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# Exam Brief

Thursday, 6 May, 2021

Sample  
questions  
and answers

Expert advice  
from Yeats  
College

Covid-19  
amendments  
for 2021

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the Higher Level papers  
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*'If we winter this one out, we can summer anywhere' — Seamus Heaney*



# A skill that can only be perfected through practice

*English is not simply a subject to study at secondary school; it is a precious skill that stays with us for life. Yeats College teacher Sinead Caslin Cregg provides guidance on how to achieve your best in this subject*

**T**he study of English for the Leaving Cert exam is about creativity, originality and a sharp inquisitive mind. Students need to write with confidence, pride and passion in their craft. Writing well is a skill, like any other, that can only be perfected through practice. Written and verbal expression is an integral part of our daily lives. So much of what we read, write, speak and see every day returns in some way to English. The poems and plays each of us studied for our own Leaving Cert often stay with us long into the future. Many people in middle age, whose own children are now sitting their Leaving Cert exams, still remember which Shakespearean play or poet they studied all those years ago. English is not simply a subject to study at secondary school; it is a precious skill that stays with us for life.

English, as a subject, rewards students' ability to express themselves clearly and succinctly when writing independently. It offers wonderful diversity, so now is the time to finetune your style of expression and your command of the language. Exam technique and exam performance are also key in a subject such as English. There is often distracting talk about how subjective English can be when it comes to the marking scheme or the way examiners mark the exam. But, remember, you control the grade you will achieve, not the examiner. So, it is crucial that you perform well

on the day of the exam. Your aim should be to do yourself justice and achieve the grade you deserve. In that regard, you should familiarise yourself with the layout of the exam papers and ensure all of the discussion points you are including are relevant and on task. Students often lose marks, not through lack of knowledge of the material, but because of irrelevance. In the study of English at second level, students learn to argue a point of view, to develop and prove an argument and to express themselves with confidence and passion. Those are skills for life that go far beyond the classroom.

The Leaving Cert English exam consists of two exam papers. Paper One is the 'Language Paper' and is the first exam on Wednesday, 9 June, 2021. English Paper Two is the 'Literature Paper' and is on Thursday, 10 June, 2021.

## Exam technique and Covid-19 amendments

The Class of 2021 is facing the additional challenge of the global Covid-19 pandemic and the resultant stress and disruption. In reaction to this challenge, a number of amendments have been made to the exams in June 2021. In English, students are being offered far more flexibility on the sections of the paper they choose to answer on. The number of exam questions you must answer on has been

reduced so that this year English will be marked out of 280, rather than the usual 400 marks. Students should familiarise themselves with the full list of amendments in advance of the June exams. The duration of the English exam will remain the same as previous years. This minimises the pressure of time management for students.

- ▶ English Paper One is 2 hours 50 minutes in duration (9.30am – 12.20pm Wed 9/6/21)
- ▶ Within this time, you must complete an English Composition (one from a choice of seven). The Essay is still worth 100 marks but this is now worth 35% of the entire English mark
- ▶ Students must also answer one Question A from a choice of three OR one Question B from a choice of three. This section is now worth 40 marks. This is an amendment for 2021, as normally students must answer BOTH Question A and Question B and usually each is marked out of 50.
- ▶ English Paper Two is 3 hours 20 minutes in duration (2.00pm – 5.20pm Thurs 10/6/21)
- ▶ In this exam, there are three sections: Section I is the Single Text where students usually answer on the Shakespearean play *King Lear* (or *Othello* for the 2022 exam)
- ▶ Section II is the Comparative Study. Here, students will get all three modes on the exam paper this year (a Covid-19 amendment) and they answer one question on one mode. Students may now refer to "two or more texts" in their answer.
- ▶ Section III is Poetry. Students who choose this section will answer on one prescribed poet from a choice of FIVE poets (Covid-19 amendment) and one Unseen Poem worth 20 marks.
- ▶ Each of these three sections is worth 70 marks.
- ▶ Students are only required to answer on TWO sections out of the three. So, they may leave out one entire section. This is a (hugely generous and beneficial) amendment.

**Now is the time to finetune your style of expression and your command of the language**

# Paper One

## Section I: Comprehending Question A

- ▶ In Paper One, you are given three texts, which may be novel extracts, descriptive pieces, memoirs, interviews or newspaper articles.
- ▶ There is one Question A and one Question B after each text.
- ▶ You must complete ONE of these six tasks. So, either one Question A OR one Question B. You will be answering on ONE of the three texts
- ▶ Question A is worth 40 marks. (This is a Covid-19 amendment; it is usually worth 50 marks)
- ▶ In this section, examiners mark your work using the usual P, C, L, M marking scheme. Here, 'P' and 'C' are marked together and then 'L' and 'M' are marked together.
- ▶ The marking scheme tells the examiner to "pay particular attention to the quality of the explanation. Responses should be supported by reference to the text."

### Guidelines for Question A

- ▶ Question A is usually made up of three short questions based on the text.
- ▶ They are examining your ability to comprehend and compose when writing independently.
- ▶ Choose carefully which of the three texts you will answer on. Ensure you understand the piece and all three of the questions that follow.
- ▶ Do not rush into a question and then discover later that you cannot answer part (iii)
- ▶ Keep the focus on the task and ensure you are answering the question you have been asked. Relate your points back to the question in a clear, concise manner.
- ▶ Refer to the question at the start and end of your answer, e.g. "Overall, the impression I get of life in Aleppo is predominantly negative."
- ▶ Keep in mind the marks allotted to the question. This will dictate how much you should write and the amount of time you spend answering each question.
- ▶ Use structuring phrases in your answer, such as "First of all" / "Secondly" / "Another reason" / "Finally" / "Overall" / "To conclude", etc.
- ▶ Use quotations from the text to prove your points. Aim to quote regularly in each answer. Quoting from the text is your 'evidence' to back up your point.
- ▶ A common error in Question A is that students simply regurgitate the text and repeat what has already been written on the exam paper. Don't 'steal' lines directly from the text. Rephrase the language and use your own words to show your understanding and your own range of vocabulary.
- ▶ Refer regularly to: "the text", "the passage", "this piece", "from my reading of this article...", "the writer", "the author", "Colum McCann" (i.e. use the author's name) This all shows engagement with the set task (P: 30% of marks)
- ▶ You should engage with the text you have just read. Use personal phrasing, e.g. "I love how the author captures perfectly the tension and excitement of this important event."



# HIGHER LEVEL ENGLISH

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- ▶▶ Express yourself well. Question A is essentially testing your command of the language. So be descriptive. Showcase your vocabulary. Ask yourself: is there a better word for what you are trying to say? For example, use 'crucial' or 'vital' instead of the word 'important', or use 'monotonous' instead of 'boring', etc.
- ▶ However, beware of confusing your point with needlessly convoluted phrasing. If you overly complicate what you are trying to say (in an effort to impress the examiner), your meaning gets lost. So, use short sentences with concise points.
- ▶ Do look for the correct answer (if there is one specifically).

## Style Question Guidelines

- ▶ The final question in 'Question A' is often a STYLE QUESTION. Commonly, it is the third part (iii) and is worth more marks.
- ▶ Here, the exam question may specify the language genre they want you to discuss. For example, look at this 2019 exam question: **(iii) Identify and discuss four elements of the language of narration that contribute to making Tom a real and convincing character. Support your answer with reference to the text.** (2019)
- ▶ Or, the exam question may not specify the actual genre. In the 2020 exam, the phrasing of the question was more vague; it asked students to discuss "features of good storytelling". This is very similar to asking about the 'language of narration' genre. **(iii) Identify four features of good storytelling evident in the extract. Discuss how the features you have identified add to your enjoyment of the extract. Support your response with reference to the extract.** (2020)
- ▶ Another 2020 question was: **Based on your reading of the written element of TEXT 1, discuss four stylistic features that make the extract from Alan McMonagle's essay an engaging piece of personal writing. Support your response with reference to four stylistic features evident in the text.**
- ▶ For Question A, you should be familiar with the different language genres. A genre is a category or a type so it refers to the stylistic register the author uses.  
**There are five language genres:**
  - Language of Information
  - Language of Argument
  - Language of Persuasion
  - Language of Narration
  - Aesthetic Language
- ▶ There are certain techniques that are used within each language genre. So, in the exam, if you are asked to identify features of a certain genre of writing, you should try to locate specific techniques used by writers in that genre.
- ▶ If it specifies "aesthetic writing", you should know to look for adjectives, poetic techniques, images, sensuous descriptions, use of detail, etc.
- ▶ First, you should try to find an example of the technique in the text and underline it.
- ▶ In your answer, you should name the technique being used. For example, "I like how the author uses dialogue regularly here. It really draws us into the narrative as we feel we are getting to know these people."
- ▶ Then give an example of it from the text. It is a good idea to include a quotation from the text that relates to the point you have just made.
- ▶ You should also mention the impact of the technique, e.g. "I think this use of dialogue makes Sophie easy to relate to. We feel like we are there with her listening to her argue with her sister."
- ▶ Be specific! Provide examples of what you are talking about from the actual text.
- ▶ Don't be vague and repeat how you liked the "language" or the "style" - explain what exactly you liked, e.g. the adjective "slender" or the lively verb "dash", etc.

## Techniques to look for in the Comprehension

- ▶ Use of detail (e.g. her home is described in minute detail)
- ▶ Use of examples (proves the writer's point,

- shows knowledge of subject)
- ▶ Use of **anecdotes** (adds credibility, stories of authentic experience)
- ▶ Use of **direct speech/dialogue** (brings people to life for us/adds authenticity)
- ▶ **Good descriptions** (strong imagery, vivid, visual, sensuous descriptions; we feel we are there, we can visualise the scene)
- ▶ **An authoritative tone** (the writer has good knowledge of their subject)
- ▶ **Rhetorical questions** (engage us as readers, draw us in, provoke thought)
- ▶ **Good structure** (clear, well-written piece; easy to follow)
- ▶ **Use of statistics, facts or data** (shows it is well-researched)
- ▶ **Use of verbs/adjectives** (specific examples of a certain style)
- ▶ **Use of repetition** (to reinforce a point, to try to convince us)
- ▶ **Use of slang/colloquialisms** (familiar, casual language, e.g. 'kids' not 'children', 'wrecked' not 'tired'. This use of vernacular makes the text flow/easy to read)
- ▶ **Use of humour** (lightens the mood of the text)
- ▶ **Use of imagery** (vivid images are part of descriptive writing)
- ▶ **Use of a poetic style** (writer may use metaphors/similes/personification or onomatopoeia as part of a description, e.g. "the shrieking wails of the inmates terrified me.")
- ▶ **Use of personal pronouns** (writer uses "we" or "us" to draw the reader in, inclusive words; we feel we can relate to the writer's experience)
- ▶ **Use of hyperbole** - deliberate exaggeration, used to show how passionate an author is, e.g. use of hyperbolic words: 'spectacular', 'awe-inspiring', 'incredible', etc.
- ▶ **Use of real place-names or people** - real details like 'Grafton Street' or 'Times Square' add authenticity to the piece.

**Remember:** You may choose to NOT answer on Question A at all. You could complete a Question B instead. (Covid-19 amendment: Leaving Cert 2021)

## Question A 2016 - TEXT 2 - 'A Personal Journey'

### Sample Answer

**(i) Outline, in your own words, what is revealed about Ray's mental and emotional state in the above extract. (15)**

In this extract from Sara Baume's novel, a great deal is revealed about the narrator Ray's mental and emotional state. We are told in the introductory comments that Ray is "reclusive" and "on the run" so straight away we realise this is a tense, fraught situation.

The first impression I get of Ray's emotional state is that he is highly stressed. He seems to be feeling anxious and under pressure. In the car, as he drives, he holds tension in his body, "I tense myself into a stone". He feels isolated and oddly detached from the people he sees around him, calling them "uncaring strangers". He admits that he feels intimidated and alienated from the wider world, "it's terrifying". To me, Ray seems quite insecure and shy. He dislikes dealing with others and his conversation with the girl at the post office is excruciating. He wishes he could disappear into the background, "I feel smaller and smaller and smaller." Ray's only companion in the world is his beloved pet dog One Eye. He keeps talking to the dog and he identifies closely with the animal as he repeats the phrase, "We are driving". So, with One Eye, Ray does not feel so alone.

Furthermore, Ray's mental state seems quite troubled. He has a dark view of the world which becomes clear in the negative language he uses. For example, he refers to the passing scenery as "massacred vegetation", describing the "flowers with their throats slit". This is quite a shocking image I found as it is

so unexpectedly violent and gory. I can't help but wonder if this man is suffering from depression or may even be suicidal. He wonders about the motivation of others, "Is this how people cope?" He says he himself makes lists aloud, "all the reasons I must go on". Is he just referring to this car journey or is he contemplating life itself I wonder? I get the impression that Ray suffers from anxiety as it takes him a while to calm down and regulate his heartbeat, "Now it's okay; I can breathe again".

Overall, I think this extract reveals a lot about the mental and emotional state of the narrator Ray. To my mind, he is a lonely, isolated man who struggles with anxiety and depression.

**(ii) In your opinion, to what extent is the portrayal of contemporary Ireland in the above extract accurate or inaccurate? Give reasons for your answer. (15)**

Based on my interpretation of this text, I contend that the portrayal of contemporary Ireland here is highly accurate. I think the author Sara Baume captures the beauty but also the loneliness of this country.

Firstly, I find the descriptions of Ireland very accurate and realistic. The narrator Ray goes into great detail describing the countryside he passes on his car journey. He describes the "lavender hedges", "blackberry brambles" and "nettles" he sees. I think this is accurate as these are the plants and weeds you would actually see in a typical Irish hedgerow. The narrow roads that Ray travels on with their "hairpin bends" are also an accurate portrayal of the types of roads commonly found in rural Ireland. The landscape is clearly wild and "overgrown" but it seems quite beautiful and unspoilt in my opinion.

Many of the references in this novel extract offer us an accurate portrayal of life in contemporary Ireland. For example, we are given very authentic details such as the small village shop "attached to a pub" and the "featureless bungalows" that appear regularly. The signposts "Bunraffy" and "Lisfinny" are typical-sounding Irish places. The "hedge trimming tractor" is another accurate detail as this can often be seen in real life on winding Irish bohrrens. The reference to a "fairy circle" is also interesting as it reminds me of the superstitions and legends ingrained in old Irish culture.

However, the way Ireland is portrayed in this text is not entirely positive. We are not given an idealised, nostalgic vision of Irish society and this too is accurate in my opinion. This world that Ray finds himself in seems lonely and anonymous at times. The narrator feels marginalised and alienated from society. He describes the houses he passes as unwelcoming - "countless closed doors behind which are countless uncaring strangers." He notices the "electronic gate" that is intended to keep intruders out. He feels "directionless" and alone as he drives past these hidden houses and faceless figures.

To conclude, I do think this extract offers us an accurate portrayal of life in contemporary Ireland. It is a place of wild, windswept beauty but also a place that can be lonely and isolating for people like the narrator Ray.

**(iii) Do you agree that elements of narrative and aesthetic language are used effectively to engage the reader in the above passage? Give reasons for your answer, supporting your views with reference to the elements of narrative and aesthetic language evident in the text. (20)**

Having read this extract from Sara Baume's novel, I must say that yes, I certainly do think that the author uses elements of narrative and aesthetic language very effectively here. In my opinion, Baume creates a very strong narrative that succeeds in capturing our attention from the outset. She is clearly a skilled story teller who uses variety of techniques in a masterful way. Baume uses both language genres



effectively to create a highly engaging story.

First of all, I believe Baume displays superb control of aesthetic language in her novel. She uses highly descriptive, imaginative details to really create a vivid and authentic world. She describes the car itself and the passing landscape in minute detail. I love the metaphorical images she uses to describe the car as "our house now, home". "The sunroof is our balcony" is a particularly appealing metaphor in my opinion. The language Baume uses to describe the landscape is very poetic and visual. For example, she describes the golden crops as "torn filaments" which look "like premature tinsel" scattered around the fields. This simile is very effective as it helps us to visualise the gold flecks of wheat and barley.

The imagery Baume uses throughout this extract is rich and sensuous. We get a strong sense of the sights and sounds of Ray's world as he drives along "the engine putter", "the piped scent of petrol fumes". The alliterative 'p's here create an almost hypnotic rhythm. The repetition of "We are driving, driving, driving" has the same rhythmic effect. There is a musical quality to this piece thanks in part to sibilant, lyrical language such as "symphony of smell" and striking verbs, "dangles and glitters".

Furthermore, the author employs numerous narrative techniques to tell an engaging story. The language of narration is used superbly throughout. Baume uses the plot device of a road trip to draw us into the story. The narrator Ray is "driving" throughout the text and his stream of consciousness gives us a vivid insight into his strained thought processes. Ray is a strong, convincing character. He is a compelling first-person narrator which helps create empathy with him. Ray is clearly in the grip of an intense inner conflict and the image of him as a fugitive adds drama. A clear sense of tension permeates the story as we wonder what Ray and One Eye are on the run from.

Overall, I found this extract most engaging to read. The author Sara Baume succeeds in creating a narrative that is both thought-provoking and beautifully written. I feel like the readers are taken on a journey with the characters. I thoroughly enjoyed reading this extract and would be interested in reading the novel in its entirety.



Author  
Sara  
Baume





## Section I: Comprehending Question B

- ▶ Question B is a specific writing task that follows each of the three texts in Paper One
- ▶ You will have a choice of three Question Bs. If you choose to answer on this section, you complete one of the three Question B tasks.
- ▶ Question B is worth 40 marks. (This is a Covid-19 amendment; it is usually worth 50 marks). Aim to write two pages approximately.
- ▶ Some common Question Bs are:
  - Article/Opinion Piece
  - Speech
  - Letter
  - Blog Post
  - Journal/Diary Entry
  - Radio Broadcast/Radio Talk
- ▶ Other Question Bs include a report, a review, an interview, a proposal, etc.
- ▶ You must use the correct tone and register which is appropriate to the task you have chosen. Sometimes you can choose between humorous or serious, formal or informal, real or imaginary. Your task is to achieve the appropriate register, but this will depend on the exam question.
- ▶ In the marking scheme for a speech, it states: "Expect use of a suitable and consistent register (tone and content) for a speech."
- ▶ In Question B, you will be marked on RUBRICS (this means the layout / structure of the task) For example, a **letter** has a set layout whether formal / informal
- ▶ However, many of the tasks don't have one single set layout that students *must* use. For example, a blog has no set 'correct' structure. The marking scheme requests "use of a suitable register (personal, informative, persuasive, humorous, discursive, formal, informal etc.), appropriate to a blog". It also asks students to show "understanding of genre and register". After that, there is some flexibility: "Allow for a variety of approaches and registers to the material posted on the blog."
- ▶ The marking scheme asks students/candidates to "engage with all aspects of the question, although not necessarily equally".

## Question B: Past Exam Questions

- ▶ **2020:** Enlightened aliens, horrified by the injustice and inequality evident in human society, have decided to eliminate all human beings and recolonise Earth with more deserving inhabitants. You have been chosen to represent humanity and deliver a **speech** to the alien powers in which you try to save us from our fate. In your speech you should: acknowledge some of humanity's failings in relation to justice and inequality, point to evidence of the many admirable qualities of the human race, and explain why the aliens should believe we can be trusted to work together for a better future.
- ▶ **2019:** Look at the photograph on page 5 and imagine you are fleeing Earth on the last spaceship evacuating the planet after human actions have made our world uninhabitable. Write a reflective **journal entry**, which you hope will be preserved for future generations. In it you should criticise humanity's folly which resulted in the loss of our earthly home, share your personal memories of the planet, and celebrate some of Earth's former glories.
- ▶ **2018:** The children in TEXT 2 experience an unconventional education. Based on your experience of second-level education, write an **opinion piece**, suitable for publication in a national newspaper, in which you acknowledge what you see as the strengths of the education you have received, criticise what you see as its weaknesses and make suggestions for its improvement.
- ▶ **2017:** The views people hold today are often influenced by the news and information they receive from the online world of the Internet and social media. Write an **opinion piece**, for publication in a national newspaper, in which you give your views on the extent to which people today rely on the online world as a source of news and information, the reliability of these sources and the impact of this development on society.
- ▶ **2016:** Imagine that you are an American citizen and you have just listened to President Obama's speech above. You are opposed to the amount of public money committed by the President for space exploration and decide to mount an online campaign against this expenditure. Write a **post for your blog** in which you give your

## Sample Question B: Letter

Your local newspaper has recently published an article on alcohol consumption in Ireland. The article took the stance that the Irish attitude to excessive drinking is part of our culture and mostly harmless 'craic'. As a local resident, you have decided to write a letter to your local newspaper in response to this article. In your letter, you should express your views on our over-reliance on alcohol in Ireland. Write the letter you would submit to the newspaper. (50m)

Martin Dwyer,  
3 Castle Street,  
Tuam,  
Co Galway  
4th June, 2021

The Editor,  
The Tuam Herald,  
Main St.,  
Tuam,  
Co Galway

Dear Sir/Madam,

My name is Martin Dwyer and I am a Leaving Certificate student from Tuam. I am writing to you about an issue that I feel very strongly about, namely our dependence on alcohol in this country. I read the article you published last week 25/05/21 and felt I simply had to respond. Your article made some valid points about the consumption of alcohol in Tuam and indeed further afield. But I felt compelled to write to express my own point of view on this contentious issue.

Let me begin by stating that, personally, I do not drink. I have chosen not to consume alcohol illegally as I am only 17 years old. I am, however, in the minority in this choice. By their own admission, most of my classmates drink alcohol on a regular basis. I realise things are quieter now due to the pandemic, but when the pubs and clubs are open, my friends all use fake IDs or their older siblings' Garda Age Card so getting in is not an issue. They then proceed to drink themselves into oblivion, talk nonsense, dance like (I hope!) no-one's watching and then stumble home at all hours.

I am well aware Ireland has always had a drink culture. Every social occasion from christenings to funerals is marked by the celebratory 'few scoops'. But it has seemed to spiral out of all control in recent years. Nowadays, alcohol is so widely available in supermarkets that many people have taken to drinking at home, especially now during the Coronavirus pandemic when people are basically under house arrest! A can of lager costs 89 cents in Lidl for example, cheaper than water! Is it any wonder that people are drinking to excess more and more? This behaviour worries me as it is far harder to monitor your drinking when you're relaxed at home, with alcohol literally 'on tap'. It is not a coincidence that cases of domestic violence and stabbings increase dramatically at weekends and over the Christmas period. Why should the Gardai have to waste their resources being called out to another drunken brawl or self-inflicted drunken family feud?

I will be honest; I am very concerned about our over-reliance on alcohol in this country. Have people forgotten the facts? Alcohol is a drug, an addictive toxin that rots the liver, shortens lives, causes fatal road accidents, poisons our children and encourages domestic violence. The public disorder offences and criminal activity linked to alcohol are costing our economy untold millions of euro each year. Not to mention the strain it puts on our health service. Any given weekend, the A&E departments of our hospitals are taken up with drunken, bleeding louts. On an average night, 1,500 hospital beds are taken up for alcohol-related reasons. And for this disastrous price, we enjoy what? A few hours of foolish laughter and the delights of a painful hangover? Or often irresponsible behaviour that is quickly and conveniently forgotten the next day - if we're lucky!

I'm sure I will be accused of being a killjoy. But the fact remains that alcohol is a dangerous toxin that we continue to routinely abuse in this country. Here in Ireland, there are over 1,000 alcohol-related deaths every year, that's three a day! In young men aged 15-39, one in four deaths is directly related to alcohol. What a frightening statistic, I am sure you will agree? Furthermore, recent statistics show the link between alcohol and mental health issues. A recent study of suicide found that over a third (36%) had consumed alcohol at the time of death. And over half of the murders committed in Ireland in 2020 were committed when the perpetrator was intoxicated. So, how much longer can we justify our binge-drinking sessions as harmless craic?

Alcohol abuse is endemic in Ireland. Every day it is ruining families and lives. It is estimated that there are approximately 150,000 dependent drinkers in this country, and a shocking 1.5 million who admit their drinking habits are "harmful". I certainly would not call that 'harmless craic', would you? I am glad the Government brought in the Alcohol Act in 2018, to limit how alcohol can be advertised and marketed to young people. Brands like Guinness and Heineken sponsor huge sporting events in this country and it is not acceptable, in my opinion. Here in Ireland, we are a small island nation yet we have the second-highest rate of binge drinking in the world. People drink too much because they want to escape their responsibilities. Well, I want this letter to remind people that alcohol is no solution. In all honesty, we cannot ignore this problem for much longer.

Yours etc.,  
Martin Dwyer

reasons for opposing the spending of so much public money in this way, and propose how you think these public funds could be better spent.

## Structure Guidelines for the common Question Bs

- ▶ For an **article/opinion piece**, my advice is to give your piece a title. For example, write "Technology Today" and underline it, then on the next line write "by Josh Finnegan" (this is you, the author. But, if you do this, do not use your real name in the exam). At the end of your article, you could include something like: "Next week's issue will be on sale on Friday". If the article is intended for publication online, include something like "Scroll down for more information".
- ▶ For a **diary entry**, give it a date at the top (e.g. Wednesday, 8th August or 4/6/21) and use "Dear Diary". At the end, do not sign off with your name as it sounds too much like a letter. Instead: "Anyway, I'd better go make a start on this Spanish homework! Olé!".
- ▶ For a **blog post**, it is going to be published online so think of the web as an active medium. "Hi guys! Thanks for logging on. In today's blog post, I will be looking at ...." End your blog post with something like, "Feel free to leave a comment below." OR "Click here to subscribe".
- ▶ For a **speech** start with "Ladies and gentlemen, may I begin by thanking you for attending my speech today." If the speech is intended for students/teenagers, then you may be more casual: "Fellow classmates, ▶▶



# HIGHER LEVEL ENGLISH

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- ▶ welcome to today's talk on..." End your speech with "Thanks for listening" / "Thank you for your kind attention."
- ▶ For a **radio talk** start with "Hello listeners. Thanks for tuning in. Today on 'Drivetime', we will be discussing..." and end the talk with "So, listeners, that's it for today. Over to Mary now for the news headlines."
- ▶ For a **formal letter** you must LEARN the correct layout – your name, your address, the date on the top right-hand side of page, then their name and address on left-hand side of page, then "Dear Sir." Begin with who you are and your reason for writing. End the letter with "I look forward to hearing your response. Yours sincerely / Yours faithfully".

**Remember:** You may choose to NOT answer on Question A at all. You could complete a Question B instead. (Covid-19 amendment: Leaving Cert 2021)

## Section II: Composing the Essay

*"You can't use up creativity. The more you use, the more you have"*

– Maya Angelou

- ▶ The Essay in Paper One is worth 100 marks. This is now worth 35% of the ENTIRE English mark. (100 marks out of a total of 280)
- ▶ Your essay should be around four or five pages in length with a clear structure and paragraphing.
- ▶ There are seven essay titles to choose from. You do ONE.
- ▶ There are six essay types that come up in the exam:
  - (i) Speech
  - (ii) Article/Opinion Piece
  - (iii) Personal Essay
  - (iv) Short Story
  - (v) Descriptive Essay
  - (vi) Discursive Essay
- ▶ There is no real way to predict what will come up on Paper One. But the essay titles are often topical. Some topical issues/current affairs to consider include: Modern Ireland, Social change, the Impact of Isolation, Young People, Technology, Climate Change, Peer Pressure/Bullying, The Power of the Media, The Future, Leadership.

### Past Essay Titles

- ▶ **2020:** In TEXT 1, Alan McMonagle writes about allowing room for, among other things, discovery, invention and re-invention in life. Write a **feature article**, suitable for publication in a popular magazine, offering some ideas for new inventions and discoveries you think would improve your life or make the world a better place. Your article may be serious or humorous or both.
- ▶ **2019:** Tom, the character in David Park's novel featured in TEXT 2, is critical of selfies. Write a **speech**, to be broadcast online, for or against the motion: 'We are a self-obsessed generation'.
- ▶ **2018:** In TEXT 2 Fiona Mozley writes: "It was during this summer in the woods, that Daddy told us these stories.". Write a **descriptive essay** in which you capture how the landscape reflects the transition of the seasons. You may choose to include some or all of the seasons in your essay.
- ▶ **2017:** Robert Montgomery, whose work features in TEXT 1, sometimes uses advertising billboards to display his work. Write a **discursive essay** in which you explore the positive and negative aspects of different types of advertising.
- ▶ **2016:** The village shops in Sara Baume's novel contain a "surplus of useless clutter". Write a **personal essay** in which you reflect on the "useless clutter" that is a feature of many aspects of our lives.



Yeats College Cancer Care West fundraising event in October 2019

**THE GENRE is important in the Marking Scheme. Make sure you know the rules for the language genre you are writing in. So, if you choose a DISCURSIVE ESSAY, do you know what that is?**

### 1. Descriptive essay

This uses aesthetic language so lots of adjectives, poetic techniques such as metaphors, onomatopoeia, etc. The descriptive essay is similar to the short story BUT without the story! There is no narrative element in the descriptive essay. It is an ESSAY *not* a story.

The Marking Scheme asks for: the effective use of some elements of descriptive writing, e.g. figurative language, imagery, use of setting, creation of atmosphere/mood, attention to detail, appeal to the senses, etc.

### 2. Short Story

A story where you use the Language of Narration. The story must have a clear narrative shape with a beginning, a middle and an end.

The Marking Scheme asks for: the effective use of some elements of the short story, e.g. narrative shape, setting, plot, characterisation, suggestion, resolution, atmosphere, dialogue, tension, narrative voice, etc.

### 3. Personal Essay

This is like a personal account where you describe/discuss the topic specified in the exam question (e.g. write a personal essay on friendship and what it means to you). Your style here will be personal, autobiographical, anecdotal.

The Marking Scheme asks for: the effective use of some elements of personal writing, e.g. written in the first person, use of authentic personal voice, sustained reflective tone, use of personal anecdotes/observations, celebratory tone, revealing personal insights, etc.

### 4. Discursive Essay

This is basically a discussion essay, where you discuss a topic. It is the type of 'English Essay' you have been writing already all your life since Primary School.

The Marking Scheme asks for: the effective use of some elements of discursive writing, e.g. use of factual information, references, arguments and counter-arguments, consideration of a variety of views and opinions, illustrations, analysis, etc.

### 5. Speech

This is to a group of listeners so use phrases such as "Good morning ladies and gentlemen." / "Let me begin by asking you a question..." / "Thank you for listening." etc. The Marking Scheme asks for: the effective use of some elements of speech writing, e.g. use of references, rhetorical language, anecdotes, imagery, illustrations, emotive/inclusive language, awareness of audience, register may be formal or informal, etc.

### 6. Article

An article /opinion piece is a piece of journalism intended for publication either online or in a newspaper or magazine (The exam question will usually specify which!) It must have a title of some kind and it will use the Language of Argument/Information. The Marking Scheme asks for: the effective use of some elements of informative and argumentative writing, e.g. use of allusions, reasoned arguments and counter-arguments, illustrations, analysis, synthesis, etc.

#### Official Marking Scheme

##### Composing

**The composition assignments (in bold print below) are intended to reflect language study in the areas of information, argument, persuasion, narration, and the aesthetic use of language. NB: "The general functions of language outlined here will continually mix and mingle within texts and genres. So, there can be an aesthetic argument, a persuasive narrative, or an informative play" (DES English Syllabus, 2.5) The composition titles refer back to individual texts. However, the exam paper itself is constructed around a single theme and all the texts on the paper are intended to be a resource for the candidates. Therefore, even though a composition title is linked to one of the texts, in shaping their compositions candidates are free to refer to, quote from, or draw ideas from any or all of the texts and their accompanying illustrations. Candidates may refer formally to the text to which the composition is linked or they may complete the composition assignment with reference to their own store of knowledge/reference/experience.**

The Marking Scheme for the essay is:

- **Clarity of Purpose (P)** – 30% of the marks available for the task
- **Coherence of Delivery (C)** – 30% of the marks
- **Efficiency of Language Use (L)** – 30% of the marks
- **Accuracy of Mechanics (M)** – 10% of the marks

The Marking Scheme repeatedly states that it wants answers that have:

- Relevance. Originality and freshness
- Focus. Understanding of genre.
- Clear sequencing and management of ideas – successfully shaped, developed, sustained answers
- Quality and control of language, e.g. style, vocabulary, syntax, punctuation, etc.

#### Essay Writing Tips

- ▶ Choose your composition carefully. First, read each of the seven essay titles slowly. Underline the key task words in each one, e.g. 'speech'...'classmates'...'importance

of remaining optimistic.' Ensure you understand what you are being asked.

- ▶ Know in advance which essay you will most likely choose. Do you prefer creative writing (Short Story / Descriptive Essay) or discussing a topical issue (Discursive Essay /Article) or arguing a point of view (Speech) or a piece of personal writing (Personal Essay)?
- ▶ Brainstorm before you begin. For five or ten minutes, jot down any points, examples, anecdotes, statistics, etc you can think of. Try to have a variety of different points to use. Don't repeat the same basic idea over and over again.
- ▶ Use the prompting questions (who, what, when, where, how, why) in your plan to generate ideas. A common pitfall here is running out of things to say.
- ▶ Next, do a paragraph plan where you decide the order of your points. Know in advance what you will discuss in each paragraph.
- ▶ Read as much as you can over the coming weeks; novels, newspapers, magazines, anything! Reading will improve your vocabulary and general knowledge. It will help you to garner ideas on what to write about in your essay.
- ▶ Write as much as possible before the exam. Do an essay from a past exam paper or write a few paragraphs on a topic (e.g. today's teenage culture). The only real way to improve your phrasing is to WRITE!
- ▶ Try to improve your vocabulary. Keep a list of new words you come across in class or when reading. Build a word bank and try to incorporate this new vocabulary into your own writing.
- ▶ Use correct sentencing and phrasing. Make sure your sentences aren't overly long and complicated. Many students try to impress with big words or impressive vocabulary but end up with a convoluted, longwinded style.
- ▶ Don't repeat yourself in the point you are making or in your phrasing. Students are often repetitive without realising, e.g. you may use the word 'undoubtedly' in every paragraph without even noticing you are doing it.
- ▶ Use examples, facts or statistics to prove your points. You should show knowledge of your subject.
- ▶ Have a good structure. Paragraphs should be clear and should lead logically onto each other. The essay has to flow and exhibit 'Coherence of Delivery'.
- ▶ It is a good option to use a quotation at the end of your essay for impact, e.g. "So, classmates, I urge you to keep the optimism and hope of youth and remember the words of the inspirational leader Mohatma Gandhi: "The future depends on what we do in the present."
- ▶ Link your conclusion back to your introduction if you can. The best essays have a nice sense of circularity.
- ▶ Keep the marking scheme in mind while you are writing.

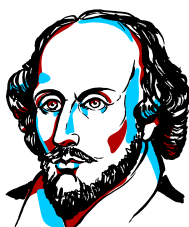


*“No man will ever write a better tragedy than Lear” — George Bernard Shaw*



A performance of *King Lear* in Avignon, France

# Paper Two



## Section I: The Single Text King Lear by William Shakespeare

- ▶ Section One of Paper II is the Single Text Section worth 70 marks
- ▶ There are five texts prescribed here but most students answer on the play *King Lear*
- ▶ For the 2022 Leaving Cert, *Othello* is the Shakespearean play being examined
- ▶ You will be given a choice of two exam questions here. Answer the one you feel most confident about. Can you answer it well and do you fully understand the question?
- ▶ Consider what exactly you are being asked on this occasion. Ensure your points are relevant to the question asked
- ▶ Past exam question: – “Cordelia plays a more significant role than Goneril or Regan in the play, *King Lear*.” To what extent do you agree or disagree with the above statement? In your response you should consider the roles played by all three sisters. Support your answer with reference to the text. (2018)
- ▶ In this exam question, your task is to discuss Cordelia’s role in the play and show whether she has a more or less significant role than her sisters Goneril and Regan. In the Marking Scheme, examiners are instructed to mark each reference to the question with a code. In this case, the examiner was told to use:
  - ▶ Code CS for Cordelia plays the more significant role
  - ▶ Code G/RS for Goneril or Regan play(s) the more significant role
- ▶ Marking Scheme for the above 2018 *King Lear* Question: Candidates are free to agree or disagree wholly or in part with the statement, “Cordelia plays a more

significant role than Goneril or Regan in the play, *King Lear*”. Candidates should consider the roles played by all three sisters and support their answers by reference to the text. Mark ex 60 by reference to the criteria for assessment using the breakdown of marks below.

P: / 18 C: / 18 L: / 18 M: / 6

- ▶ In June 2021, this section is worth 70 marks, not the usual 60. So, your answer should be around five pages in length. Aim to write six to eight paragraphs.
- ▶ Quotations are a very important component of your *King Lear* answer. You must use quotes as ‘textual evidence’ to prove your points. Aim to use 20 to 25 quotations in your answer. This is only a guideline. It is not specified in the marking scheme.
- ▶ Plan your answer before you begin. For five to ten minutes at the start, do a brainstorm of specific scenes and speeches you intend to discuss.
- ▶ Plan a list of quotations you will use. Jot down a few prompting words from each quote. This will act as a reminder/memory aid to help you remember to use the quotation. There is no point learning off quotations if you then forget to use them in the actual exam!
- ▶ Have an impressive introduction and conclusion that will leave an impact on the examiner. Ensure you are prioritising relevance to the question asked at all times.
- ▶ Link your paragraphs to each other as the essay needs to flow smoothly. Use linking phrases at the start of each paragraph: “On the other hand / Nevertheless / Once again / Further evidence of this / We see this again when....”, etc.
- ▶ Vary your vocabulary – don’t repeat the same word or point over and over. For example, ‘foolish’: unwise, short-sighted, idiotic, stupid, silly, imprudent, etc.

### Exam Preparation Tip

It is a good idea to prepare some key discussion points and a list of top quotations for the following areas of study:

- Characters (Lear, Gloucester, Goneril, Regan, Cordelia, Edmund, Edgar, Fool)
- Themes (Parent-Child Relationships, Family, Foolishness, Power, Justice)
- Imagery
- Dramatic techniques
- Power/impact of the play/your reaction to/experience of the play

### Previous Exam Questions

**2018** – “Shakespeare’s play, *King Lear*, provides moments of riveting drama that offer thought-provoking insights into the human condition.” Identify three moments of riveting drama in the play that, in your opinion, provide thought-provoking insights into the human condition. Give reasons why you find these moments dramatically riveting and discuss the thought-provoking insights they provide. Support your response with reference to the play. OR “Cordelia plays a more significant role than Goneril or Regan in the play, *King Lear*.” To what extent do you agree or disagree with the above statement? In your response you should consider the roles played by all three sisters. Support your answer with reference to the text.

**2016** – “Throughout the course of the play, both Lear and Gloucester are tragic characters, but Lear develops into the more heroic figure.” To what extent do you agree or disagree with this statement? Support your answer with reference to the play, *King Lear*. OR “Shakespeare explores both the destructive and the redemptive power of love throughout the play, *King Lear*.” Discuss this statement, supporting your answer with reference to the play.

**2010** – “In *King Lear* honour and loyalty triumph over brutality and viciousness.” Write your response to this statement supporting your answer with suitable reference to the text. OR “In *King Lear* the villainous characters hold more fascination for the audience than the virtuous ones.” Discuss this statement with reference to at least one villainous and one virtuous character. Support your answer with suitable reference to the text.

### Exam Question and Sample Answer

“Over the course of the play *King Lear*, Lear experiences enormous personal growth and becomes a much better and wiser man.” Write your response to this statement, referring to what you think are the most important changes that take place in the character of Lear during the play. (70 marks)

*King Lear* is generally regarded as the greatest tragedy ever written and I can certainly see why. The play describes the tragic downfall of the title character King Lear and his intense suffering at the hands of his evil daughters. The story demonstrates what happens when foolish arrogance gets in the way of a man’s moral judgment. Over the course of this play, Lear experiences huge personal growth and moves from blind vanity to humble regret. Overall, I certainly agree that Lear ends the play a better and wiser man.

When we first meet Lear in Act One, Scene One, we realise immediately that he is an arrogant, vain old king who is accustomed to being obeyed. The dramatic opening scene highlights Lear’s flaws and weaknesses as a character. His pride and vain desire for flattery are shown in the absurd love test he sets for his daughters. He wants to retire and “shake all cares and business from our age” so he asks them: “Tell me my daughters.... Which of you shall we say doth love us most?” Lear is selfish in my opinion as he intends to abdicate yet he wants to continue to enjoy the benefits of power. He intends to “retain / The name and all th’addition to a king.” Lear’s love test is designed to massage his bloated ego. He basks in his daughters’ flattery, which highlights his gullibility and moral blindness. When Cordelia and Kent stand up to Lear, he flies into a rage and banishes both of them. He furiously disowns Cordelia: “as a stranger to my heart and me / Hold thee from this for ever....my sometime daughter.” The Lear we meet at this early stage of the play is a harsh, foolish old tyrant who certainly lacks wisdom or goodness.

It is clear from the start of this play that Lear lacks self-knowledge. He ridiculously believes that he can measure love with words. Goneril and Regan both exploit this foolish short-sightedness in their father. Lear fails to realise



► the risk he is taking in rewarding the two daughters who are already plotting against him. Lear's pride means he does not see that the power he is now giving away so flippantly will be used later to destroy him. As Regan points out, "he hath ever but / slenderly known himself". In a sense, Lear is his own worst enemy. The consequences of his love test will largely cause the vast transformation in his character and almost force him to experience personal growth.

It is not long until Lear begins to realise he has made a terrible error in judgement. Goneril is the first to mistreat Lear calling him an "Idle old man / That still would manage those authorities / That he hath given away!" She accuses him of being a nuisance and orders her servants to ignore and neglect him. Lear is shocked to his core at the way he is being treated and struggles to maintain his sense of identity: "Does any here know me? This is not Lear...Who is it that can tell me who I am?" Without his identity as king, Lear has difficulty recognising himself. His sense of self has been badly shaken by Goneril's disrespect. When Goneril refuses to allow Lear to keep his one hundred knights, he struggles to cope:

"Ingratitude, thou marble hearted fiend  
More hideous when thou show'st thee in a child  
Than the sea monster"

Soon, Regan joins with her sister in disrespecting their father. She places his messenger Kent in the stocks and refuses to greet Lear when he arrives. Lear is horrified but refuses to cry in front of his heartless daughters: "this heart / Shall break into a hundred thousand flaws / Or ere I'll weep." Lear must now face the consequences of his earlier foolish pride. He describes the physical pain of filial ingratitude when he cries "How sharper than a serpent's tooth it is to have a thankless child". Gradually, Lear is experiencing personal growth. He is beginning to learn that in his 'love auction', he invited lies and hypocrisy in indulging his own vanity. He is realising that he was too easily fooled by the "glib and oily art" of his evil daughters and that he had no idea of the true meaning of love. Through suffering, he is growing in self-knowledge and insight.

The next important change that takes place in the character of Lear is his admission of his own responsibility in his predicament. Lear takes a major step in his personal growth when he admits sadly to the Fool that he has made a terrible mistake in mistreating Cordelia: "I did her wrong". There is a sad irony in the fact that, as Lear is gradually becoming a better, wiser person, he is also going mad. Alone in the storm, Lear senses he is losing control of himself. Pelted by the howling wind and rain, he struggles to endure this new suffering: "O! let me not be mad, not mad, sweet heaven". Ironically, Lear, in his madness, can see things clearly for the first time. He gains some "Reason in madness". He realises he is not a fearful, all-important "dragon" but rather "A poor, infirm, weak, and despis'd old man." When he tears off his clothes, Lear sees himself not as a powerful king, but like everybody else: "A poor, / bare, forked animal." The stripping off of his clothes is highly symbolic here. We get the sense that the old Lear is leaving, while the new improved Lear emerges.

By the end of the play, Lear has changed beyond all recognition. He has clearly grown into a better person. He shows sincere concern for the Fool during the storm, asking him "How dost, my boy? Art cold? / I am cold myself." This unselfish compassion signals a monumental change in his character. Lear shows how much he has changed and grown as a person when he tells the now-blind Gloucester "A man may see how this world goes / with no eyes". In the final Acts, Lear is filled with regret and the terrible sense that he has gotten what he deserves: "Judicious punishment! 'twas this flesh begot / Those pelican daughters." We see how much Lear has grown as a person when he is reunited with Cordelia. At first, he refuses to see Cordelia out of "burning shame". In the end, Lear kneels before Cordelia, the daughter

he has wronged, and begs forgiveness. He apologises for being "a very foolish, fond old man" and even offers to let her kill him. "If you have poison for me I will drink it". We cannot help but notice how different Lear is, compared to the raging, impatient king of Act One. Gradually, we have watched Lear grow into a better and wiser man. We admire Lear's new humility and honesty. But it is sad that it has brought such pain and suffering. He has certainly become a better person but at too high a price.

To conclude, I certainly agree that Lear experiences enormous change and becomes a much better and wiser man over the course of this play. Lear's journey towards personal growth lies at the very heart of the play *King Lear*. Lear has had to endure betrayal, humiliation, destitution and madness as a result of his own foolishness. He pays dearly for his earlier errors in judgement. In the end, I tend to agree with Lear himself; he has been "a man / More sinned against than sinning."

**Remember:** You may choose to NOT answer on The Single Text (*King Lear*) at all. You will be marked on TWO Sections only. Total marks for Paper Two: 140 (Covid-19 amendment: Leaving Cert 2021)

## Section II: The Comparative Study

- The Comparative Study is worth 70 marks. In this section, you will discuss three texts comparatively, one of which may be a film. (There are 38 texts on the prescribed list from which students usually study three. Common choices of text include: *Brooklyn* directed by John Crowley, the play *Philadelphia, Here I Come!* by Brian Friel, the novel *Wuthering Heights* by Emily Brontë, the novel *1984* by George Orwell or the novel *The Handmaid's Tale* by Margaret Atwood.
- An amendment due to Covid-19 is that students may answer on "two or more texts" this year, so not necessarily three texts.
- You must tell the examiner which texts you are studying. Put the texts and authors in the introduction of your essay answer.
- You study these texts as a unit, not individually. You will be marked on how well you link these three texts, not on your knowledge of their plots.
- The marking scheme says candidates' "answers should be developed with reference to three texts, although not necessarily equally."
- There are THREE MODES OF COMPARISON. These are headings under which the three texts should be compared and contrasted. For Leaving Cert 2021, the modes are:
  1. Theme or Issue
  2. Cultural Context
  3. General Vision and Viewpoint
- In this year's exam, all three modes will come up. (This is another Covid-19 amendment) There will be a choice of six exam questions, (there are two questions within each mode). You do ONE!
- There is a fourth mode called 'Literary Genre' but it is not on for the 2021 Leaving Cert
- The exam questions in this section will not specify a text. It will give you a general statement to respond to/agree/disagree with.
- Within each mode, there will be two questions. One question is usually an essay-style question worth 70 marks. The other option is a question broken down into two shorter parts; part (a) is worth 30 marks and you discuss one text, part (b) is worth 40 marks and you discuss two other texts.
- You need to link the texts regularly here. You are given marks for your comparisons (each one will be marked with the code "C" by the examiner) so make sure the comparisons you make between texts are clear and explicit, not vague and confused.
- You will not be awarded marks for knowledge/analysis of texts alone. So, do not summarise or discuss the texts



individually. The key here is to view the texts in relation to each other and include as many links as possible!

- Don't focus too much on plot or spend too long telling the story of the text or texts.
- Write in the form of a continuous essay. Do not use sub-headings with the titles of the texts at the top.
- You may abbreviate the texts here, e.g. *Wuthering Heights* as 'WH'
- In the marking scheme for the Comparative Study, examiners are told to reward evidence of effective comparison within the mode and evidence of understanding of the concept of General Vision and Viewpoint in relation to three texts. The criteria for assessment is:  
P: /21 C: /21 L: /21 M: /7

### Previous Exam Questions

#### 2020 CULTURAL CONTEXT exam question:

1. "Choose one central character from each of three texts on your comparative course. Compare the factors, related to cultural context, that affect the extent to which these characters are accepted or rejected as members of their societies. Develop your response with reference to your chosen texts. In your answer you should refer to at least one relevant factor related to cultural context in each of your three comparative texts. You may refer to the same factor or different factors in each of your chosen texts. (70)

OR

2. (a) Identify and discuss two aspects of cultural context which you believe make a significant contribution to the level of social division or the level of social unity evident in one text on your comparative course. Develop your response with reference to the text. (30)  
(b) Compare the extent to which social division is evident in each of two other comparative texts you have studied. Develop your response with reference to the aspect or aspects of cultural context that you believe

contribute(s) to the level of social division evident in these texts. In your answer you may refer to the same aspect or different aspects of cultural context in each of the texts that you have studied. (40)

#### 2017 THEME OR ISSUE exam question:

1. "There are many reasons why the exploration of the same theme or issue can be more entertaining in some texts than in others." Compare the reasons why you found the exploration of the same theme or issue more entertaining in some texts than in others. Support your answer with reference to three texts on your comparative course (70)

OR

2. "The same theme or issue can appear more relevant to life today in some texts than in others." (a) In relation to one text on your comparative course, discuss the aspects of the text that, in your opinion, make your chosen theme or issue appear more or less relevant to life today. Support your answer with reference to the text. (30)

(b) In relation to two other texts on your comparative course, compare the aspects of those texts that, in your opinion, make your chosen theme or issue appear more or less relevant to life today. Support your answer with reference to your chosen texts. (40)

#### 2019 GENERAL VISION AND VIEWPOINT Exam Question:

1. "Our personal beliefs – our views and values – can influence our sense of the general vision and viewpoint of a text." (a) With reference to one text on your comparative course, explain how your sense of the general vision and viewpoint was influenced by at least one of your personal beliefs. Develop your response with reference to the text. (30)

(b) Compare how your sense of the general vision and viewpoint in each of two other comparative texts was influenced by at least one of your personal beliefs. Develop your response with reference to your chosen texts.





Clockwise from left: Saoirse Ronan in the film adaptation of *Brooklyn*; Tom Vaughan-Lawlor as Gar Private and Ciaran O'Brien as Gar Public in Noel Pearson's production of Brian Friel's play, 'Philadelphia, Here I Come!'; and Timothy Dalton as Heathcliff in a 1970 film version of *Wuthering Heights*



In response to 1. (b) you may refer to the same or different personal belief(s) that you referred to in 1. (a) above. You may refer to the same personal belief or different personal beliefs in relation to each of your two other comparative texts. (40)

OR

2. "Our view of the personal integrity of a central character can help to shape our impression of the general vision and viewpoint of a text." Compare the extent to which your view of the personal integrity of one central character, in each of three texts on your comparative course, helped to shape your impression of the general vision and viewpoint of your chosen texts. Develop your answer with reference to the texts. (70)

### Comparative Study – Theme or Issue Sample Answer

"The presentation of a theme or issue in a text often affects the reader/viewer's engagement with the narrative." Compare how a theme or issue as presented in each of your chosen texts affects the reader's engagement with the narrative. Develop your response with reference to your chosen texts. (70)

The three texts I have studied for my comparative course are: the novel *Wuthering Heights* (WH) by Emily Brontë, the play *Philadelphia, Here I Come!* (PHIC) by Brian Friel and the film *Brooklyn* directed by John Crowley. A theme that I found central to all three of these texts was the theme of relationships. I have enjoyed exploring the dynamics of different types of relationships, both familial and romantic. Studying these texts in relation to each certainly shows how a theme or issue can affect our engagement with the narrative.

Firstly, I noticed that the theme of relationships is central in each of my three texts. In the novel WH, the relationships are mostly negative and have quite a destructive

impact. Cathy and Heathcliff have a tormented love-hate relationship that ruins both their lives. Their whole lives are consumed by this doomed, dysfunctional love. There are also a number of cruel, abusive relationships in this novel. For example, Hindley beats Heathcliff as a child, which in turn results in Heathcliff being abusive to Hareton and Isabella.

Relationships are also a central part of the play PHIC. Here too, the relationships are portrayed in a negative light. Like Cathy and Heathcliff, the relationship between Gar and S.B. O'Donnell is also strained and problematic and does life-long damage. S.B. never expresses his feelings or opens up to his son, who is frustrated and emotionally stunted because of this.

In sharp contrast, the film *Brooklyn* portrays the theme of relationships in a much more positive light. Eilis has a much better relationship with her family than Gar. Eilis has a number of healthy, happy relationships, for example with her sister Rose and with Tony. As in WH, a romantic relationship is at the heart of the film *Brooklyn*. Eilis meets and falls in love with Tony Fiorello and their relationship is a lot healthier than those in WH or PHIC. So, while the quality of the relationships varies in each of these texts, this theme clearly affects our engagement with the narrative in all three.

Communication plays a key role in the relationships in each of these three texts. There is an obvious lack of communication in all three. In the novel WH, Cathy and Heathcliff's relationship is doomed by their inability to be honest with each other. Cathy never tells Heathcliff that she loves him. Instead she marries Edgar and claims "it would degrade me to marry Heathcliff". Similarly, in PHIC, we see how relationships suffer due to a lack of communication.

As in WH, Gar and S.B. are also unable to communicate openly and honestly. S.B. has never acknowledged that Gar is leaving. Gar wishes his father would open up to him:

"Say something, father!" but he is part of the problem as he acts "surly" and rude whenever his father is in the room. This reminds me of Cathy and Heathcliff, where BOTH people are to blame for the failure of the relationship.

Likewise, in the film *Brooklyn*, a communication barrier causes problems. Eilis Lacey, like Gar O'Donnell, also struggles to communicate freely with others. When Eilis is dating Tony, she is awkward and shy. She finds it hard to open up and express her feelings. I think Eilis is very like Gar: neither of them ever learned how to communicate properly at home. Eilis' mother Mrs Lacey reminds me of S.B.; a silent, uncommunicative person who does not seem to discuss matters openly. The Lacey family keep secrets from each other such as Rose's "bad heart" and Eilis' marriage to Tony. It is clear that relationships suffer due to a lack of communication in all three texts. This aspect of the theme really aids emotional engagement with the narrative in my opinion.

The key relationships in all three texts are complicated but there is also a lot of love evident. Despite the lack of communication, these people do genuinely care about each other. In WH, the love between Cathy and Heathcliff is so powerful, it survives beyond death! They are clearly soulmates and are meant to be together. Cathy sobs that she loves Heathcliff so much that they are basically the same person: "I am Heathcliff. He's more myself than I am!" Similarly, in *Brooklyn*, there is clearly a lot of love between Eilis and Tony. Unlike Cathy, Eilis follows her heart and chooses to marry for love. Eilis' love for Tony is heartfelt and true, even if she struggles to express it at first. Love is also a feature of the relationship at the heart of the play PHIC. Gar and S.B. O'Donnell clearly love each other but do not know how to express it. S.B. is old and set in his ways but he does love his son. He stares sadly at his bedroom door and sighs, he touches his suitcase and recalls fondly Gar as a child in his sailor suit.

But, sadly, S.B. never reveals this love to Gar. Unlike in WH, where Cathy and Heathcliff do eventually declare their love, Gar and S.B. are never open about their feelings. But, as in WH and *Brooklyn*, love does exist here too. The amount of love present in these relationships shows how this theme affects our engagement with the love story.

Personal growth is a key aspect of this theme that is evident in all three of these texts. It is interesting to watch the impact of relationships on these people and whether or not they achieve any kind of personal growth or fulfilment. In both WH and PHIC, there is very little evidence of personal growth. Heathcliff never grows as a person; he remains an obsessive, vengeful, violent man. He is driven by his intense love for Cathy and his hatred of everyone else. Likewise, Gar O'Donnell in PHIC experiences no real personal growth. Like Heathcliff, Gar has no past, no real sense of where he came from. Gar calls himself an "orphan", while Heathcliff is an actual orphan. Both men want to belong somewhere, they want to feel accepted and loved. But unfortunately, neither Gar nor Heathcliff make much progress in terms of their personal happiness. By the end of PHIC, Gar is no closer to an answer: "I - I - I don't know." Contrastingly in *Brooklyn*, Eilis does experience personal growth and fulfilment. Unlike either Gar or Heathcliff, Eilis learns how to open up emotionally and let people in. During her relationship with Tony, Eilis gains confidence and self-knowledge. At first, Eilis was cautious and wary of letting Tony in. But by the end of the film, Eilis has matured and grown as a person. She stands up to Miss Kelly, her snooty old boss, and proudly calls herself "Eilis Fiorello". She decides to return to Tony in Brooklyn: "this is where your life is". So, unlike Gar or Heathcliff, Eilis does grow as a person and learn from her mistakes. In many ways, the personal growth of the characters helps us to feel engaged and involved in the narrative, as it is after all their life story!

In all three texts, we see how the theme of relationships has a far-reaching impact on the characters. That impact can be damaging as in WH and PHIC, or positive as in *Brooklyn*. In WH, we see the destructive impact of relationships on Heathcliff. Heathcliff has learned cruelty and violence from Hindley so he continues the cycle of abuse by mistreating Hareton and Isabella. Cathy calls Heathcliff "a fierce, pitiless, wolfish man" but she has contributed to his unhappiness. By marrying Edgar, Cathy broke Heathcliff's heart. He ends up a hateful, unhappy man who cannot move on from Cathy. This reminds me of PHIC, where Gar is similarly affected by his failed relationship with Kate Doogan. Like Heathcliff, Gar is also tormented by a woman who broke his heart. Both Gar and Heathcliff are trapped in the past, haunted by memories of the women they loved. At one point, Gar Private accuses Gar Public of wanting to be "bloody miserable". In sharp contrast, the impact of relationships is far more positive in the film *Brooklyn*. Eilis ends the film happy and in love. She is looking forward to a hopeful future with Tony in America. The final scene in the film shows Eilis and Tony smiling on a sunny Brooklyn street. I think Eilis' healthy relationships allow her to end up happier than any of the characters in either WH or PHIC.

In conclusion, each of these three texts explores the theme of relationships in interesting ways. Comparing these three texts has certainly broadened my understanding of this issue. I have learned how damaging and destructive some relationships can be. But I have also seen the beneficial impact of loving, supportive relationships and the importance of communication. Overall, I agree that the central theme of a text does indeed affect a reader's engagement with the narrative.

**Remember:** You may choose to NOT answer on the Comparative Study at all. You will be marked on TWO Sections only. Total marks for Paper Two: 140 (Covid-19 amendment: Leaving Cert 2021) ➤



# HIGHER LEVEL ENGLISH

Exam Brief with YEATS COLLEGE

*‘All changed, changed utterly: A terrible beauty is born’ – William Butler Yeats*

## ► Section III: Poetry

Section Three of Paper II consists of **Prescribed Poetry** and **Unseen Poetry**. This section is worth 70 marks in total – 50 marks for your essay on one prescribed poet and 20 marks for your answer on the Unseen Poem. There is a list of eight poets prescribed for study by students. Of these eight poets, five will come up on the exam paper in June and you answer on one. The eight poets prescribed for the Leaving Cert 2021 are: Seamus Heaney, Paul Durcan, Sylvia Plath, Elizabeth Bishop, Eavan Boland, Robert Frost, G.M. Hopkins and John Keats. The eight poets prescribed for the Leaving Cert 2022 are: W.B. Yeats, Brendan Kennelly, Adrienne Rich, Elizabeth Bishop, Emily Dickinson, William Wordsworth, John Keats and D.H. Lawrence. There will be a choice of four poets on the 2022 exam paper.

### Guidelines for Answering Poetry

- Prescribed Poetry is an “invitation to the candidates to engage with the poems” they have studied. This is the “underlying nature of the task” according to the marking scheme.
- Examiners will reward students who show:
  - Focus and relevance of response
  - Apt choice of poems
  - Evidence of critical literacy/originality
  - Sustained focus/management and sequencing of ideas/coherence
  - Effective use of quotation and reference
  - Quality of expression/clear communication throughout/fluency
- The exam questions here will usually give you a statement on the poet’s work that you will then be asked to discuss, e.g. “Yeats’ poetry is both intellectually stimulating and emotionally charged.” Discuss the extent to which you agree or disagree with the above statement. Develop your response with reference to the themes and language evident in the poems by W. B. Yeats on your course. (2019)
- The marking scheme says: “Candidates are free to agree or disagree wholly or in part with the statement. Pay attention to the quality of the discussion and the development of the response. Answers should be developed with reference to the themes and language evident in Yeats’ poems on the Leaving Certificate English course.”
- For students sitting the exam in June 2021, there will be a choice of five poets on the exam paper and you will answer on one poet. In June 2022, four poets will appear on the exam and you answer on one. The fifth poet this year is a Covid-19 amendment.
- Aim to write four to five pages (But, be aware that length guidelines in English are always flexible; it depends on quality not quantity!).
- Use quotations to back up your discussion points. Aim to quote regularly in each paragraph. (Aim to have 20-25 quotations in total)
- Ensure you answer the exam question asked as clearly as possible. Any pre-prepared / learned-off material must be relevant to the question asked.
- Refer to the question regularly. Your marks for ‘P’ (Purpose) must be higher than your marks for ‘C’ (Coherence of Delivery) or ‘L’ (Language Use).
- **2020 Exam Question:** “Based on your reading of Boland’s poetry, to what extent is your emotional response to her work heightened by her use of both provocative and evocative imagery? Develop your response with reference to the poems by Eavan Boland on your course.” (50)
- Here, the examiners were told to use the Code **P E R** for Boland’s use of both **provocative** and **evocative** imagery heightens your **emotional response** to her work

- Always plan your answer before you begin. Your plan doesn’t need to be very detailed but it should contain the outline (by paragraph) for your answer.
- Be enthusiastic about the poems you are discussing. Use adjectives such as: impressive, powerful, fascinating, poignant, detailed, memorable, etc.
- Engage with the poems you are discussing on a personal level. Focus on how these poems appeal to you and how you feel you can relate to them.
- Express yourself well using good phrasing and correctly structured sentences.

### Previous Exam Questions

- “Bishop makes skillful use of a variety of poetic techniques to produce poems that are often analytical but rarely emotional.” Discuss the extent to which you agree or disagree with the above statement. Develop your response with reference to the poems by **Elizabeth Bishop** on your course. (2019)
- Discuss how effectively Plath uses a range of images to develop her themes and add drama to her poetry. Develop your response with reference to the poems by **Sylvia Plath** on your course. (2019)
- From your study of the poetry of Robert Frost on your course, select the poems that, in your opinion, best demonstrate how the poet helps us to understand the darker aspects of his poetic vision through his effective use of poetic narrative and dramatic scenes. Justify your selection by demonstrating how **Robert Frost** helps you to understand the darker aspects of his poetic vision through his effective use of poetic narrative and dramatic scenes in the poems you have selected. (2018)
- “Boland makes effective use of symbols and metaphors to explore personal experiences and deliver penetrating truths about society.” To what extent do you agree or disagree with this statement? Support your answer with reference to the poetry of **Eavan Boland** on your course. (2017)
- “Durcan takes a narrative approach to explore a variety of issues in poems of great emotional honesty.” Discuss this statement, supporting your answer with reference to the poetry of **Paul Durcan** on your course.” (2016)

**Remember:** You may choose to NOT answer on the Poetry Section at all. You will be marked on TWO Sections only: Total marks for Paper Two: 140. (Covid-19 amendment: Leaving Cert 2021)

### Poetry Sample Answer

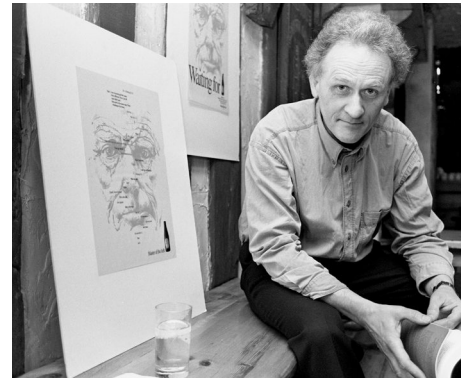
**“The powerful emotions explored in Bishop’s poems add to their impact on the reader.” Write a response to the poetry of Elizabeth Bishop in the light of the above statement.**

Studying the poetry of Elizabeth Bishop this year has been a real pleasure. Her poems can be quite emotionally draining as she explores profound issues such as death, depression and survival. But her work is also highly visual and showcases her superb painterly eye for detail. I love how Bishop describes scenes and people in a fascinatingly precise way. I certainly agree that the powerful emotions explored in her poems add to their impact on us as readers.

Firstly, I would like to discuss ‘The Fish’, a poem where Bishop undergoes a powerful emotional transformation. This poem is written in a deliberately simplistic way with short lines and simple, conversational language. The attention-grabbing opening line is a perfect example of this – **“I caught a tremendous fish and held him beside the boat.”** This poem has as its basis a clear visual image of a battered dying fish. This central image of the fish is very vivid and visceral. Bishop gives us a detailed description of his



Clockwise from above: poets Seamus Heaney, Elizabeth Bishop, Sylvia Plath, Eavan Boland and Paul Durcan



poor physical appearance. We can picture the fish in our minds as he hangs miserably on the end of the poet’s fishing line – **“He hung a grunting weight battered and venerable and homely.”** This creature is described in the tiniest detail and a disgusting image of him starts to emerge. The fish is covered in injuries from previous clashes and his skin is now hanging **“in strips like ancient wallpaper”**. He is covered in tiny shells and mould, is crawling with lice and has slimy green seaweed hanging from his ragged belly. The poet is disgusted by the fish yet she can’t stop looking at him: **“He was speckled with barnacles, fine rosettes of lime, and infested with tiny white sea-lice.”**

The real deeper meaning of this poem is the emotional transformation of the poet. At first, Bishop intends to cook and eat this fish. But as the poem progresses, she sees something in the fish’s eyes like **“tarnished tinfoil”**. Bishop realizes that this worn out fish, like her, has struggled through life. The rusted fishhooks like **“a five haired beard of wisdom trailing from his aching jaw”** are proof that this fish has survived hardship. So, in the end, Bishop feels a powerful surge of joy and pride. She decides that the fish deserves its freedom. Like herself, he is a worthy survivor of life’s battles – **“until everything was rainbow, rainbow, rainbow! And I let the fish go.”**

Another poem in which Bishop experiences powerful emotions is ‘Filling Station’. On a simple level, the poem is about Bishop’s memory of a dilapidated filling station, which was on the verge of collapse. But, on a deeper level, this poem expresses the poet’s spiritual search for her absent mother. Like ‘The Fish’, a powerful image forms the centre of this poem.

Here, we are presented with a filthy, cluttered garage that longs to be a cosy home for its inhabitants. Oil has covered everything in a soaking see-through black slick – **“oil-soaked, oil-permeated to a disturbing, over-all black translucency.”** Even the dog and the wicker sofa are covered in the oily gunge. The owners of the garage seem neglected in their grubby, tight-fitting overalls: **“Father wears a dirty, oil-soaked monkey suit that cuts him under the arms”**. I find the descriptions of these men amusing. They scuttle around their filthy home like the monkeys they are subtly compared to – **“several quick and saucy and greasy sons assist him.”** Bishop feels curious and intrigued when she notices the neat feminine objects that lie forlorn among the mess of the garage. She notices a dirty lace tablemat, a pink flower and a stool set – **“a big dim doily draping a taboret...a big hirsute begonia.”** She wonders why mechanics in grimy shrunken overalls would have fancy doilies or flowers. Bishop concludes that these objects are evidence of **“somebody”** else – a secret hidden female tidier who has vanished from the filling station. Bishop wonders if there may be a loving protective mother figure in the background: **“Somebody embroidered the doily. Somebody waters the plant.”** The final line is poignant in its simplicity: **“Somebody loves us all.”** We get a sense of the poet’s sadness and loneliness at the end of the poem. She misses her mother and wishes she were still here with her. The powerful emotions expressed in this poem are grief and longing.

Another hugely powerful and emotional poem is ‘First Death in Nova Scotia’. Like ‘Filling Station’, this poem is also about





grief and its emotional fallout. This poem is a moving memoir of the death of a child, as seen through the eyes of another child. There is a strong sense of loss and confusion throughout the poem. The child/poet Bishop does not understand death nor what has happened to her cousin Arthur: **“In the cold cold parlor, my mother laid out Arthur.”** She focuses instead on the objects surrounding her, like the **“stuffed loon”** and the royal **“chromographs”** in the cold funeral parlour. Bishop uses the image of the stuffed bird to express the child’s lack of understanding of the finality of death. The child thinks the life-like loon is merely silent and unresponsive, not dead – **“His breast was deep and white, / cold and caressable”**. The word **“caressable”** shows she feels utterly confused. She imagines petting the bird’s soft, fluffy plumage. It moved me how the child thinks her cousin’s white coffin is **“a little frosted cake”**. When she is lifted up and forced to confront Arthur’s corpse, she cannot understand why he is so white. She imagines Jack Frost must have been there painting him white. This shows how she cannot face the truth and so imagines a fun mischievous figure from childhood. **“Jack Frost had started to paint him... and then... had dropped the brush and left him white forever.”** I like this poem because it expresses very well the powerful emotions of confusion and love. This innocent child and her inquisitive nature certainly left a huge impact on me as a reader.

One of the only other poems Bishop wrote about her traumatic early childhood was ‘Sestina’. Like ‘First Death in Nova Scotia’, an intense feeling of grief and sadness also

permeates this poem. Here, the poet again recalls the difficult period around the time of her mother’s permanent hospitalisation. On the surface, the poem describes a loving domestic scene of a grandmother and a child sitting by the warm kitchen stove on a wet Autumn evening. They are **“reading the jokes from the almanac”** and preparing supper. However, the atmosphere is gloomy and sad, with dismal imagery of **“rain”, “tears” and “failing light”**. There is a strong feeling of a deep loss they have both suffered. There is a void where the child’s mother should be but the cause of this loss is never directly referred to. The child-poet does not know how to deal with her grief, so she transfers it to the household objects: **“teacup full of dark brown tears”**. This is her only method of coping. She plays along with her grandmother’s charade of cheer. But she instinctively knows she is only **“laughing and talking to hide her tears.”** The child watches the boiling water spitting from the kettle: **“the teakettle’s small hard tears dance like mad on the hot black stove”**. We are very aware of what is left unsaid in the poem. The unexpressed matter of where the child’s mother is remains unresolved. This question **“hovers”** almost menacingly in the background, but as in ‘Filling Station’, it too must go unanswered.

This final poem I wish to write about today is actually my own personal favourite; ‘The Armadillo’. The dominant emotion in this poem is hurt and annoyance at the unfairness of life. I love this poem because I think we can all relate to it. Like Bishop, most of us tend to question the meaning of life from time to time. Bishop begins the poem with a detailed

description of the enchanting fire-balloons floating across the sky: **“the frail, illegal fire-balloons appear, climbing the mountain height.”** They are like little golden translucent chambers: **“flush and fill with light that comes and goes like hearts”**. Bishop gazes up at the lanterns that celebrate St John’s Day in Brazil but she feels like an outsider. She is overcome by a powerful wave of grief and sorrow as she is in mourning for her partner Soares who had recently committed suicide. The armadillo from the title does not arrive until stanza eight. When we meet him, he is fleeing from the exploding fire-balloons like the other weaker animals. **“Hastily, all alone, a glistening armadillo left the scene.”** This image of the terrified armadillo had an impact on me as a reader as I couldn’t help but feel sorry for him as he tries to scurry to safety: **“rose-flecked, head down, tail down”**. I think this armadillo may be a symbol of human vulnerability. Bishop is suggesting that we can erect no personal barriers to protect us from the cruelty of life. Like the powerless armadillo, we are essentially **“all alone”** in our suffering. The overwhelming pessimism of this poem is obvious. The powerful sense of loneliness and despair which permeates this poem saddens me as a reader.

In conclusion, I certainly agree that the powerful emotions explored in Bishop’s poems add to their impact on us as readers. Overall, I think Elizabeth Bishop is my favourite poet on the Leaving Cert course. I love her use of visual imagery, her mastery of symbols and her emotional impact. I found Bishop’s poems very memorable and I am certain that they will stay with me long after my exams have ended.

## Top Tips

The Leaving Cert exam year is a difficult and demanding time for both students and parents. Feelings of tension and stress are being heightened even more when you throw a global pandemic into the mix. So, whether you are in Leaving Cert or Fifth Year, here is some advice for surviving the State exams:

### Get organised!

The first step is to get organised. Do you have your books / folders / notes / study guides in order? Are you missing any material? Maybe you missed something important if you were absent from class? Or is there any topic you are particularly worried about, for example the play *King Lear*? If so, gather resources on that topic. Look online or go into a book shop and buy a study guide. Ask your class teacher for guidance in any areas you are struggling with.

### Follow a study plan!

Use a study timetable to organise and structure your workload. With so many different subjects, each with their own list of topics to revise, it is easy to feel overwhelmed. If you have a strict study plan to follow, it will give you a clearer sense of the tasks ahead. Think of it as a ‘To Do List’ for each subject. Type or write it up yourself (if your teacher has not given you one) and sellotape it somewhere visible, for example above your study desk at home.

### Stay healthy!

Your health and wellbeing are paramount at a time of high stress like this. If you put too much pressure on yourself, you may end up exhausted and run-down. As part of your study timetable, plan some downtime for you to relax. If you have this time allotted, you won’t feel guilty for *not* studying! You need time off from revision so get outdoors, go for a walk, play with your pets, read a few pages of a novel or magazine, chat with your family (those people you live with, remember!).

### Do a digital detox!

Minimise screen time for your own mental and emotional wellbeing. Exam time and the period leading up to it is hugely stressful – even more so now with a global pandemic at play. Yes, you need to relax when you are taking a break from study. But please do not spend all your free time staring at a glaring blue-lit screen, scrolling mindlessly. Smartphones are proven to increase feelings of anxiety and depression so stay away from that screen!

### Read!

I realise that reading is the last thing you may feel like doing after a long day’s study. Not more books?! But, believe me, reading is so beneficial! Obviously, for a subject like Higher Level English, you *have* to be a reader if you are aiming for a high grade like a H1 or H2. Reading improves your vocabulary, syntax and written expression, almost without you even realising. *And* reading a novel is relaxing! It is said that “Reading is dreaming with open eyes” so give it a try. You probably enjoyed reading when you were younger but you’ve let it slip to the bottom of your priorities lately (those dreaded phones again!) Well, start reading again because there’s nothing better than getting lost in a good book!

*Remember, “A reader lives a thousand lives before he dies. The man who never reads lives only one.” – G.R.R. Martin*

**BEST OF LUCK!**



# Ní neart go cur le chéile

Yeats College Teacher **Samantha Hogan** provides helpful guidance on how best to approach the remaining weeks in the lead up to the Leaving Cert examinations



### Key Study Tip

Between now and the exams, practice on sample exam scripts is crucial to improve your general understanding and to increase your speed levels for 'keeping up with' the track. Jot down new vocabulary at the end of each trial, and learn. Finally, ensure you have revised the basic vocabulary such as countries, counties, professions, numbers and so on.

**W**elcome to Irish Exam Brief 2021! Before we begin I wish to commend you on actually getting this far. I want to acknowledge the

fact that you have had a particularly turbulent senior cycle experience. You have navigated your way through exam uncertainty, online learning and social isolation. Your strength and resilience have brought you to this stage today so be ever proud of your achievement. As we speak, the Leaving Cert exams are about five weeks away. Get a productive plan in place and embrace the final countdown to the exams with a mission and with enthusiasm.

Getting properly organised is the first step you will need to achieve exam success! Make sure you invest the time at the beginning of each topic in outlining what you need to do, and importantly, why you want to achieve it. Create study goals which are achievable, manageable and realistic.

The benefits of setting study objectives and study tasks are numerous. Your study immediately becomes more meaningful and productive. Why? Well, you know exactly what you should be doing, when you should be doing

**The benefits of setting study objectives and study tasks are numerous. Your study immediately becomes more meaningful and productive**

it and how long you need to set aside. You will then begin to see that your study is of a higher quality.

**Remember! Students who set study goals and objectives are guaranteed to perform better and get better results. Therefore, organise that folder; go fetch the exam papers; set up your CD player and create your personal study plan.**

Use all previous class exams and school assessments as a training ground to gain a valuable insight as to what you need to complete over the remaining weeks. I cannot emphasise the importance of studying each topic in tandem with exam papers. Past exam papers offer a wonderful glimpse into the types of questions asked, thus providing you with a real focus and objective as you approach your study. Practising exam questions at the end of each study topic will highlight the areas you need to improve on and the timing requirements for the real-life exams in June. Therefore, prepare a workable study plan today for the remaining weeks leading up to your oral. Stick to this plan and see your level improve daily!

I have provided study tips for each section of the course, together with a summary of the amendments to this year's Irish exam.

### Overview

Having completed your oral exam during the Easter break, there are now two remaining sections to your Higher Level Irish exam in June. Paper One comprises the listening exam and essay writing. It will take place on Monday

afternoon, 14 June, 2021. Paper Two includes reading comprehension and literary studies. The literature section consists of prose studies, poetry studies and the extra literary course. Paper Two will take place on Tuesday morning, 15 June, 2021. This Exam Brief will take each of these sections in turn and give you tips on how best to prepare for the questions in the lead up to the exams. In addition, I will include a guide as to approaching the questions on the day of the exam together with useful sample answers, keywords and questions as a guide. Finally, I will summarise the changes made to this year's Irish paper.


#### Dear parents,

Your support can be invaluable in terms of assisting your son or daughter with organisational skills. Here is a checklist of tasks for preparing for the Irish exam that you may discuss with your son/daughter:

- ▶ Have you got an organised folder?
- ▶ Do you have a set of exam papers?
- ▶ Have you got an effective and realistic study plan in place for the remaining weeks?
- ▶ Are you practising the listening comprehensions outside of the classroom?
- ▶ Are you practising reading comprehensions from past exam papers?
- ▶ Do you know the new layout for each written paper?
- ▶ Have you studied the marks and time allocation for each section?
- ▶ Are you motivated and determined to action that study-plan TODAY?!





  
**Key Study Tip**  
Between now and the exams, revise sample essays and vocabulary studied in class. Check over past exam papers for types of essay titles previously asked. Practise writing paragraphs and editing any grammar errors.

# Gaeilge Ardleibhéal

## Páipéar I

**NB: There is no change to the questions you are required to answer in Paper One Dé Luain, 14 Meitheamh 2021 2.00 go dtí 4.20 (2 uair 20 nóiméad)**

### Cuid I

**An Chluastuiscint**  
60 marc  
20-25 nóiméad

This section of the exam is worth 60 marks, with 0-3 marks being deducted at the end of your overall mark for spelling and grammar discrepancies. The listening exam will last 20-25 minutes. You will hear each extract twice. When the CD prompts you to listen to each section, it is a good idea to highlight keywords in the questions. Listen intently to the soundtrack and abbreviate answers in the margin until you are certain they are correct on the second hearing. Attempt all questions and avoid leaving blanks. Write down answers as accurately as possible. Your answers must be in Irish unless the actual answer requires otherwise.

The listening exam will be divided as follows:

#### Cuid A

Fógra a haon, Fógra a dó.

#### Cuid B

Comhrá a haon, Comhrá a dó.

#### Cuid C

Píosa a haon, píosa a dó.

Familiarise yourself with the following **common questions** that appear on the exam paper.

- ▶ Cén **spriocdháta**? *Final date.*
- ▶ Cad é **an dáta deirneach**? *Closing date.*
- ▶ Luaigh **cáilíocht** amháin. *One qualification.*
- ▶ Cén fáth ar **eagraíodh** é? *Why was it organised?*
- ▶ Ainmnigh an **chomhlacht**. *Name the company.*
- ▶ Luaigh pointe amháin **eolais**. *Mention one point of information.*
- ▶ Luaigh **tuairim** amháin. *Mention one opinion.*

- ▶ Cén **locht**? *What fault/blame?*
- ▶ Cár **seoladh** é? *Where was it launched?*
- ▶ Luaigh **tréith** amháin. *Mention one trait.*
- ▶ Cad é **aidhm** an tionscnaimh? *What is the aim of the project?*
- ▶ Cén **uimhir theileafóin**? *What telephone number?*
- ▶ Cé **aeiseoidh** é? *Who will issue it?*
- ▶ Luaigh **áis** amháin. *Mention one facility.*
- ▶ Cé mhéad **scoláireacht**? *How many scholarships?*
- ▶ Luaigh **cúram** amháin. *Mention one responsibility.*
- ▶ Luaigh **buntáiste** amháin. *Mention one advantage.*
- ▶ Cén **deis**? *What opportunity?*
- ▶ Cén **chomhairle**? *What advice?*
- ▶ Cén **bhaint**? *What association/link?*
- ▶ Luaigh **dualgas** breise amháin. *Mention one extra duty.*
- ▶ Cén **moladh**? *What suggestion / praise?*
- ▶ Cén **seirbhís**? *What service?*
- ▶ Luaigh **dhá chúis**. *Mention two reasons.*
- ▶ Cén **tairiscint**? *What offer?*

Pay attention to the following **common terms** often used on the discs.

Gaeilge	Béarla
Urraíocht	Sponsorship
Taithí	Experience
Foirm iarratais	Application form
Árd-chaighdeán	High standard
Gaeilge líofa	Fluent Irish
Scilleanna ríomhaireachta	Computing skills
Ócáid	Occasion
Céiliúradh	Celebration
Scéim scoláireachta	Scholarship scheme
Suíomh gréasáin	Website
Cumann	Society
Taighde	Research
Comharchumann	Co-operative
Ballraíocht	Membership
Na Meáin Chumarsáide	The Media
Fostaíocht	Employment
Tuarastal	Salary
Searmanas	Ceremony
Taispeántas	Exhibition
Craoladh	Broadcast
Taighde	Research
Curriarracht	World record
Comóradh	Commemoration
Agallamh	Interview
Tuairiscí	Reports

### Cuid II

**Ceapadóireacht**  
100 marc  
110 - 115 nóiméad

This is the composition section, for which 100 marks are awarded – 80 marks for the standard of Irish, 20 marks for the subject at hand. It is divided into three sections on the paper, giving you the choice between an essay, creative story, or debate/speech. A high standard of Irish and grammatical accuracy is paramount in this section. At the top of your exam paper it will state that 500-600 words are required, which roughly translates into 3-4 pages of written text. On the day of the exam read ALL sections twice before making a final decision on your choice. Do not select a title if you are in any way hesitant about the exact meaning, as this could have detrimental effects should you misinterpret the title. When you have made a decision on your chosen composition, make a plan, placing your paragraphs in order and then proceed.

The essay writing exam will be divided as follows:

- A Aiste
- B Scéal
- C Díospóireacht / Óráid

### Freagra Samplach

[Step 1: Select your option]

**Díospóireacht - "Tá lá na Gaeilge caite"**

[Step 2: Devise a plan]

**Plean Díospóireachta**

**Tús** - A Chathlaoirligh..., i gcoinne an rúin..., lucht an fhréasúra

**Alt 2:** Stadas na Gaeilge, stadas na nGaeilge...

**Alt 3:** Leanúnachas na teanga, fás na nGaeilge...

**Alt 4:** An Cultúr fite fuaithe leis an teanga....

**Alt 5:** An Ghaeilge agus na Meáin Chumarsáide

**Críoch:** Éireannach mise, Éireannaigh sibhse.... "Tír gan teanga, Tír gan anam".... caomhnú

[Step 3: Proceed with your answer]

A Chathlaoirligh, a mholtóirí, a lucht an fhréasúra, a chomhleacaí, a mhúinteoirí, a thuismitheoirí agus a dhaoine uaisle, 'sé an rún atá ós ár gcomhair anocht ná "Tá lá na Gaeilge caite". Ní aontaím leis an rún sin ar chor ar bith. Ní aontaíonn mo chomhleacaí leis. Nuair a bheidh deireadh ráite againn triúr, ní aontóidh sibhse leis ach an oiread!

Breathnaigh nóiméad ar an rún, a lucht éisteachta. An bhfaca éinne a leithéid de bhaothchaint ariamh? Truflais! Sin atá ann! An té a cheap an rún seo, caithfidh go raibh sé "ins na cearca fraoigh"! Ar ndóigh, déarfadh lucht an fhréasúra go bhfuil an Ghaeilge ag meath agus go bhfuil na Gaeltachtaí ag cúngú. Bíodh acu. Tabhair an chluas bhodhar dóibh. Ní shin í firinne an scéil.

Anois, a dhaoine uaisle, adhmaim nach bhfuil caighdeán na teanga chomh h-árd b'fhéidir is a bhí ag tús an chéid. B'fhéidir, ach ní h-ionann sin is a rá go bhfuil "lá na Gaeilge" caite. Cheapfadh duine de réir an rúin sin go bhfuil an teanga ar an dé deiridh! Ná biodh mearbhall ar bith oraibh a lucht éisteachta. Ní bheidh an tsochraid sin againn go deo. Mar a deir Seán Bán Breathnach "Tá an teanga beo beathach", comh beo is a bhí sí ariamh.

Ná déanaimis dearmad go bhfuil leanúnachas ag baint leis an teanga. Dhá mhíle bliain a mhair sí. Teanga a mhair an oiread sin ama, an baol dí? Nach mairfidh sí dhá mhíle bliain eile. Mo cheol iad na Ceiltigh a thug an teanga dúinn. "An Ghaeilge ag meath!", a deir lucht an fhréasúra. Iarraim orthu breathnú timpeall. Cad a fheicfeas sibh? Naíonraí agus Gaelscoileanna á mbonú ar fud na tíre atá ag freastal ar éileamh na dtuismitheoirí. Dá mbéadh "lá na Gaeilge caite", cén fáth a mbéadh oideachas trí mheán na Gaeilge ag teastáil ó na daoine seo.

Is maith atá a fhios againn ar fad, a dhaoine uaisle, go mbeidh éifeacht faoi leith ag an Straitéis Fiche Bliain. Foilsíodh an Straitéis i mí na Samhna 2009. De réir na Straitéise, ní mór do mhúinteoirí bunscóile ábhair ar nós mata agus eolaíocht a mhúineadh trí Ghaeilge. De réir an pholasáí thuasluaite níl hiad na Gaelscoileanna amháin a bheidh ag muineadh eolaíocht agus mata trí mheán na Gaeilge ach chuile bunscóil ar fud na tíre. Ag cur le sin, dealraíonn sé go mbeidh éileamh ar oideachas trí mheán na Gaeilge ag an dara leibhéal chun leanúnachas na teanga a chaomhnú.

Seo pointe nach bhfuil ar eolas ag ár gairde, lucht an fhréasúra b'fhéidir. Tá an cnuasach is mó sa domhan de bhéaloideas sa tír seo. Féach an saibhreas mór litríochta atá ann! Faighimid foinsí ar staire agus foinsí ar gcultúr i leabhair mar "An Leabhar Breac", "Leabhar Ceannanais", "Leabhar na hUidhre", "Leabhar Laeghin", gan trácht ar na h-Annála. Nach fiú dúinn an cultúr sin a chaomhnú? Nach fiú dúinn a bheith bródúil as? Nach fiú dúinn uilig an Ghaeilge a chosaint agus a fhorbairt? Is fiú, go deimhin, a lucht éisteachta. Mar is eol dúinn ar fad, is cuid lárnach dár bhféiniúlacht, dár stair, dár n-oidhreacht agus dár n-ionrachas í an Ghaeilge. Eorpaigh sinn anois. Caithimid bheith ar ár n-aire ar bhféiniúlacht a choinneáil. Tá baol ann go mbeimid síúite isteach i gcultúr na hEorpa. Níl slí níos éifeachtaí ar n-aitheantas a chaomhnú ná trí mheán na teanga. "Tír gan teanga, tír gan anam", mar a dúirt Tomás Dáibhis.

Anois, a Chathlaoirligh, a mholtóirí agus a dhaoine uaisle, táim tagtha go deireadh na scríbe. Tá tuilleadh le rá fós. Fágfaidh mé é sin ag mo chomhleacaí. Tig le lucht an fhréasúra a rogha rud a rá. Tá fhios agamsa go n-aontóidh sibh liomsa, áfach, agus go mbeidh chuile mac máthar anseo ar aon tuairim liom. Éireannach mise, Éireannaigh sibhse. Éireannaigh go smior! Má sea, nach ceart is nach cóir tús áite a thabhairt do theanga ár dtíre. Tá an rún cailte - Níl "Lá na Gaeilge caite".

Go raibh maith agaibh.

[Step 4: Read back over and correct any mistakes]



## HIGHER LEVEL IRISH

## Exam Brief with YEATS COLLEGE

# Gaeilge Ardleibhéal

## Páipéar II

Dé Máirt, 15 Meitheamh 2021  
9.30 go dtí 12.35 (3 uair 5 nóiméad)

### Summary of changes to this year's Paper II

#### Ceist 1

You are required to answer ONE Reading Comprehension (instead of two in previous years).

#### Ceist 2 and Ceist 3

You are required to answer a question on *either* Filíocht OR Prós (instead of answering on both in previous years).

#### Note

Litríocht Bhreise remains *unchanged*.

### Ceist 1: An Léamhthuiscint

There will be two reading comprehensions on Paper Two, you are required to answer ONE this year. Comprehensions are largely based on events which are topical, people of interest, extracts from a novel or articles from a newspaper. Answers are not essentially required to be in your own words, however, I must stress that certain questions **WILL** require editing. Questions 6 (a) and 6 (b) feature as the last questions on the comprehensions. Question 6 (a) is the grammar question and question 6 (b) is the 'i d'fhocail féin' question which tends to focus on an analysis of the text in terms of 'genre', character, aim of the author, impact of the text on you etc.

#### 6 (a) Checklist of commonly examined grammar terms:

- ▶ An t-ainmfhocal
- ▶ An Tuiseal Ginideach
- ▶ An Briathar Saor
- ▶ An Forainm Réamhfhoclach
- ▶ An Aidiacht

In order to revise grammatical terms for the grammar question, summarise rules on a flash card as follows:

#### An Briathar Saor

- ▶ Aimsir Láithreach
 

Bristear	Dúntar
Maráítear	Eirítear

#### ▶ Aimsir Chaite

- |          |         |
|----------|---------|
| Briseadh | Dúnadh  |
| Maráíodh | Eiríodh |

#### ▶ Aimsir Fháistineach

- |           |          |
|-----------|----------|
| Brisfeair | Dúnfar   |
| Ceannófar | Eireofar |

#### ▶ Modh Coinníollach

- |          |            |
|----------|------------|
| Bhrisfí  | Dhúnfaí    |
| Mharófaí | D'eireofaí |

#### 6 (b) Sample checklist for 'genre' question:

Gaeilge	Béarla
Stairiúil	Historical
Léirmheastach	Critical
Fáisnéiseach	Informative
Tuairisciúil	Reportive
Sliocht as dírbheatháisnéis	Extract from an autobiography
Sliocht as beatháisnéis	Extract from a biography
Píosa iriseoireachta	Journalistic
Scéalaíocht	Narrative

#### Sample checklist for 'carachtar' question:

Gaeilge	Béarla
Cróga	Brave
Éirimiúil	Intelligent
Diograiseach	Motivated
Fiosrach	Inquisitive
Lách	Likeable
Diongbháilte	Determined
Fláithiúil	Generous
Neamhspleách	Independent
Greannmhar	Funny
Grámhar	Loveable

**Remember! You have a choice between answering on Ceist 2 (Prós) or Ceist 3 (Filíocht) this year!**

### Ceist 2: Prós

You are either answering on 2A Prós Ainmnithe or 2B Prós Roghnach

On the prós ainmnithe course, **two** of the stories/drama/film/extract you have studied will be on the paper. You are required to answer on one. There will be either one long question or a question divided into three parts of which you will answer two. Exam questions tend to focus on main themes or characters in the text. Likewise, there may be a genre question on the making of the short film or the characteristics of the short story and so on. On reading the exam question, don't be daunted by certain adjectives used, keep in mind the themes of the story and put the words used in the question in the context of what the prose is based on.

#### Key Study Tip

**Make sure you revise exactly what events took place, character names, themes, settings and type of passage. Have sample answers and keywords required for answering each story prepared well, and this section will go smoothly for you.**

Make sure you are studying the following techniques as you read/watch the prose course.

- ▶ **Na carachtair** – characters
- ▶ **Téamaí** – themes
- ▶ **Plota** – plot
- ▶ **Léargas** – insight
- ▶ **Sliocht** – extract
- ▶ **Tréithe** – characteristics

Seo a leanas na sleachta próis ainmnithe atá ar an gcúrsa:

1. Oisín i dTír na nÓg – scéal béaloidis
2. Dis – gearrscéal
3. Hurlamaboc – sliocht as úrscéal
4. An Gnáthrud – gearrscéal NÓ Seal i Neipeal – sliocht as Dírbheatháisnéis
5. An Lasair Choille – gearrdhráma NÓ Cáca Mílis – gearrscannán

**Ceist 2 (a) "Is scéal béaloidis é Oisín i dTír na nÓg". Déan plé ar an ráiteas.**

#### Freagra Samplach

Aontaím go huile is go hiomlán leis an ráiteas thuasluaite. Ós rud é gur scéal Fiannaíochta é 'Oisín i dTír na nÓg', is léir gur scéal béaloidis an mór-chuid atá ann. Chun na ceiste a chíoradh níos faide, ní mór dom cuntas beag a bhreacadh síos i dtaobh an bhéaloidis. Ciallaíonn béaloideas eolas ó bhéal. Tá sé chomh sean leis na cnoic. Ciallaíonn sé ní amháin scéalta, ach scéalta, ranna, paidreacha, órtha agus sean-fhocla a tháinig anuas chugainn ó ghlúin go glúin.



#### Key Study Tip

Ensure that you are practising many past comprehensions on a regular basis between now and 15 June. Familiarise yourself with the new vocabulary. This particular task, of learning new vocabulary, should be done right up to the day before the exam. Have a small notebook or flashcards or post-its or whatever method suits you personally and compile lists of new words that you accumulate. Take note of the types of frequently asked questions.



Deirtear gurb í an bhothántaíocht agus na seanchaithe a choinnigh an bé-aloideas beo sa tír seo. Mhair sé ar feadh na gcéadta i mbéala na ndaoine. Níor scríobhadh síos é go dtí na mean-aoiseanna. Tá an cnuasach béaloidis is mó sa domhan againn sa tír seo. Ach i dtaobh na ceiste thuas, ní mór dom tréithe an bhéaloidis a lua. Orthu sin bhéad laochas, niachas, draíocht, coimhlint, geasa, tairngreacht, athrá, áibhéil, uimhir a trí is a seacht agus forlámhas na mban. I gcomhair na ceiste seo, roghnaigh mé áibhéil, laochas, geasa agus uimhir a trí.

Gan aon amhras, is scéal áibhéileach draíochta é ó thús deiridh. Is deacair a chreidiúint go raibh a leithéid d'áit idéalach foirfe agus Tír na nÓg ann! To-saíonn an scéal le híomhá d'Oisín. Tá áibhéil sa chaoi ar eirigh le hOisín an leac a thógáil agus í a chaitheamh "seacht bpéirse". Tá ról lárnach ag an gcapall bán sa scéal seo. Gné draíochta áibhéileach den scéal é an capall amach is amach. Thaitil an capall tríd an fharráige ón tír seo go Tír na nÓg. Feictear chomh maith an tslí ina ndéantar áibhéil ar laochas Oisín leis an troid idir é féin agus an Fomhar Builleach.

Cuid lárnach na scéalta béaloidis ná téama na laochais. Is líon le háireamh iad na samplaí de laochas Oisín tríd síos an scéal. Déanann

Oisín gaisce nuair a chuaigh sé i gcabhair ar na fir i nGleann na Smól. Tuigimid freisin, go raibh clú ar Oisín mar laoch nuair a thug Niamh "Oisín meanmach na dtréanlámh" air. Bhí rian láidir den laochas le feiscint chomh maith nuair a d'eirigh leis Fómhar Builleach a chloí.

Go ginearálta sna scéalta béaloidis baintear usáid as geasa. Sampla amháin de gheasa atá sa scéal. Nuair a chuirtear duine faoi gheasa rud éigeant a dhéanamh, nó fiú gan rud a dhéanamh, bíonn ceangal air an geasa a chómhlíonadh. Chuir Niamh geasa ar Oisín imeacht léi go Tír na nÓg:

"Cuirim geasa ort nach bhfuiláingíonn fíorlaoch, a Oisín fhéil", ar sise, "mura dtaga tú arais liom go Tír na nÓg"

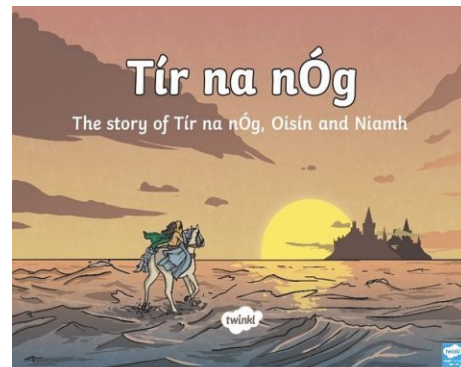
Uimhreacha diamhairreacha iad uimhir a seacht is a trí. Usáidtear uimhir a trí go mion minic tríd an scéal. Castar trí chéad fear ar Oisín i nGleann na Smól. Feictear Oisín ag fágáil slán ag na Fianna, déanann an t-each bán trí seiteacha sula n-imíonn sé. Leanann na samplaí den uimhir a trí ar aghaidh nuair go mbíonn comhrach trí lá ag Oisín le Fómhar Builleach. Rugadh triúr pháiste do Niamh agus Oisín - Fíonn, Oscar agus Plúr na mBan. Is docha gurb é an rud is tábhachtaí ná gur thug Niamh trí rábhadh d'Oisín gan cos a leagan ar thalamh na hÉireann, "Deirim leat fá thrí, a Oisín", a deir sí.

Ní féidir a shéanadh, mar sin, ach go bhfuil tréithe an bhéaloidis agus tréithe na Fiannaíochta go súntasach sa scéal Oisín i dTír na nÓg.

### Ceist 3: Filíocht

[NOTE: You are either answering on 3A Filíocht Ainmnithe or 3B Filíocht Roghnach]

On the filíocht ainmnithe section, there will be two poems on the paper. You are required to answer on **one** poem. Learning off quotes verbatim is not required as the poem is







printed on the paper for you. Having said that, an expert knowledge of the meaning of the lines is a must in order to select relevant quotes for your answers. Adhere to the question asked at all times and do not waiver.

Avoid a mere summary of the verses at all costs; marks are awarded for the discussion on the particular poetic techniques asked.

### Key Study Tip

Make sure you revise the main text of each poem. Ensure that you have an accurate biography prepared for each of your poets. Check back through past exam papers and identify the style of questions asked on poetry questions. Have sample answers and keywords required for answering each poem prepared well and make sure you know the following techniques:

- ▶ Téama — theme
- ▶ Cúlra — background
- ▶ Ábhar — subject
- ▶ Suíomh — setting
- ▶ Íomhánna / Pictiúirí / Radharcanna — images/pictures/scenes
- ▶ Codarsnacht — contrast
- ▶ Teideal — title
- ▶ Athrá — repetition
- ▶ Siombailí — symbols
- ▶ Meafair — metaphors
- ▶ Logainmneacha — local place names
- ▶ Dathanna — colours
- ▶ Fuaimneanna — sounds
- ▶ Friotal — language
- ▶ Meadaracht — meter
- ▶ Fáithchiallach — allegorical
- ▶ Dúlra — nature
- ▶ Aoir — satire
- ▶ Atmaisféar — atmosphere
- ▶ Mothúcháin — emotions
- ▶ Pearsantú — personification
- ▶ Saol agus Saothar an fhile — life and works of the poet.

**Sentences required** for answering the poetry question:

- Feictear sa dán — *It is seen in the poem*
- Nochtann an file — *The poet reveals*
- Léiríonn an file — *The poet conveys*
- Faightear dearcadh an fhile — *One gets the outlook of the poet*
- Tugtar léargas dúinn — *We are given an insight*
- Cruthaíonn an file — *The poet creates*
- Úsáideann an file — *The poet uses*
- Insítear sa dán — *It is told in the poem*
- .....is é príomhthéama an dán.
- Is líon le háireamh iad na híomhánna éagsúla atá le feiceáil tríd síos.
- Tá codarsnacht ghlan ghléineach le fail ón dán.
- Úsáidtear meafair éifeachtacha ó thús deiridh an dán.
- Tá an dán bunaithe ar....
- Cruthaíonn an file atmaisféar faoi leith sa dán.
- Is dán fáithchiallach é.
- Tá an teideal oiriúnach d'ábhar an dán.
- Friotal lom gonta snoite atá in usáid ag an bhfile.
- .....atá mar chúlra an dán.
- An tsaorvéarsaíocht atá in usáid ag an bhfile.

### Filíocht Ainmnithe

Seo a leanas na cúig dhán atá ar an gcúrsa:

1. Colscaradh, le Pádraig ac Suibhne
2. Géibheann, le Caitlín Maude
3. An Spailpín Fánach, (Ní fios cé chum)
4. Mo Ghrá-sa (idir lúibíní), le Nuala Ní Dhomhnaill
5. An tEarrach Thiar, le Máirtín Ó Díreáin

### Freagra Samplach

(i) Céard é príomhthéama an dán 'Colscaradh'? Conas mar a chuirtear an príomhthéama sin os ár gcomhair sa dán?

i mbeagán focal. Usáideann an file friotal gonta simplí gan aon chastacht atá oiriúnach d'ábhar an dán. An tsaorvéarsaíocht atá in usáid ag an bhfile. Tá an mheadaracht shimplí fite fuaithe leis an bhfriotal simplí. Tá an dán bunaithe ar rosc, sé sin a rá, go bhfuil dhá bhéim i ngach líne a chuireann go mór le simplíocht an dán. Cloistear comhfhuaimeanna tríd síos chomh maith idir "chine", "tine", "chlainne", sa chéad véarsa agus "bhríste", "chíste", "mílte" sa dara véarsa. 'Sé buaic simplíochta an dán ná an líne deiridh le focal aonair "Scaradar".

(iii) Scriobh nóta ar shaol agus ar shaothar an fhile.

(iii) Rugadh Pádraig Mac Suibhne sa bhliain 1942. Rugadh agus tógadh é in Árd Rátha, Co Dhún na nGall. Chuaigh sé i mbun sagartachta in Ollscoil Mháigh Nuaid. Bhain sé céim amach sa Stair agus sa Ghaeilge. Cháiligh sé mar mhúinteoir meanscoile agus bhí sé mar phríomhoide chomh maith. Tá suim mhór aige sa drámaíocht agus bhí sé ag aisteoireacht in Amharclann an damer i mBaile Átha Claith. Bhi páirt aige freisin sa chlár 'Gleann Ceo' chomh maith. Tá trí chnuasach foilsithe aige. Tagann an dán 'Colscaradh' ón gcnuasach 'An Solas Uaigneach' 1992.

### Ceist 4: Litríocht bhreise

40 marc 45 nóiméad

You will have studied one of the following options with your teacher:

- A. An Triail
- B. A Thig ná Tit Orm
- C. Tóraíocht Dhiarmada agus Ghráinne
- D. Gafa
- E. Canary Wharf
- F. Na Dánta Breise

You will answer on your chosen option on the day of the exam. As with the previous literary questions, ensure you know the main themes, characters, events and other techniques used by the writers.

Select either: 4A, 4B, 4C, 4D, 4E, 4F and proceed with your answer. [I haven't included a sample answer here, for obvious reasons, as it would be irrelevant to many students who don't do my chosen text!]

### How to maximise your result in Irish!

It is time to go that extra mile in the remaining weeks:

- Practise a listening comprehension every week from the exam papers. They are 20 minutes in length.
- Practise preparing essays and debates from past exam papers. (*Accurate spelling and grammar is vital here!*)
- Build, Build, build up your store of vocabulary from reading comprehensions.
- Be sure that your essays and sample answers are prepared and practised LETTER PERFECT!
- Work in close proximity to the exam papers. Identify a 'twist' in exam questions and gain the confidence to adapt accordingly.
- Clean up personal grammatical errors once and for all. Revise grammar rules to ensure that your writing will be accurate and 'on point'. Common mistakes I often see in students' writing show that the Tuiseal Ginideach has not yet been mastered. This will have an impact on your grade.
- Create a five-week personal study plan beginning with your 'weaker' sections
- Treat this subject with the respect and time it deserves in order to provide you with 100, 88, 77, 66..... points. High marks are awarded for accurate and in-depth knowledge, not vague ideas written inaccurately.
- Finally, go above and beyond the 'call of duty'. Start rigorously practising exam questions as part of your study routine.

*Wishing you all the very best of luck in the months ahead,*

Samantha ▶▶



# ‘Tús maith leath na hoibre’

## Fifth Year

### Gaeilge Ardleibhéal

Hello and welcome to Fifth Year *Exam Brief*. The end of the year is in sight and no doubt this has been a challenging year for you. But we look to the future now and to what will hopefully be a smooth transition into your Leaving Cert year. Utilise the remaining weeks of this school year to get a plan in place and ultimately to get ready and organised for September. What better time to start than today? The main aspects I will focus on in this brief are organisational strategies to ensure a productive end to your Fifth Year, and tips on approaching each section of the Higher Level Irish course. Let me begin with the ‘tools’ you need:

- (1) An organised folder
- (2) Textbook and/or notes
- (3) A study plan
- (4) Exam Papers.

Your Irish course comprises three sections:

- ▶ **An Bhéaltriail** – Fáiltiú, Léamh na dánta, Comhrá, Sraith Pictiúr
- ▶ **Páipéar 1**: Cluastuiscint, Ceapadóireacht (Aiste)
- ▶ **Páipéar 2**: Léamhthuiscint, Prós, Filíocht, Litríocht bhreise

“Beatha teanga í a labhairt”

### An Bhealtriail

(240 marc)

The oral exam accounts for 40% of the Irish course. It is examined nationwide in April. Let me deal with the format first. The exam is divided into four different parts as follows:

1. An Fáiltiú – the greeting
2. Léamh na filíochta – reading of poetry
3. An Comhrá – the conversation
4. An Sraith pictiúr – the picture series

#### 1. An Fáiltiú

Prepare the following five questions about yourself:

1. Ainm
2. Aois
3. Seoladh baile
4. Dáta breithe
5. Scrúduithe

#### Freagra Samplach

1. Máire de Búrca is ainm domsa.
2. Táim ocht mbliana déag d’aois.
3. Tá cónaí orm i nGort na Glaise, Indreabhán, Co na Gaillimhe.
4. Rugadh mé ar an gcúigiú lá is fiche de mhí Eanáir sa bhliain dhá mhíle is a trí.
5. An scrúduithe atá agamsa ná .....

#### 2. Léamh na filíochta

No doubt by now you have studied some of the FIVE poems on your course. In the oral exam you will be asked to simply recite or read either all or a portion of ONE of these poems. Take out the poems, read through them ALOUD and check that your pronunciation is accurate. When you have mastered the pronunciation, check that you are reading it with the correct tone of voice that suits the theme of the poem. *Practise reading the poems again and again during the next few months.*

#### 3. Comhrá

Begin by reading through the following checklist!

- Mé Féin, mo theaghlach, mo chárde
- Mo cheantar
- Mo chaitheamh aimsire, ceol, spórt, teilifís, Facebook..
- An Scoil, Scrudaithe, An Córas Oideachais, Córas na bPointí, Foirm C.A.O..
- An deireadh seachtaine
- An samhradh seo caite, seo chugainn, laethanta saoire, post páirt-aimseartha..
- Mo thodhchaí, tar éis na hÁrdteiste, ollscoil, obair...
- Saol an déagora, na Meáin Chumarsáide, saol sóisialta, fadhbanna na ndaoine óga
- An tír, staid eacnamaíochta, fadhbanna sóisialta, scéalta atá i mbéal an phobail
- An Ghaeilge agus An Ghaeltacht
- An Coróinvíreas, impleachtaí

These are the topics you will spend time preparing answers on for next year’s exam. Take one topic per day and begin to prepare your answer. There are quite a few specific Irish oral books on the market which you may find helpful. *Of course, the ultimate help in preparation for the oral exam is conversing as Gaeilge. Practise with a friend/sister/parent/neighbour as often as possible.*

#### Comhrá Samplach

##### Inis dom faoi do theaghlach?

Bhuel, ag cur mo thuistí san áireamh, tá cúigear againn sa chlann. Tagaimse féin i lár baill! Is é Seán an duine is sine. Ábhar dochtúra is ea é in Ollscoil Bhaile Átha Cliath. Réitím go han-mhaith leis. Is í Sorcha an duine is óige. Freastlaíonn sí ar an meánscoil seo liomsa. Tá sí san idirbhliain agus is peata críochnaithe í. Tá mo Dhaid cáilithe mar innealtóir, ach faraor tá sé dífhostaithe faoi láthair mar gheall ar gcoróinvíreas. Is múinteoir bunscoile í mo mháthair, taitníonn an post go mór le.

##### Inis dom faoi do cheantar.

Cónaím tuairim is míle go leith ón scoil ar imeall an bhaile. Is baile oidhreacht, stairiúil é. Tá cáil faoi leith ag an áit mar gheall ar an sean-chaisleán agus an mhainistir, Troideadh cath ann fadó ach is oth liom a rá nach bhfuil na mion-sonraí ar eolas agam! Tá neart siopaí agus áiseanna éagsúla ann agus gan amhras glacann an spórt ról lárnach i measc an phobail. Cosúil le gach baile ar fud na tíre, tá roinnt fadhbanna eacnamaíochta agus sóisialta le sárú. Gach rud ráite áfach, is breá liom mo cheantar. Tá spiorad cáirdiúil beomhar i measc na gcomharsana.

##### Céard iad na caitheamh aimsirí atá agat?

Le bheith fírinneach faoi, bíonn uaireanta fada staidéir le cur isteach agam. Anois is arís áfach, buailim le mo chárde agus téimid go dtí an phictiúrlann. Tá suim mhór agam i gcúrsaí spóirt chomh maith. Imríim an chispheil agus uair sa tseachtain téim ag snámh. Tugann sé faoiseamh dom ó mo chuid staidéir. Ligim mo scíth os comhair na teilifíse nuair nach mbíonn mo Mham ag breathnú ar na sobalchláracha. Cosúil le gach duine eile táim gafa le Tik Tok freisin! Sin é dáiríre.

##### Inis dom faoin scoil seo.

Ar an gcéad dul síos, is meánscoil mheascaithe í. Tá thart ar seacht gcéad daltaí ag freastal uirthi. Tá béim faoi leith ar chúrsaí acadúla anseo. Bíonn staidéar ar siúl tar éis na scoile agus bíonn scrúdaithe uair sa mhí. Glacann an spórt ról lárnach chomh maith. Tá foireann iománaíochta iontach againn. Bhuaigh siad



an Craobh Uile Éireann dhá bhliain ó shin. Tá múinteoir ceoil den scoth againn agus cuireann sí go leor ceolchoirmeacha ar siúl le linn na bliana freisin. Caithfidh mé a rá go bhfuil gaol maith idir na daltaí agus na múinteoirí den chuid is mó.

##### Céard iad na hábhair a dhéanann tú féin?

Bhuel, tá seacht n-ábhar idir lámha agamsa. Déanaim na hábhair éigeantacha – an Ghaeilge dár ndóigh, an Béarla, an Mata agus an Fhraincís. Ina theannta sin, roghnaigh mé an Bhitheolaíocht, an Cheimic agus an Stair.

##### An maith leat na hábhair atá á dhéanamh agat?

Táim an-tógtha leis an mBéarla, is breá liom a bheith ag scríobh agus ag léamh na dánta. Caithfidh mé a rá nach bhfuil mórán suime agam sa Fhraincís. Níl an gramadach ró-chruinn agam agus níl líofacht cainte agam ach oiread.

##### An dtaitníonn an Ghaeilge leat?

Gan amhras is breá liom an Ghaeilge. D’fhreastail mé ar an nGaeltacht faoi dhó agus mar sin tá tuiscint mhaith agam ar an teanga. Oireann sé domsa go bhfuil daichead fán gcéad ag dul don bhéaltriail chomh maith. É sin ráite, áfach, tá caighdeán árd na Gaeilge le fáil sna léamhthuiscintí agus bíonn siad deacair domsa uaireanta.

##### Conas a chaith tú an samhraidh seo caite?

Bhí an t-ádh orm post páirt-aimseartha a aimsiú i mbialann ghnóthach. Bhí mé ag freastal ar na custaiméirí nó ag glanadh na mbord. Leis an airgead a shábháil mé, chuaigh mé go dtí ceolchoirm le mo chairde i mBaile Átha Cliath. Bhí samhradh iontach agam cé go raibh an aimsir go hainnis!

##### An raibh tú féin riann ar thuras scoile?

Bhí go deimhin. An bhliain seo caite chuamar go dtí Páras. D’fhanamar in óstán taobh amuigh den chathair agus thugamar cuairt ar na radharcanna cáiliúla ar nós an Notre Dame, an Sacre Coeur agus Disneyland. Bhain mé an - taitneamh as.

##### Ar mhaith leat cúrsa ollscoile a dhéanamh an bhliain seo chugainn?

Ba mhaith liom, cinnte. Tá sé ar intinn agam a bheith i mo mhúinteoir bunscoile amach anseo. Le cúnadh Dé, gheobhaidh mé na pointí. Nuair a bhí mé san idirbhliain, rinne mé tairbhí oibre le mo mháthair sa bhunscoil agus gan amhras ba thairbhí iontach é.

##### An n-aontaíonn tú le Córas na bpointí mar atá sé?

Aontaím agus ní aontaím! Ceist chasta í! Ar lámh amháin tá cothrom na féinne ann mar tá an scrúdú céanna ag gach duine. Má chuireann tú an obair isteach, gheobhaidh tú na grádanna. Nach é sin é?! Ar an lámh eile, áfach, bíonn do thodhchaí go léir ag brath ar aon seachtain amháin i mí an Mheithimh. B’fhearr liomsa dá mbéadh na measúcháin leanúnacha i bhfeidhm ach ábhar conspóideach é sin! Gan amhras ar bith, ba phraiseach amach is amach é an córas a bhí i bhfeidhm do lucht na hÁrdteiste sa bhliain 2020!

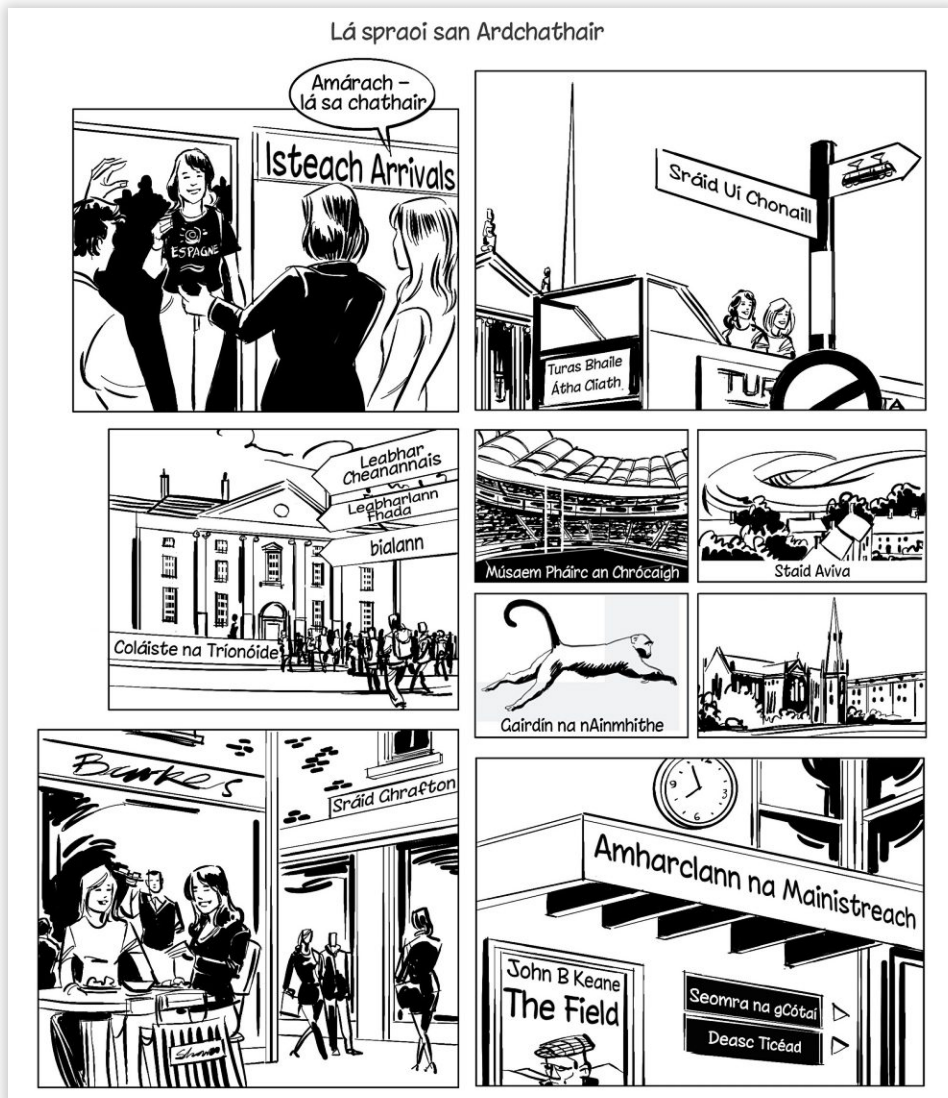
##### Céard í an fhadhb is mó in Éirinn faoi láthair, an dóigh leatsa?

Cúis inní í fadhb an bhochtanais sa tír, dár liomsa. Tá a lán daoine gan dídean agus dífhostaithe faoi láthair mar gheall ar an gCoróinvíreas. As an dífhostaíocht, eascraíonn an bochtanas, eascraíonn an imirce, eascraíonn an choiriúlacht! Feictear lánúineacha óga, le páistí óga, ag maireachtáil i bhfáinne fí an bhochtanais, ar 350 Euro in aghaidh na seachtaine agus dealraíonn sé faoi láthair nach bhfuil comhartha dóchais ar bith ann dóibh sa tír seo. Lá i ndiaidh lae, cloistear scéal eile faoi ghnáthmhuintir na tíre seo ag fulaingt de bharr easpa airgid. Fadhb phráinneach í agus tá sé in am don Rialtas rud éigean fiúntach a dhéanamh.

##### An mbéadh aon smaointe agat féin chun na fadhbanna sin a réitíú?

Bhéadh orm smaointe faoin gceist sin! Níl a fhios agam dáiríre. Seans go ndéanfainn iarracht níos mó ollchomhlachtaí idirnáisiúnta a mhealladh chun na tíre. D’infheistíonn níos mó airgid i gcúrsaí talmhaíochta. Chruthóinn postanna san éarnáil eolaíochta agus teicneolaíochta. Mhéadóinn an iocaíocht Covid-19 agus bheadh tuilleadh tacaíochta ar fail do dhaoine óga na tíre seo.





4. An Sraith Pictiúr

What do you have to do with the pictures? First of all, you must tell the story of the events/details of the picture. Aimsir Chaite or Aimsir Láithreach will work equally well, so long as you adhere to your chosen tense throughout. You will then ask the examiner three questions based on the picture. The examiner will then ask you three questions based on the picture. Follow the example below:

Tosaíonn an scéal nuair a bhí Mam agus Laoise ag an ngeata teachta in Aerfort Bhaile Átha Cliath. Chuir siad fáilte roimh Liz, an mac léinn Spáinneach. Bhí sceitimíní ar na cailíní mar bhí sé ar intinn acu dul ar thuras timpeall Bhaile Átha Cliath an lá dár gcionn. Ba chailín díograiseach i Liz agus bhí suim mhór aici feabhas a chur ar a cuid Béarla.

Bogann an scéal ar aghaidh go dtí pictiúr a dó. Chuaigh na cailíní ar bhús oscailte. Thug siad cuairt ar na radharcanna cailiúla i lár na cathrach. Ina measc, thug siad cuairt ar Shráid Uí Chonaill, an Spuaic agus Árd-oifig an Phoist. Déarfainn gur bhain siad beirt taitneamh as an turas mar bhí mionghaire mór orthu.

Maidir le pictiúr a trí shroich siad Coláiste na Tríonóide. Am lóin a bhí ann agus bhí atmaisféar leictreach thart timpeall na hollscoile. Ar aghaidh leo beirt go dtí an bhialann agus bhí ceapairí blasta acu. Shiúil siad suas síos an Leabharlann Fhada agus d'fhéach siad ar an Leabhar Cheanannais. Cheap na cailíní go raibh stair an leabhair an-spéisiúil.

Is léir ó phictiúr a ceathair go raibh iarnón gnóthach ag na cailíní. Shocraigh siad tacsáí a fháil go dtí Músaem Pháirc an Chrócaigh, Staid Aviva, Gairdín na nAinmhithe agus Árd-Eaglais Naomh Phádraig. Chuaigh na radharcanna go mór i bhfeidhm ar na cailíní agus bhí feabhas ag teacht ar Bhéarla Liz dár ndóigh.

Leanann an scéal ar aghaidh go dtí pictiúr a cuig. Bhí fonn siopadóireachta ar na cailíní. Shroich siad Sráid Ghrafton ar a cuig a chlog. Cheannaigh siad éadaí agus seodra agus d'fhéach siad isteach ar na fuinneoga go léir. Bhí sos beag acu i gcaifé Burkes. Bhí siad sáite sa chomhrá agus iad ag ól caifé.

Críochnaíonn an scéal i bpictiúr a sé. Bhí na cailíní ar bís agus iad ag druidim gar d'Amharclann na Mainistreach. Shroich siad ar a cuig chun a hocht agus bhí slua mór daoine i láthair. Chonaic siad an dráma 'The Field' le John B Keane. Cheap na cailíní go raibh an dráma ar fheabhas agus chuaigh sé go mór i gcraic orthu. Bhí tuirse orthu ag deireadh an lae.

Sin lá nach ndéanfaidh siad dearmad go deo air!

**You must now ask the examiner three questions based on the picture, for example:**

**(I) Meas tú, céard a bhí á n-ithe ag na cailíní sa chaifé?** I mo thuairim, d'ith na cailíní burgairí agus sceallóga.

**(II) Cad a bhí dhéanamh acu i gColáiste na Tríonóide?**

Thug siad cuairt ar an Leabhar Cheanannais.

**(III) Cé a scríobh an dráma 'The Field'?**

Scríobh John B Keane an dráma 'The Field'.

**When answering the examiner's questions:** Keep answers short, to the point and grammatically accurate.

**(i) Cén áit ina raibh na cailíní i bpictiúr a haon?**

Is léir go raibh na cailíní in Aerfort Bhaile Átha Cliath.

**(ii) Céard a bhí i lámh na gcailíní agus iad sa chaifé?**

Bhí biachlár acu.

**(iii) An ndéarfá gur bhain na cailíní sult as an lá?**

Déarfainn go raibh lá iontach acu agus gur bhain siad sult as na himeachtaí éagsúla.

Preparation for 'An Chluastuisicint'

60 marc

On the front of your exam papers are two CDs with the audio files of previous listening comprehension exams. They are only 20 minutes long. Turn on the CD and practise doing listening comprehensions. Take it year by year and watch the common threads emerging, i.e dates; sports; counties etc. At

the end of each trial, compile a list of the new words you heard. Take note of the common questions that feature again and again. Watch your level of vocabulary broadening, your level of understanding sharpening and your levels of speed increasing with each trial you complete.

Example: An Chluastuisicint 2020

<b>Gaeilge</b>	<b>Béarla</b>
Fógra	A notice
Cúrsaí siamsaíochta	Entertainment
Imeachtaí	Activities
Agallamh	Interview
Aíonna	Guests
Maoiniú	Funding
An Roinn Cultúir, Oidhreachta agus Gaeltachta	Department of Culture, Heritage and the Gaeltacht

Seachtaine na Folláine	Health Week
Comhairle na Scoláirí	Students' Council
Meabhairshláinte dhearfach	Positive mental health

Itheacháin sláintiúil	Healthy eating
Aclaíocht rialta	Regular fitness
An murtall	Obesity
Saineolaithe sláinte	Health experts
Pobal na scoile	School community
Ionad Cultúrtha	Cultural centre
Cáilíochtaí	Qualifications
Riachtanach	Essential
Scilleanna maithe cumarsáide	Good communication skills

Gaeilge líofa	Fluent Irish
Na dualgais	Duties
Cuairteoirí	Visitors
Na Taispeántais	Exhibitions
Daonra	Population
Brabús	Profit
Cúiseanna	Causes
Fostaíocht	Employment
Seirbhísí riachtanacha	Essential services
Droichead	Bridge
Abhainn	River
I gcuimhne	In memory of
Cúrsaí tríú leibhéal	Third-level courses
An Cogadh Cathartha	Civil War
Ag fulaingt	Suffering
An Dara Cogadh Domhanda	World War Two
Páistí Giúdacha	Jewish Children
Campaí Géibhinn	Concentration Camps

Corn an Domhain	World Cup
Cine gorm	Black race
Go proifisiúnta	Professionally
Óráid	Speech
Ciníochá éagsúla	Various races
Iidir gheal agus ghorm	Both black and white
Dóchas	Hope

Preparation for the 'Aiste'

100 marc

Start by building your vocabulary. Create lists of words and phrases based on topics relevant to life today and events occurring around us. Section lists under headings (look below for an example) and watch your 'stor focal' develop! If you like creative writing, then practise composing stories for 'An Scéal' option. Alongside this, learn the layout and phraseology required for the 'd'iospóireacht/óráid'. Finally, go through the exam papers and monitor closely past essays that have come up. Familiarise yourself with the layout of the essay section. Remember, ALWAYS study with an end goal or objective in mind! The end goal in this case is to be able to write.....and write with accurate Irish.

<b>Saol na n-óg Gaeilge</b>	<b>Béarla</b>
daoine óga ag fulaingt go mór	young people suffering during the pandemic
le linn na paindéime	think of the life of the student today
Smaoinigh ar bheatha an scoláire...	to answer this question
..sa lá atá inniú ann?	
Bhuel chun an cheist sin a fhreagairt	

<b>Gaeilge</b>	<b>Béarla</b>
ní mór dúinn breathnu ar chursaí oideachais	One must look at education
D'fhógair Rialtaisí an domhain go mbeadh bunskoileanna, meanscoileanna agus ollscoileanna ag dúnadh	Governments of the World announced schools would close
Ar fud an domhain/ ar fud na tíre.	Around the world/ around the country without delay
Gan a thuilleadh moille dul i dtáthí ar an gcianfhoghlaim	Adapt to remote learning separated from our friends without much support
scartha ónár gairde	lonely, solitary life
gan mórán tacaíochta	No doubt about it
Saol uaigneach aonarach gan dabht ar bith Braithimid	we feel the uncertainty of life
neamhchinnteacht an tsaoil	
Dúnadh ionaid spóirt, clubanna oíche, clubanna spóirt, ranganna ceoil	Sports events, nightclubs, sports clubs and music classes closed down
Cuireadh ceolchoirmeacha agus féilte ar ceal	Concerts and festivals were cancelled
Cuireadh cosc ar laethanta saoire agus an taisteal thar lear	Holidays and overseas travel were prohibited
Scrúdaithe á phlé an tAire Oideachais	Exams being discussed Minister for Education
Na meáin chumarsáide Ach an éisteann siad linne dáiríre?	The media Do they really listen to us
Ní dóigh liomsa go n-éisteann!	I don't believe they listen
Tá ról lárnach ag an Ardeist sa tír seo	The Leaving Cert has a central role
Tá an scrúdú an-acadúil	The exam is very academic
Tá sé ag freastal ar riachtanais ollscoile seachas riachtanais na ndaltaí	It is serving university requirements rather than students' own requirements
De bhárr córas na bpointí agus na hiomaíochta	as a result of the points system and the competitiveness
Usáidtear torthaí na hArdeiste mar shlat tomhais na bpointí	Leaving Cert is used as a calculation of points
Todhchaí na ndaltaí Ag brath ar chúpla lá i Mí an Mheithimh	Students' future Dependent on a couple of days in June
Bíonn ar na daltaí dul i ngleic le scrúdú fada traidisiúnta	Students must face long traditional exams
'Sea gan amhras, cuireann an córas oideachais brú dochreidte ar dhaoine óga na tíre seo	No doubt, the education system places huge pressure on the young people of this country



# HIGHER LEVEL IRISH

## Exam Brief with YEATS COLLEGE

### B. Scéal Dóchas

Stoite amach ó Gharumna ar chósta Chonamara tá Oileán na Duirlinge. Oileán gleoite é nuair a scallann grian an tsamhraidh air. Sa Gheimhreadh áfach, tá a mhalairt de scéal ann. Oileán fíor-sceirdiúil é – talamh lom-chlochach, aillte móra ag gobadh amach go dúshlánach san Aigeán Atlan-taigh. Scréach éanacha na farraige le cloisteáil ar na carraigreacha dubha.

B'in áit chónaí Shéamuisín is a mháthair. Baintreach ab ea Bríd le cian d'aimsir. Cailleadh a fear chéile oíche na stoirme Lá Choille '88. Iascaire scadán ab ea Eoin a chaith a shaol ag iomaíocht le cumhacht agus gairfean na dtonn. Bhí cónaí ar Shéamuisín is a mháthair i mbathlach ceann slinne, scread asail ó chuan Chasla. Teach aonarach ab ea é gan Críostaí beo gar dóibh. Scrobarnach ag fás ina thimpeall agus screabán ag síneadh chun na trá. Trasna an chuain bhí corr-theach le feiceáil. Tithe il-daite a bhfórmhór, a bhfuinneoga dírithe i dtreo na gréine.

Mac umhal díograiseach soineanta ab ea Séamuisín. Sheoladh sé na ba ón mbuaile. Chruinníodh sé feamainn ar an trá. Chuireadh sé caoi ar an teach agus a thimpeallacht. Ach ní ró-shásta a bhí Séamuisín le cúrsaí an tsaol. Buachaill soineanta so-mheallta é, a mbé mian a chroí an t-oileán a thréigint agus a fhórtún a lorg. D'eiríodh sé le éirí gréine. D'fhéachadh sé siar uaidh trasna na tonnta bána. I bhfad uaidh d'fheiceadh sé na fuinneoga órga – fu-inneoga tí ba ghoire dhó, ar dhath an óir.

Bhí Séamuisín faoi dhraíocht ag na fuinneoga céanna. Chaitheadh sé an-chuid ama ag breathnú siar – dath an óir ag tuilleadh is ag trá. B'fheasach dó go raibh na fuinneoga órga ag gaoch air. Domhain diamhair thall ansin! Domhan é a raibh síocháin, sonas agus cairdeas buan ann. Fuinneoga órga nár den saol seo iad!

An mhaidín áirithe seo i dtús an tSamhraidh bhí cinneadh déanta aige. Bhí sé díoghbháilte san uaillmhian sin go rachadh sé chun na fuinneoga órga a fheiceáil. Ba chosúil go raibh sé faoi gheasa ag na fuinneoga céanna. Bhí sé. Trasna na duirlinge leis. Ghearr sé a chosa nochta ag dul tríd an scrobar-nach. Lean sé ar aghaidh a shuíle dírithe ar na fuinneoga. Ghéaraigh sé ar a shíúl de réir mar a bhí sé ag teacht níos goire dhóibh.

Leath an cuan amach. Bhí cúl bán ar bharr na dtonn de réir mar a bhí ca-paill Mhannanain ag deifriú chun tíre. D'éalaigh an t-am thart. D'ísigh an ghrian go mall sa spéir. Bhí sé ina árd-thráthnóna nuair a shroich sé na fu-inneoga órga. Leag sé lámh orthu. Díomá! Thit an lug ar an lag air! Ní fu-inneoga órga a bhí iontu a thuilleadh! Fuinneoga gléineacha gloine mar a bhí in a theach féin. Tháinig crith lámh is cos air. Scrúdaigh sé na fuinneoga arís!

Leis sin sciúird cailín amach an cúl doras. Girseach bheag le gruaig chatach í agus í ar chomh-aois leis féin. Stán siad ar a chéile. Faoi dheireadh labhair Séamuisín.

"Tá brón orm" a deir sé. "Bhí mé ag tóraíocht na fuinneoga órga. Chonaic mé anseo iad trasna an chuain. Anseo a bhí siad ach anois tá siad imithe".

"Ó" a deir sí, "ní anseo atá na fuinneoga órga ach ansíúd thall. Nach bhfeic-eann tú ansin iad?" agus í ag díriú a méire i dtreo teach beag slinne trasna an chuain. "Is ansin atá na fuinneoga órga!"

Bhí an ghrian ag dul faoi ag íoghar na spéire san iarthar. Bhí sí ag fágáil slán ag na fathacha móra sléibhe sula rachadh sí chin suain. Chuir sí mílte bean ag dearg-lasadh. Tháinig lóchrann glóire aniar uaithe chuig gach cnoch is bean le scéala a raibh sí lena bhfágáil go maidín faoi sholas na gealaigh agus réaltóga na hoíche.

Dhearc Séamuisín soir. "Nach bhfeiceann tú ansin iad", arsa an cailín arís. "Is sa teach úd thall atá na fuinneoga órga. Feicim iad gach tráthnóna". Baineadh stad as Séamuisín. Níor chreid sé a shuíle. A theach féin a bhí ann! Lasc leis abhaile le dóchas nua ina chroí.

"Níl aon tinteán mar do thinteán féin" ar seiseann ina intinn féin.

### C. An Díospóireacht/Óráid

● A chathaoirligh, a dhaoine uaisle agus a lucht leanúna, anocht beidh mé ag caint libh ar son an rúin .....". Níl amhras ach go n-aontóidh sibh liom tar éis daoibh a bhfuil le rá agam a chloisteáil.

● A dhaoine uaisle, cloistear go mion minic .....

● Deirimse libh, a lucht éisteachta.....

● An féidir libh an cheist seo a leanas a fhreagairt, a chairde....

● Is é mo thuairim .....

● Creidim, a chomhscóláirí....

● Is maith atá a fhios againn ar fad.....

● Go pearsanta, ní aontaím leis an.....

● An féidir linn réiteach a fháil ar an bhfadhb seo??

● Cuirigí i gcás, a lucht an fhréasúra....

● Tógai mar shampla, a dhaoine uaisle.....

● Cuirimse an cheist seo oraibh, a chairde

● Táim dóchasach, a lucht éisteachta.....

● A chathaoirligh, a dhaoine uaisle agus a lucht leanúna táim tagtha chuig deireadh na díospóireachta. Tá súil agam go n-aontaíonn sibh liom.....

● Go raibh míle maith againn as éisteacht liom, a dhaoine uaisle.

- A Dhaoine Uaisle
- A Lucht éisteachta
- A lucht leanúna
- A chomhscóláirí
- A lucht an fhréasúra
- A chairde

#### Díospóireacht C (a)

- Ar son an rúin/ in aghaidh an rúin
- deireadh na díospóireachta

#### Óráid C (b)

- ar an ábhar
- deireadh na hóráide

### Preparation for 'An Léamhthuiscint'

(100 marc)

There is really only one effective method in preparing for the reading comprehension exams and that is practice, practice, practice! I am sure by this point that you have completed a senior-cycle Reading Comprehension throughout the year. There will be two comprehensions on the paper and I must admit that the level of Irish is advanced. Step one is to broaden your vocabulary on a wide range of topics, thus making the texts easier to comprehend. (See example below). Accompanying this is 'pen to paper' and developing the skill of finding the answers in the text and in turn writing them down accurately. Take a look through the types of subjects previously examined: Athrú Aeráide, Cogadh, Conspóid sa Spórt.

The final two questions of the reading comprehension require you to find grammar points and to interpret the text in your own words (i d'fhocail féin). Therefore, revision of 'An Tuiseal Ginideach', 'An Briathar Saor', 'An aidiacht' etc is essential. Alongside this, look through the past exam papers and become familiar with the types of questions asked in 6(a) and 6(b).

#### Athrú Aeráide Léamhthuiscint A. 2020

Gaeilge	Béarla
Athrú Aeráide	Climate change
Timpeallacht	Environment
Tagairt don Bagairt mhór	Reference to Huge threat
Ar thodhchaí an phláinéid	Future of the planet
An cine daonna	Humanity
Na heolaithe aeráide	Climate experts
Athrú suntasach ar ghnáthphatrúin aimsire	Significant change on weather patterns
In imeacht tréimhse	The passing of time
Níos tirime	Drier
An teocht níos airde	Higher temperature
Gaotha nimhneacha	Fierce winds
Na hoighearchaidhpeanna	Ice caps
Ag leá	Melting
Á théamh níos tapúla	Heating faster
Ar mheánteocht	



an domhain

Cúiseanna nádúrtha  
Gníomhaíocht na gréine  
Gníomhartha an chine dhaonna  
Freagrach as Téamh domhanda  
Is mó tionchar  
Dóitear breoslaí iontaise

Mar fhoinse fuinnimh

Scaoiltear a lán dé-ocsaíde carbóin

Cúrsaí iompair  
Méadú suntasach

Foraoisí  
A fhuarú  
In adhmaid na gcrann  
Dífhoraoisíú  
Foraoisí báistí  
Na tinte ollmhóra  
Á stóráil/ stóráiltear  
Ocsaíd nítriúil  
Talmhaíocht  
An ithir thalmhaíochta

Average temperate of the world  
Natural causes  
Activity of the sun

Human activity  
Responsible for  
Global warming  
The most influence  
Fossil fuels are burned  
As an energy source

A lot of carbon dioxide is released

Transport  
Significant increase  
Forests  
Cooling  
Tree wood  
Deforestation  
Rain forests  
Wild fires  
Being stored  
Nitrogen oxide  
Agriculture  
Agricultural soil

'genre' and document the keywords relevant to each. Finally, refer to the exam papers and become familiar with the trend of questions asked on each story. Start putting together sample answers on your prose texts as follows:

#### Freagra Samplach

2 A. Tugtar léargas cruinn dúinn ar shaol an phríomh-charachtair Jimmy le linn na dTrioblóidí agus ar an gcaoi a bhí sé mar íobairt ag an dúnmharú seicteach a bhí go forleathan ag an am.

An dúnmharú seicteach le linn na dTrioblóidí i dTuaisceart na hÉireann atá mar phríomhthéama an ghearrscéil An Gnáthrud. Ní féidir a shéanadh ach go gcruthaíonn an t-údar pictiúir scanrúil dorcha dúinn de chathair Bhéal Feirste ag an am sin. Is gearrscéal soléite nua-aimseartha é a léiríonn go healaíonta don léitheoir na tragóidí a bhí mar chroílár an tsaol i dTuaisceart na hÉireann tráth. Díríonn an t-údar, Deirdre Ní Ghrianna, áird an léitheora ar chlann áirithe lách agus eiríonn léi bá an léitheora a mhúscaill i leith na clainne ag an deireadh. Is tríd an bpríomhcharachtar Jimmy a neartaíonn an t-údar an teachtaireacht thragóideach atá á phlé aici.

Oslaíonn an gearrscéal le híomhá réalaíoch den phríomhcharachtar Jimmy ag ól i gcuideachta a chairde sa bheár i mBéal Feirste. Fad is atá sé ann áfach, tá sé ag macnamh ar Sarah sa bhaile. Bhéadh sí ag iarraidh na páistí – John, Margaret agus Elizabeth a chur a luí. Thuig sé go mbéadh John, an páiste ba shine ag cur isteach ar a bheith chéile. Bhraith Jimmy ciontach as a bheith sa teach tábhairne rud a léiríonn an grá agus an meas atá aige dá bhean agus dá pháistí. Ón tús mothaímid gur fear cineálta grámhar é Jimmy agus taitníonn sé go mór leis an léitheoir.

Tá sé de bhua ag an údar meon Jimmy a chur ina luí orainn ó thús deiridh an ghearrscéil. Tá sé suntasach go bhfuil sé difriúil ó na fir eile sa bheár. Níor thuig sé riamh go mbéidís sa teach tábhairne go dtí go gcaithfí amach iad! Insíonn an scríobhneoir go raibh a chara Billy ag déanamh failill ar leagan na mbríci ó rugadh a gharbhac. Bhí an gaffer

#### 6 (a) Example: An Aidiacht

Aidiacht san uimhir uatha  
Deas, mór, álainn

Aidiacht san uimhir iolra  
Deasa, móra, áille

Breischéim na haidiachta  
Níos deise, níos mó, níos áille

Barrchéim/Sárcéim na haidiachta  
Is deise, is mó, is áille

#### Preparation for 'Prós'

30 marc

Begin by ensuring that you properly know what each text is about. Create a summary of events, characters, places, times etc individual to each text. Next examine the themes and





míshásta leis agus bhí Jimmy ag déanamh tárrtháil air. Arís feictear na dea-thréithe a bhaineann lenár bpríomhcharachtar.

Bhí Jimmy cailte ina chuid smaointe agus é ag ól lena cháirde. Thosaigh sé ag smaoineamh ar an teach a cheannaigh sé féin agus Sarah. Is leir go bhfuil sé an -bhuíoch do Sarah as an bhfeabhas ollmhór a chuir sí ar an teach. Meabhraíonn an t-údar dúinn arís an meon grámhar cneasta atá ag Jimmy. Tá sé ag súil le hOíche Shathairn, ag ól buidéal fíona, ag féachaint ar video agus ag teannadh lena chlann ar an tolg.

Déantar forbairt ar phlota an scéil ag druidim leis an gcríoch. Tógann an scríobhnóir an léitheoir ar thuras cinniúnach an phríomhcharachtair. Fágann sé an teach tábhairne agus téann sé ar aghaidh go dtí an 'Jasmine Palace', áit a n-ordaíonn sé "an gnáthrud". Smoainíonn an léitheoir ag an bpointe seo an bhfuil brí meafarach leis an nath "an gnáthrud"? Cuirtear in iúl arís an sórt fir é Jimmy. Caitheann sé go maith le Liz atá ag freastail air sa bhialann agus tugann sé mionairgid briste dona déagóirí meisciúla atá láthair chomh maith.

Tagann an scéal seo chun buaice le críoch obann sceirdiúil. Tá Jimmy ag síúl abhaile leis an mbia ag tnúth go mór le Sarah a fheiceáil agus oíche cluthar a bheith acu. Gan aon rábhadh tagann cárr sa dorchadas, scaoiltear urchar le Jimmy a shíob a cheann agus a fhágann é marbh ar thaobh na sráide. Baintear stad as an léitheoir agus tuigimid láithreach an íoróin atá fite fuaite leis an teideal fáithchiallach 'An Gnáthrud'. Baineann an teideal leis na gnáth-dúnmharuithe agus an gnáth-fhoréigean a tharla go coitianta i rith na dTrioblóidí i mBéal Feirste. Críoch míshona duairc brónach é nuair a thuigimid go raibh meon soineanta ag ar bpríomhcharachtar an oíche Aoine chinniúnach sin. Níor thuig sé an dáinséar a bhí i gcónaí i gcúlra an tsaol i mBéal Feirste ag an am. Mar thoradh bhí sé mar íobairt thragóideach ag lámha na ndúnmharfóirí seicteacha.

Is fíor le rá, mar sin, go bhfaightear iniúchadh suimiúil ar shaol Jimmy i rith na dTrioblóidí i mBéal Feirste sa ghearrscéal 'An Gnáthrud'.

## Preparation for 'Filíocht'

30 marc

There are five poems to be studied on the course. The good news is that the text of the poem is given to you on the exam paper, therefore don't waste time learning quotations. Rather, a very good knowledge of the lines and the poetic techniques found in the poem is what you must focus on. A short question on the life and works of the poet may also be asked, therefore have a paragraph prepared on each of the poets also. Go through the past exam papers and identify types of questions asked.

Make sure you know the following techniques:

- ▶ **Téama** — theme
- ▶ **Cúlra** — background
- ▶ **Ábhar** — subject
- ▶ **Suíomh** — setting
- ▶ **Íomhánna / Pictiúirí / Radharcanna** — images/pictures/scenes
- ▶ **Codarsnacht** — contrast
- ▶ **Teideal** — title
- ▶ **Athrá** — repetition
- ▶ **Siombailí** — symbols
- ▶ **Meafair** — metaphors
- ▶ **Logainmneacha** — local place names
- ▶ **Dathanna** — colours
- ▶ **Fuaimeanna** — sounds
- ▶ **Friotal** — language
- ▶ **Meadarach** — meter
- ▶ **Fáithchiallach** — allegorical
- ▶ **Dúlra** — nature
- ▶ **Aoir** — satire
- ▶ **Atmaisféar** — atmosphere
- ▶ **Mothúcháin** — emotions
- ▶ **Pearsantú** — personification
- ▶ **Saol agus Saothar an fhile** — life and works of the poet.

**Sentences required for answering the poetry question:**

- ▶ **Feictear sa dán** — It is seen in the poem
- ▶ **Nochtann an file** — The poet reveals
- ▶ **Léiríonn an file** — The poet conveys
- ▶ **Faightear dearcadh an fhile** — One gets the outlook of the poet
- ▶ **Tugtar léargas dúinn** — We are given an insight

- ▶ **Cruthaíonn an file** — The poet creates
- ▶ **Úsáideann an file** — The poet uses
- ▶ **Insítear sa dán** — It is told in the poem
- ▶ .....is é príomhthéama an dáin.
- ▶ Is líon le háireamh iad na híomhánna éagsúla atá le feiceáil tríd síos.
- ▶ Tá codarsnacht ghlan ghléineach le fail ón dán.
- ▶ Úsáidtear meafair éifeachtacha ó thús deiridh an dáin.
- ▶ Tá an dán bunaithe ar....
- ▶ Cruthaíonn an file atmaisféar faoi leith sa dán.
- ▶ Is dán fáithchiallach é.
- ▶ Tá an teideal oiriúnach d'ábhar an dáin.
- ▶ Friotal lom gonta snoite atá in usáid ag an bhfile.
- ▶ .....atá mar chúlra an dáin.
- ▶ An tsaorvéarsaíocht atá in usáid ag an bhfile.

**Ceist Shamplach**

**(i) Céard é príomhthéama an dáin 'Géibheann'? Conas mar a chuirtear an príomhthéama sin os ár gcomhair sa dán? (14m)**

(ii) Déan cur síos gairid ar na híomhánna is cumhachtaí a fheictear sa dán. (6m)

(iii) Scríobh nóta ar shaol agus ar shaothar an fhile. (10m)

**Freagra Samplach**

(i) Is iad coincheap na saoirse agus coincheap na daoirse príomhthéamaí an dáin Géibheann. Sa chéad chuid den dán, léirítear an t-ainmhí mar a bhí sé tráth ina thimpeallacht nádúrtha san fhóraois. Bhí sé cumhachtach, neamhspleach agus saor agus bhí

*"clú agus cáil,  
ar mo scéimh".*

Athraíonn an t-atmaisféar sa dara chuid den dán, áfach. Aithnímid ó na briathra san aimsir láithreach go nochtar saol an ainmhí mar atá sé anois. Tá sé ina phríosúnach, lag, gruama gan mórán neamhspleachais. Is léir go bhfuil sé gafa sa zú, áit a bhreathnaíonn sé

*"trí leathshúil"  
ar an gcrann aonraic sé thall".*

Is dán fáithchiallach é, ina bhfuil meafar leanúnach in usáid ag an bhfile tríd síos. Is dócha go seasann an t-ainmhí don fhile féin. Feictear meon an fhile i leith a saoil trí shúile an ainmhí. Ar mhóthaigh sí féin saor, álainn agus lán le fuinneamh tráth? Anois, áfach, an mhóthaíonn sí srianta ina saol? An mhóthaíonn sí nach bhfuil aon neamhspleáchas aici? Tá sé soiléir go mbaineann an dán seo le tábhacht an neamhspleáchais i saol an duine chomh maith. Déantar forbairt ar an téama trí usáid a bhaint as codarsnacht éifeachtach. Ní féidir a shéanadh ach go bhfuil an dán bunaithe ar chodarsnacht idir saol an ainmhí ina thimpeallacht nádúrtha fadó agus saol an ainmhí mar atá sé anois, i dtimpeallacht mhínadúrtha. Fadó, bhí neart, stadas agus cumhacht aige. Is cuimhin leis go maoinneach

*"chroithfínn crainnte na coille".*

Tá an smaoineamh seo i gcodarsnacht ghéar lena shaol faoi láthair. Admhaíonn sé go brónach

*"Ach anois luím síos".*

Tá a chuid spioraid agus dínit imithe. Tá sé teanntaithe agus srianta ina shaol faoi láthair. Ar leibhéal iomlán eile, áfach, baineann an chodarsnacht éifeachtach le meon an fhile. B'fhéidir go bhfuil coimhlint i gcróí an fhile mar gheall ar an saol a bhí aici agus cúrsaí an tsaol mar atá aici anois. Bhíodh sí saor, álainn agus cumhachtach ach in ionad sin, tá sí teanntaithe, gafa agus i ngéibheann. Mheas Caitlín i gcónaí go raibh sí féin srianta mar fhile agus mar bhean. 'Sé tóraíocht na saoirse, séanadh na daoirse agus tábhacht an neamhspleachais téama a lán dá cuid oibre.

(ii) Is líon le háireamh iad na híomhánna éagsúla atá ag feidhmiú síos tríd an dán. Ina measc tá íomhánna dearfacha agus íomhánna diúltacha de shuíomh an ainmhí. Ó thús deiridh an dáin, tá sraith de phictiúirí gléineacha á dtarraingt ag an bhfile. I véarsa a haon, feicimid íomhá de chúlra an ainmhí. Bhíodh sé saor agus cáiliúil san fhóraois. Deireann an file go raibh sé mar

*"ainmhí allta  
as na teochrasa".*

Leanann an gné seo dá shaol ar aghaidh sa dara véarsa. Cruthaíonn an file íomhá dúinn a léiríonn an chumhacht a bhí aige.

Athraíonn an t-atmaisféar sa tríú véarsa nuair a fheicimid an claochló truamhéileach i saol an ainmhí bocht. Tá sé lag, gan dóchas. Eiríonn leis an bhfile bá an léitheora a mhúscailt nuair a nochtann sí an t-ainmhí mar phríosúnach. Insíonn an t-ainmhí dúinn go lagbhrioch

*"tagann na céadta daoine  
chuile lá a dhéanfadh rud ar bith dom  
ach mé a ligean amach"*

Téann na híomhánna go mór i bhfeidhm orainn agus tosaímid ag smaoineamh ar an bhfile féin. Seas go bhfuil sí ag tabhairt míniú dúinn ar a saol, mar a fheiceann sí é.

(iii) Rugadh Caitlín Maude i Ros Muc, Conamara sa bhliain 1941. Bhain sí céim ollscoile amach sa Fhraincis agus sa Ghaeilge in Ollscoil na Gaillimhe. Tar éis di an ollscoil a fhágáil, chuaigh sí le múinteoireacht ar feadh tréimhse. Bhí suim faoi leith aici san amhránaíocht, go háirithe amhránaíocht ar an sean-nós agus tá clú aici dá guth binn. Bhí spéis aici chomh maith i gcúrsaí drámaíochta agus ghlac sí an príomhpháirt sa dráma 'An Trial'. Gníomhaí teanga ab ea í i dtaobh na Gaeilge. D'oibrigh sí go crua chun an Ghaeilge a chaomhnú, agus ar ndóigh, an Ghaeilge a athbheochan. Fuair sí bás le hailse sa bhliain 1982. I ndiaidh a bás, foilsíodh a cuid cnuasach filíochta *Caitlín Maude: Dánta* sa bhliain 1984. Foilsíodh an chéad cnuasach eile *Caitlín Maude: Drámaíocht agus Prós* in 1988. Sa bhliain 2005, foilsíodh a saothar liteartha uilig in *Caitlín Maude: Dánta, Drámaíocht, agus Prós*.

## Preparation for 'Litríocht Bhreise'

30 marc

Your teacher selects a question to study in this area of the course from the list below. The same principle applies to this literary section as to the prose and poetry previously dealt with. An excellent knowledge of your chosen text, themes, genre, characters and techniques used are examined in this extra literary question.

- A. An Trial
- B. A Thig ná Tit Orm
- C. Tóraíocht Dhiarmada agus Ghráinne
- D. Gafa
- E. Canary Wharf
- F. Na Dánta Breise

*Good luck with the rest of the year. Stay motivated for the following months and get set to embrace Sixth Year with confidence, determination and fervour!*





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