



Rewarding Learning

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

Irish

Assessment Unit AS 3

assessing

Extended Writing

[SIR31]

Assessment

**MARK
SCHEME**

General Marking Instructions

Introduction

The main purpose of this mark scheme is to ensure that CCEA Assessment Resources are marked accurately, consistently and fairly. The mark scheme provides teachers 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 CCEA Assessment Resources, teachers 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.

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, teachers are expected to use their professional judgement to assess the validity of answers.

Positive marking

Teachers 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. Teachers 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.

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.

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, teachers 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, teachers are expected to use their professional judgement.

The following guidance is provided to assist teachers.

- **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.

Assessment Objectives

At AS level the emphasis is much more on knowledge and understanding of the text/film. Analysis is not expected at this level but may serve as an indicator of an excellent performance. The main expectation will be on the student's ability to show that they know and fully understand the text/film and can express and justify opinions on the work.

In this paper the assessment objectives are intended to assess discrete but related aspects of the response. AO3 is usually straightforward in its focus on the level and correctness of the language used. Differentiation between AO2 and AO4 requires more subtlety. AO2 assesses how well the student has understood and responded to the question. Hence the emphasis in AO2 on 'question' and 'task'. The structure of the response is key to showing that understanding and articulating a persuasive response. This assessment objective focuses very clearly on how effectively the candidate has answered the question asked. AO4 assesses how well the student has supported that answer with detailed and accurate reference to the text/film in a way that relates to the question asked. Inclusion of knowledge of the text/film that is not directly related or required by the question should not attract marks.

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.

Indicative Content

The indicative content is in no way to be used as a means of grading the essay. These suggestions are presented as possible responses and have been drawn up by a team of examiners. Essays should be graded using the three grids for the three Assessment Objectives. The indicative content is offered as support for teachers and can be used when preparing for future examinations or mock examinations. In other words, a response should not be 'marked down' for not having all of these suggested points.

The indicative content is suggestive and not prescriptive nor exhaustive. Alternative content may be acceptable if it is appropriate to the question asked and leads to a well-structured and coherent response and if it is grounded in pertinent textual reference (AO4). Grounding points in the text/film may be by direct quotation, paraphrase or specific allusion. This should be done clearly and accurately so that the teacher can easily see where the text/film supports the point being made.

Key points to note:

- Candidates must address the three bullet points.
- There is no word limit, but if candidates write an excessive amount, they may lose marks because they may include irrelevant material and make more grammatical errors.
- For further information, please refer to the advice and guidance given in The Chief Examiner's Report.
-

1 O'Hara: *Yu Ming Is Ainm Dom*

(a) **Scríobh aiste ar an dóigh a léirítear Yu Ming mar charachtar sa ghearrscannán *Yu Ming is Ainm Dom*.**

Pléigh i do fhreagra:

saol Yu Ming sula dtagann sé go hÉirinn

saol leadránach aige
déanann sé cinneadh a shaol a athrú
an sult a bhaineann sé as an teanga a fhoghlaim
eolas aige ar scannáin – féith an ghrinn ann

saol Yu Ming i ndiaidh dó teacht go hÉirinn

bíonn sé ar bís in Aerfort Bhaile Átha Cliath
fonn air a shaol a athrú
ní thuigtear Yu Ming nuair a labhraíonn sé Gaeilge
cailleann sé misneach
deacrachtaí aige le cumarsáid/le bia/le hobair a fháil
éiríonn go geal leis sa Ghaeltacht

do bharúil féin ar an dóigh a léirítear carachtar Yu Ming sa scannán

Síneach ag foghlaim Gaeilge – teachtaireacht?
carachtar iontach tiománta agus dearfach
réalachas ag baint leis an léiriú?

nó

(b) **Scríobh aiste ar an dóigh a léirítear saol mhuintir na hÉireann sa scannán *Yu Ming is Ainm Dom*.**

Pléigh i do fhreagra:

an dóigh a léirítear na daoine in Éirinn

Éire ilchultúrtha
an fear sa bhrú óige
na daoine sa bhialann/sa bheár
seanPhaidí

an dóigh a léirítear saol na cathrach agus saol na Gaeltachta

saol na cathrach beo bíogach
ní labhraíonn duine ar bith leis ar an tsráid – réalaíoch?
muintir na cathrach gan tuiscint acu ar an Ghaeilge
Padaí – fáilte/Gaeilge
an dóigh a gcaitear le Yu Ming sa bhialann agus sa bheár
léirítear radharc níos aoibhne sa Ghaeltacht

an dóigh a mbaintear úsáid as teicnící le saol mhuintir na hÉireann a léiriú sa scannán

dathanna
ceol sa chathair – rac-cheol
ceol bríomhar Gaelach nuair a théann Yu Ming chun na Gaeltachta

2 Mercier: *Lipservice*

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

brú ar na scoláirí

eagla orthu roimh an scrúdú béil
ní amharcann siad ar an Ghaeilge mar ábhar pléisiúrtha ná mar mhodh cumarsáide
an Ghaeilge mar ábhar riachtanach sna scoileanna ó dheas
brúnna ar leith ar scoláirí áirithe – Darren/Sandra

brú ar na múinteoirí

imní ar gach duine
rud scáfar atá sa scrúdú béil do gach duine
cruthaíonn an scrúdú béil teannas - “An bhfuil sé tagtha fós?”
ag iarraidh dea-chlú na scoile a chaomhnú

an dóigh a mbaintear úsáid as teicnící le brú scoile a léiriú sa scannán

fuaimneanna agus dathanna
baintear úsáid as seatanna éifeachtacha le teannas a chruthú
seatanna gar-amhairc ar aghaidheanna leis an bhrú a léiriú
baintear úsáid as ceol le brú scoile a léiriú

nó

- (b) Scríobh aiste ar théama an ghrinn sa scannán *Lipservice*.
Pléigh i do fhreagra:

eachtraí sa scannán a chruthaíonn greann

na múinteoirí ar bís
scoláirí ag ullmhú sa leithreas
freagraí na ndaltaí
geáitsíocht na scoláirí
an teach tábhairne

carachtair a bhfuil greann ag baint leo

na múinteoirí
an scrúdaitheoir
na scoláirí
an fear cúraim ag an deireadh

do bharúil féin ar théama an ghrinn sa scannán

tuiscint ag an iarrthóir ar an fáth a mbaintear úsáid as greann i scannán den chineál seo
teachtairacht dháiríre taobh thiar den ghreann

3 O'Reilly: *Clare Sa Spéir*

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

saol Clare sula dtéann sí suas an crann

ról traidisiúnta ag Clare
is léir go ndéanann Clare gach rud sa teach
bíonn sí faoi bhrú
easpa cumarsáide idir í féin agus baill eile an teaghlaigh

an dearcadh a bhíonn ag na carachtair eile ar mhná

fágann Eoin gach rud faoi Clare
bíonn na páistí ag brath uirthi
easpa measa á léiriú acu uilig

do bharúil ar cad é atá bainte amach ag Clare ag deireadh an scannáin

curiarracht dá cuid féin bainte amach aici
stádas úr sa teaghlach aici anois
meas acu uilig ar Clare/ar a crógacht

nó

- (b) **Scríobh aiste ar théama an ghrá sa scannán *Clare Sa Spéir*.
Pléigh i do fhreagra:**

an grá idir Clare agus Eoin

easpa cumarsáide ag an tús
Clare sa chúlra
tagann forbairt ar an chaidreamh
is léir go raibh an grá iontach láidir eatarthu

an grá idir tuismitheoirí agus páistí sa scannán

cé nach bhfuil caidreamh ró-iontach ann ag an tús, is léir go bhfuil grá eatarthu uilig
tugann Clare aire do na páistí agus nuair a imíonn sí, tuigeann Eoin go bhfuil an cúram sin
airsean anois
bíonn grá ag na páistí ar na tuismitheoirí ach bíonn siad sáite sa tsaol a bhfuil siad
cleachtaithe leis

an dóigh a mbaintear úsáid as teicnící le téama an ghrá a léiriú sa scannán

ceol/dathanna
greann
an radharc faoin fhearthainn
seatanna áirithe le grá/le heaspa grá a léiriú

4 Peigí Rose: *Anne*

- (a) **Cad é an tuiscint atá agat ar an tsochaí ina gcónaíonn na carachtair san úrscéal *Anne*?
Pléigh i do fhreagra:**

an ról a imríonn an creideamh i sochaí an úrscéil

is Protastúnach í Anne agus is Caitliceach é Mícheál
tá deartháir ag Mícheál atá ina shagart
cruthaíonn creideamh teannas san úrscéal
teanga an úrscéil – baineann sí le féilire na heaglaise – Aoine an Chéasta/an Cháisc
is daoine traidisiúnta iad na carachtair uilig seachas Mícheál agus Anne

an ról a imríonn tuismitheoirí i sochaí an úrscéil

b'éigean an caidreamh a cheilt ar na tuismitheoirí
“we must be loyal to our traditions” a deir máthair Anne
“ag dul amach le cailín nach bhfuil creideamh ar bith aici” a deir máthair Mhíchíl
b'fhéarr leo nach bpósfaí an bheirt
cuireann na tuismitheoirí brú ar an lánúin
glacann siad leis an phósadh go drogallach

an difear idir saol na cathrach agus saol na tuaithe san úrscéal

ligeann siad orthu nach bhfuil ceangal ar bith eatarthu sa bhaile
bíonn saoirse acu i mBaile Átha Cliath
saol pléisiúrtha acu sa chathair, áit nach bhfuil aithne orthu
constaicí sa bhaile/faoin tuath

nó

- (b) **Scríobh aiste ar an dóigh a léirítear téama an ghrá san úrscéal *Anne*.
Pléigh i do fhreagra:**

an dóigh a léirítear an grá idir Mícheál agus Anne

léirítear an grá mar ghrá nádúrtha a fhásann idir an bheirt acu de réir a chéile
tagann forbairt ar an ghrá – cé go mbíonn constaicí ann
cruthaítear atmaisféar iontach dearfach leis an ghreann
bíonn amhras ann corruair – páistí a thógáil mar Phrotastúnaigh
réiteach sa deireadh

an dóigh a léirítear fadhbanna leis an ghrá

an creideamh mar chonstaic
tuismitheoirí na beirte
an sagart
an pobal sa bhaile

do bharúil féin ar an dóigh a léirítear an grá san úrscéal

léiriú iontach nádúrtha
baineann na fadhbanna le suíomh ama an úrscéil
tuiscint ag an iarrthóir go dtagann forbairt ar an téama i rith an úrscéil
dearcadh phobal an lae inniu ar an úrscéal

