



GCE A2 LEVEL

# Exemplifying Examination Performance

## Irish

This is an exemplification of candidates' performance in A2 examinations (Summer Series 2010) to support the teaching and learning of the Irish specification

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# EXEMPLIFYING EXAMINATION PERFORMANCE

## A2 Irish

### Introduction

These materials illustrate aspects of performance from the 2010 summer A2 examination series of CCEA's revised GCE Specification in Irish.

Students' grade A responses are reproduced and accompanied by commentaries written by senior examiners. The commentaries draw attention to the strengths of the students' responses and indicate, where appropriate, deficiencies and how improvements could be made.

It is intended that the materials should provide a benchmark of candidate performance and help teachers and students to raise standards.

For further details of our support package, please visit our website at [www.ccea.org.uk](http://www.ccea.org.uk)

Best wishes

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A2 2 (AI222) Section C:

**Irish: Literature**



Q3b

*Scríobh anailís liteartha ar an dán Súile Shuibhne le Cathal Ó Searcaigh. Déan cinnte go bpléifidh tú na nithe seo a leanas I do fhreagra:*

- *Príomhthéamaí an dáin*
- *An dóigh a léiríonn an file a mhothúcháin ann.*

### Student's response

Rugadh Cathal Ó Searcaigh í mbaile fearann béag, tuaithe, in áit íargúlta na Gaeteachta i Thir Chonaill, áit ina bhfuil cónaí air go foill. Tá a lán dánta s'aige bunaithe ar an bhealoideas, an seanchas, agus a áit dúchais fosta. Sa dán 'Súile Shuibhne' feicimid Cathal Ó Searcaigh ag baint úsáid as a áit dúchais, agus an bhealoideas agus an sceal 'Suibhne Geilt' go sainiúil, fen leis an dán a scríobh.

Is dán é seo ina bpléitear ceann de na mhórtearmaí na litríochta-filíochta a chumadh. Tugann a áit dúchais inspiorád do Cathal Ó Searcaigh, ach níl sé ábalta é a chur in iul mar is ceart, í mo thuraim féin.

Sa chéad véarsa, feicimid an file ag streachailt leis an talamh chomh mhaith lena intinn féin 'ag ardu malacha i m'áistear is i m'aigne'. Silím féin go dtáispéanann sé seo Cathal Ó Searcaigh ag steachailt lena chuid filíochta scríobh. Sa dara véarsa taispéanann Ó Searcaigh an ghrá ata aige don áit dúchais. Luann sé faoi mar ait saibhreas 'mo mhaoinin'. I mo bharúil féin is meafar é 'gort na seircé' don grá ata aige ar an áit seo. Cé go bhfuil grá aige air, labhraíonn sé go bhfuil an tírdhreach 'míntíreachais', tá sé coir ar bheith dódheanta a obair leis.

Sa chéad véarsa eile, tá gach rud cur stop leis an ábaltacht atá ar Cathal Ó Searcaigh a bheith ar scríobh. Tá sé ábalta bean le feicéal agus ta si ag

cathu é - níl sé ábalta a scríobh, mar gheall ar seo 'Tim Véineas...ag caothadh anuas lena súile striapch'. I mo thuraim féin luann sé báill choirp le béim a chur ar an bhean seo fosta 'ucht', 'cíoch' agus 'gúna dubh na hoíche'.

Sa véarsa deireanach, tá Cathal Ó Searcaigh a chur chun sioparnaí-'idir dólás agus dóchas, dhá thine Bhealtaine' mar níl sé ábalta a chuid filíochta a scríobh mar is ceart agus tá sé ag dul ar mire 'mar leathduine'.

I mo bharúil féin, sileann Cathal Ó Searcaigh go raibh sé ag iarraidh cosúil le fear geilt, 'Suibhne Geilt' go háraithe, mar luann se 'sin iad súile Suibhne' ag an deireadh.

Caithfidh sé a bheith ar a mhatheasa mar duine, agus ansin mar file, le filíochta cearta a scríobh. I rith an dáin, déanann Cathal Ó Searcaigh tagairt do a lán logainmeacha. Silím gur dtáispéanann sé seo an grá ata aige don áit dúchais 'Bealtaine', 'Gort an Choirce', 'Dún Lúiche', 'Mucaise' agus 'an Ghleanna'.

Le coimhriú a dhéanamh, thaitníonn an dán seo go mhór liom, mar is maith liom an teanga simplí agus ceolmhar a úsáideann Cathal Ó Searcaigh tríd an dáin mar 'críoch na gealaí' agus i mo thuraim féin tá sé furasta le thuighbéail.

### Examiner's Comments

#### AO2 Understanding

Good introduction focusing immediately on the poem. The candidate relates the poet's background to the origins of the poem – folklore. The candidate is able to describe techniques that the poet uses to get his message across, for example, metaphor personification. The candidate also uses quotes from the poem to back up his / her points. The candidate is able to make the connection between 'Suibhne an gealt' and what the poet feels now. Nice conclusion to bring the essay together. There is a clear understanding of the question and the text.

**AO3 Target language**

The candidate shows that s/he has a very good command of the language. There may be some errors but overall there is a very good standard. Prepositions and verbs are used very well. There is a good understanding of 'An Chopail' and some examples of the genitive case. There are some examples of idiom.

Q1a

*“Ní bhíonn trua ar bith again don phríomhcharachtar, Marcas de Grás, ag deireadh an drama, Breithiúnas”.  
An aontaíonn tú leis an ráiteas sin?*

**Student's response**

Sa dráma Breithiúnas le Mairéad Ní Ghráda, léirítear a lán taobhanna de Mharcas de Grás. Léirítear mar mhac mar fhear céile agans mar athair é. Lena chois sin, léirítear mar laoch, mar bhreitheamh ar a shaol fein agus mar thréigtheoir é. Níl a fhios agam an bhfuil tuillte aige.

Mar mhac, mar fhear céile agus mar athair, cuirtear Marcas de Grás ós ár gcomhair ar dhóigh diúltach. Tuigimid go measartha gasta gur imir sé ról tábhachtach i meath a athair fein, alcólaí a bhí san athair, rud a tharla i ndiaidh bás tragóideach a iníne. Bhí Marcas ciontach as an bhás sin de thaisme, ach chuir sé tús le himeachtaí éagsúla.

“Chuaigh m’athair leis an ól ina dhiaidh sin”.

Foghlaimimid fosta gur chaith sé go hollc lena mháthair nuair a chuir sé i dteach na mBocht í. Le fírinne, is beag suim a bhí aige i leas a mháthair. Deir a mháthair leis,

“B’fhéarr liom béile sa lá i mo theach féin”.

Ach is é an freagra a thugann sé di ná, “Féach, a mháthair, ní fhéadfainn a iarradh ar Eilís tú a choinneáil sa teach seo.”

Tréigeannt sé í go hiomlán ansin ní thugann sé cuairt uirthi. Mar a insíonn An Fear Eile dúinn.

“Lig tú di bás a fháil i dTeach na mBocht.”

Agus Marcas ag plé lena iníon féin, bhí smacht mór aige urthi. Níor lig sé di Brian Ó Doinnle a phósadh. Sna rólanna éagsúla seo, léirítear Marcas de Grás mar dhuine leithleasach mí throcaireach agus níl trua ar bith tuilte aige, dar liom.

Ta codarsnach láidir le feiceáil i gcarachtar Mharcas

áfach. Moltar go hard é in amanna mar a deir Alabhaois,

“Fear chomh hionraic le Marcas de Grás ní raibh le fáil i saol polaitiúil na tíre. Camastaíl ná caimitéireacht níor cuireadh ina leith.”

Agus

“Dhein an buachaill sin éacht a mbeidh cuimhne air go deo.”

Mar pholaiteoir, bhí Marcas sásta a shaol sa pholaitíocht a bhunú ar bhréaga. Mar a deir An fear Eile,

“Do shaol ar fad bunaithe ar bhréag, gan de bhunchloch fút ach an t-éiteach.”

Tugann se oraídí ag an toghán atá lan geallúintí. Feicimid seo i gcás na mbán tí, na bhfeirmeoirí agus na bainne. Tugann sé tacaíocht do na feirmeoirí agus do na mná tithe. Tadhg an Da Thaobh atá ann gan dabht.

Tréigeannt sé Peigi le Eilis a phósadh mar ise a chuireann Marcas “chun cinn sa saol” mar go bhfuil sí geolta le “daíone mór le rá”, “le sagairt” agus “leis an Easpag”

Is iomaí ról a imríonn Marcas sa drama Breithiúnas agus sílim féin gur carachtar lag a bhí ann. Bhí saol Mharcas bunaithe ar bhréag agus rinne sé iarracht i rith a shaoil an bhréag sin a choinneáil faoi rún.\* Ag an am céanna, léirítear Marcas de Grás mar charachtar mí dhilis, féin lárnach, agus fuarchroíoch. Ach, ar an ábhar sin níl móran trua tuillte aige dar liam, ach, tá trua agam dó

\* I ndiaidh do bás a fháil, admhíonn sé, “Ta a fhios ag Dia nárbh aon naomh mé. Dhein mé peacaí chomh maith le cách”

## Examiner's Comments

### AO2 Understanding

There is evidence that the candidate has planned the essay. The candidate addresses the various roles that the main character has and immediately addresses the question 'trua'. After addressing the various roles the candidate shows why s/he does not pity the main character. The candidate has a nice conclusion to bring the answer together and his/her opinion relating to the question. S/he has made good use of quotes to back up his / her points. The answer is in the top band.

### AO3 Target language

The candidate has a very good command of the target language. There is a good variety of tenses and they are used confidently and correctly. Spelling is of a high order and there are examples of nice phrases and idioms throughout the essay. Prepositions are used correctly in the correct person.

## Q2a

*Mínigh an ról a imríonn an ghaoth sa scéal Oíche Ghaoithe le Peigí Rose.*

### Student's response

Is suimiúil linn i gcónaí léargas a fhail ar mhórhéamaí litríochta i dtraidisiún na Gaeltachta. I gcás Pheigí Rose, sonraítear tionchar réimse agus doimhne a chuid smaointe ar chúrsaí a linne féin agus faoi chúrsaí an tsaol i gcoitinne sna téamaí seo. Foilsíodh an mórchuid de na gearrscéalta in 'An Chéad Chnuasach' in 'An tUltach' ó 1972 ar aghaidh. Cruthaítear naisc idir na mórhéamaí uilig i saothar Phéigí Rose, iad fite fuaite go hoilte tríd a chuid gearrscéalta. Sa scéal 'Oíche Ghaoithe', is é an ghaoth an íomhá is tábhachtaí don údar, agus é ag déanamh plé ar na mórhéamaí seo.

Is é an grá platónach ceann de na téamaí is mó chun tosaigh sa scéal seo. Ba mhaith leis an phríomhcharacter an bhean ina bhfuil sé i ngrá léi a fheiceáil ach tá sé i gcónaí faoi chumhacht na gaoithe, "agus anois, phléasc sí isteach i mo shaol". I rith an scéil, tógtar ceist faoi fhórsa an ghrá in aghaidh cumhacht an nádúir.

Tá dlúthbhaint sa scéal seo idir téama an ghrá agus téama na coimhlinte inmheánaí, agus arís is siombail an-tábhachtach é an ghaoth. Déantar comparáid idir an stoirm taobh amuigh agus rachlas intinne an údair agus é ag brath ar na gaoithe, "B'ise banríon mo dhóchais". Cuireann an meafar fileata seo, ina ndéantar pearsantú ar an ghaoth, béim ar cumhacht na gaoithe.

Ceann de na huirlisí is tábhachtaí a úsáideann an t-údar agus é ag déanamh plé ar an téama seo ná

an 'sruth coinsiasa'. Baintear úsáid as an teicníocht seo, gan phoncaíocht d'aonghnó, d'fhonn cur leis an mhothúcháin, sa chás seo cuireann sé béim ar choimhlint inmheánach an údair in aghaidh fórsa na gaoithe, "Dálta na gaoithe...". Cuireann an teicníocht seo 'Portrait of an Artist' de chuid James Joyce i gcuimhne dom.

Léirítear ról na gaoithe agus téama na coimhlinte inmheánaí fiú i dteideal an scéil, "Oíche Ghaoithe". Is tagairt é seo ar fhilíocht Sheáin Uí Ríordáin, "dá mhéad a mhacnaím ar ... oíche ghaoithe". Déann Peigí Rose tagairtí go minic ar fhilíocht Uí Ríordáin ina chuid gearrscéalta. Rinne Ó Ríordáin plé go minic ar téama na coimhlinte inmheánaí ina chuid filíochta, mar sin de is meafar cumhachtach é teideal an scéil seo rachlas intinne an phríomhcharacter. Cosúil leis an Ríordánach, is scríbhneoir de thógadh na Gaeltachta é Peigí Rose agus úsáideann an beirt acu an ghaoth mar shiombail ar stoirm an tsaol.

Ní féidir a shéanadh gur imir 'An Chéad Chnuasach' le Peigí Rose tionchar ar fhorbairt litríocht na Gaeilge. Tríd úsáid na mórhéamaí ilgnéitheach atá thuasluaite agam, agus tríd úsáid íomharachais cumhachtacha (sa chás seo íomhá na gaoithe) déann Peigí Rose tráchtairacht shóisialta ar shaol agus ar shochoáin na Gaeltachta. Ar a bharr seo, léiríonn sé na mothúcháin is doimhne a mbíonn ag daoine aonair. Fianaise atá ann d'oilteacht an údair go bhfuil sá ábalta an dá thrá a fhreastal.



**Examiner's Comments****AO2 Understanding**

The candidate has given a brief background to the author and the themes in his short stories. S/he has quickly addressed the theme of the question 'tionchar na gaoithe'. The candidate refers to the wind as being the most important theme and gives some examples of its influences on the life of the author. S/he uses references to back up the statements s/he makes. S/he is able to show the connection the author makes with the storm outside and the storm in his mind. S/he refers to the literary embellishments the author uses to get his message across about the power of the wind. The candidate also refers to other authors who have used similar techniques. The candidate refers to the essay title throughout and brings the essay together nicely with the concluding paragraph.

**AO3 Target language**

The candidate has a very good command of the target language. Verbs, tenses and grammatical terms are used accurately and consistently throughout. The candidate has obviously prepared well for the chosen area and has used phrases and vocabulary appropriately. The references are accurately written and spelling is excellent throughout. This candidate is in the top band regarding Target Language.

A2 1 (AI211)

**Irish: Speaking**



## Assessment Unit A2 1 Speaking

Please read this in conjunction with the relevant sound file on the GCE Irish microsite, under the Support Materials (A2 1) tab.

# 1

Discussion Title: *Yu Ming is Ainm Dom and Lipservice*

### Examiner's Comments

#### Overall comment:

This candidate is able to explain why she chose these particular films in a natural way. The candidate analyses the motivation of the director in making the film *Yu Ming is Ainm Dom*. Although it is clear that whole sentences have been committed to memory for the purposes of the examination – “ní fheiceann Yu Ming rud ar bith a bhréagnódh a thuigbheáil gurb í an Ghaeilge gnáth-theanga labhartha na tíre seo” – this merely reflects thorough preparation and not mechanical rote learning. At every stage it is manifest that the candidate understands precisely what she is saying and, as a result, has ownership of the language used. More complex vocabulary such as *comhbhá* is used naturally and appropriately. Mispronunciations – “abairte becoming abairtí” – are corrected by the candidate herself in an unflustered and matter-of-fact way. Examiners do not pounce on such errors and will usually be impressed by a speaker who notices and makes the effort to iron out blips, as one naturally would in English. The comfortable use of the passive voice lends a more polished feel to the discussion. She clearly has a very good understanding of the chosen theme and responds readily and fluently. In terms of language, there are very few grammatical errors, even where more complex language is used. Pronunciation is very good.

The candidate has plenty to say for herself and the general conversation does not need to be dragged from her. The same thorough preparation is evident in this stage of the examination as was present in the discussion. The Irish used displays sophistication and regular practice of the language. The conversation follows familiar paths, general enquiries into the experiences and lifestyle of the candidate. Certain areas afford the examiner and candidate an opportunity to delve slightly deeper into conversation away from general enquiries, for example the speaker's proficiency at gymnastics. Pronunciation and intonation are very good. There are some errors in more complex structures, “sílim go bhfuil an áit galánta é, tá súil agam go bhfuil mé ábalta rachaidh ar aghaidh le Gaeilge,” but such occurrences are comparatively infrequent. There is substantial evidence on the part of the candidate to argue points of view, to develop ideas and deal with complex issues.

2

Discussion Title: *Yu Ming is Ainm Dom and Lipservice***Examiner's Comments****Overall:**

The candidate attempts to link the film *Clare sa Spéir* to his own life. The language is fluent, spoken with confidence, and perhaps more importantly, conveys the fact that he has given some thought to the films and drawn his own conclusions. Some mistakes are present in pronunciation, vocabulary and grammar, but these are minor and in no way impede comprehension, "séat rather than seat = a (film) shot"; "páipéar nuachtán rather than páipéar nuachta or nuachtán" and "lámh ina bhás féin" and "a fhear céile" used when referring to Clare. This candidate is able to explain not only his own opinions, but those of classmates. He also is willing to speculate about the opinions of a female audience with regard to one of the films. Terms such as "ról na mban", "uaigneas" and "aineolach" indicate that the candidate has complemented his meditation on the films with the careful preparation of appropriate vocabulary and phrases. The candidate identifies common ground between his two chosen films, not always a necessary exercise, but interesting in this case. *Yu Ming is Ainm Dom* is analysed thoughtfully in terms of visual and sound content. The "bigger picture" regarding the lack of spoken Irish in this country is not lost on this speaker and as a consequence the discussion of the film naturally moves into the general conversation portion of the examination. In terms of AO2 the speaker is undoubtedly in band 5 of the mark scheme, for he "takes the initiative to develop arguments, ideas and insights", and then some.

Much of what has been said about the discussion of the films can be said about the general conversation. The candidate effortlessly discusses the literature text and his response to it without rehearsing a previously prepared statement on *Marcas de Grás*. He speaks honestly and naturally about topics. The result of that is that at times he has to pause to assemble his thoughts and think through what he wishes to say. This is not a problem. This happens all the time in a conversation in any language. Some candidates mistakenly feel that if there is ever a break in the machine-gun delivery of a bullet-pointed conversation they will lose marks. Candidates are allowed to take a breath. The mark scheme asks in band 5 that "the candidate has a very good degree of comprehension and responds readily and fluently to the examiner's questions and takes the initiative to develop answers". It is evident that this candidate fits comfortably into that description.

It should be noted that this candidate is a neo-native speaker of the language and others should be assured that they do not need to reach the same level of fluency in order to be awarded marks from the top band

3

Discussion Title: *Clare sa Spéir and Yu Ming is Ainm Dom***Examiner's Comments****Overall**

The candidate discusses the films using sophisticated language. She is content to explore the themes in some depth. She draws comparisons between *Clare sa Spéir* and her own home life. Clearly much of what she has to say has been prepared in advance, but a candidate can not be faulted for preparing for an examination. Crucially she does not attempt to give a presentation on the films, but engages with the examiner and his observations. Where the candidate begins to get "on a roll" as it were, the examiner gently brings spontaneity back into proceedings. Candidates should not be put off when this happens. It is when, by the way, and not if. "The candidate displays a very good understanding of the chosen theme", as the mark scheme demands, and is firmly in the top band in terms of AO2. The language is of a very high order, meaning that the candidate belongs in the top band for AO3, most tellingly "there are very few grammatical errors even where more complex language is used". Barring an occasional example of mishandling of the copula and an odd slip of the tongue, the candidate's language is very impressive.

The general conversation has a natural flow and much communication is evident. Again, as was the case in the discussion, the candidate has certain "tried and tested" elements which she introduces. It would be unreasonable not to expect this to occur when examination nerves take over. The examiner keeps the exchange organic, however, and nudges the candidate away from conversational tramlines. At one stage the candidate corrects herself from "ina chóna" to "ina cóna" when referring to her sister. Such attention to grammatical accuracy gives a clue that she belongs in the top band in terms of AO3. She has a "very good degree of comprehension" and there is "substantial evidence of the ability to...develop ideas". The candidate avoids the one word answer, and responds with good natural Irish even when a blind alley of a topic arises, such as the area of learning to drive which clearly isn't an issue for her at this time.

