is léir
go raibh grá láidir ann ag am amháin
an fheartainn – ní thig leis í a fhágáil amuigh faoin
fheartainn gan cuidiú a thabhairt di
tá Eoin dílis do Clare. Nuair a fheiceann sé an fógra
sa bheár: “Out of Her Tree! Place your bets here”
tuigeann sé go gcaithfidh sé taobhú lena bhean chéile

grá teaghlaigh

ag an tús, ní léirítear grá do Clare. Bíonn sí ansin le
freastal ar gach duine
gnáth-theaghlach atá ann
ag brath ar na tuismitheoirí gan smaoineamh ar an
ghrá
de réir a chéile tagann athrú ar an ghrá teaghlaigh
tuigeann siad go bhfuil grá eatarthu

an dóigh a bhforbraítear an téama i rith an scannáin

ag an tús, ní thuigeann Eoin Clare: “craiceáilte”
tugann sé “scab lofa” ar an chéad pháiste a théann
amach le bia chuig Clare
de réir a chéile léirítear go bhfuil tuiscint ag na páistí
ar an ghrá atá acu ar Clare
tuigeann Eoin sa teach tábhairne go bhfuil grá aige ar
Clare – ní maith leis go bhfuil daoine eile ag magadh
fúithi
forbraítear tuiscint Eoin ar shaol Clare
in ionad bheith ag brath ar Clare, tá tuiscint acu agus
grá acu uirthi ag an deireadh.

4 Peigí Rose: *Anne*

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

an dóigh a gcaitheann máthair Mhíchíl le Mícheál agus le Anne

ní ghlacann sí leis an chaidreamh
caithfidh siad an caidreamh a cheilt ag an tús
Caitliceach atá i máthair Mhíchíl agus tá samhnas
uirthi go bhfuil Mícheál “ag gabháil amach le cailín
nach bhfuil creideamh ar bith aici”
doicheallach/feargach

an dearcadh a bhíonn ag máthair Mhíchíl ar an chairdeas idir Mícheál agus Anne

níl sí sásta an caidreamh a aithint
cuireann sí ina n-éadan
“cailín nach bhfuil creideamh ar bith aici”
ag an Nollaig, tugann Anne cuairt ar an mháthair.
brónach – gan réiteach i ndán dóibh

an tionchar a bhíonn ag an chreideamh ar dhearcadh mháthair Mhíchíl

faoi smacht iomlán ag an chreideamh
ní thig leo dul amach nuair a bhíonn siad sa bhaile –
sochaí ag an am
tá an mháthair faoi smacht ag an chreideamh ach,
chomh maith leis sin, tá sí daingean docht ina cuid
smaointe
an difear idir an mháthair agus an sagart – Críostaíocht

nó

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

an grá idir Mícheál agus Anne

neirbhíseach agus faiteach ag an tús
eascaíonn grá as cairdeas
grá nádúrtha a léirítear
cé go mbíonn constaicí ann, treisítear an grá
meas acu ar a chéile agus ar chreideamh a chéile

grá teaghlaigh san úrscéal

na deartháireacha
na tuismitheoirí – grá?
ligtear do rudaí eile cur isteach ar an ghrá – rudaí eile
nach bhfuil chomh tábhachtach

na rudaí a chuireann isteach ar an ghrá san úrscéal

creideamh
sochaí an ama sin (Tír Chonaill/Baile Átha Cliath)
an eagla a bhíonn ar na carachtair roimh dhearcadh
dhaoine eile thart orthu

