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# exam brief

PART 2 \* 13.02.2008

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# Languages ExamBrief - the Leaving Cert in 2008

WELCOME to Part 2 of our guide to the Leaving Cert in 2008. Today's Languages Supplement covers English, Irish and French, including special guides to the Orals.

The weekly ExamBrief supplements for Leaving Cert 2008 are being published by the Irish Independent in association with The Institute of Education. There will be five supplements in the Leaving Cert series followed by a sixth supplement for the Junior Cert.

The Institute of Education is Ireland's leading private tuition college, sending more students to university than any other school over the past few years. Part of its success is attributed to the outstanding teacher notes supplied to its students.

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This year our Leaving Cert ExamBrief series is even more extensive than in previous years. Subjects are being grouped thematically for the first time. Last week's 28-page Maths Supplement offered an unmissable guide to the complete

course at both Higher and Ordinary levels. It was written by Aidan Roantree, one of the country's top Maths teachers.

Today's ExamBrief is a Languages Supplement, covering English, Irish and French. Next week there will be a Money Supplement, covering Economics, Business and Accounting. That will be followed by a Sciences Supplement, covering Physics, Chemistry and Biology. And the Leaving Cert series will conclude with a fifth supplement covering other subjects, including History, Geography and Home Economics.

All supplements include a guide to the complete course in each subject, sample questions and answers, and advice from leading teachers in each subject plus advice from students who did well in last year's Leaving Cert exams.



Anne Marie Griffin, Sixth Form Principal, Institute of Education

Supplements Editor: John Spain



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## A guide to Paper 1 using the 2006 Leaving Cert papers as examples



BY JIM LUSBY  
English Teacher

Jim Lusby first started teaching Leaving Certificate English in 1975. He is also a novelist, short story writer and playwright. He is a former winner of a Hennessy Literary Award for his short stories and his novels include *Making the Cut* (adapted by RTE as a television series) and, most recently, *Serial*. He is a regular contributor to annual Exam Brief and 2FM's annual Leaving Certificate programme 'Countdown to 606'.

### THE TEACHER'S VIEW

There have been no alterations to the English course since 2001, so studying the exam papers since then is an excellent preparation for the test ahead. You should notice the recent changes in character to the Prescribed Poetry questions on Paper 2, though. Last year, two of the questions asked candidates to discuss specific aspects of the poet's work: Frost as a poet of 'sadness' and Plath as 'intense and disturbing'.

For this type of question, you get marks only for material strictly relevant to the aspects mentioned. So be careful. The same applies to Single Text questions, by the way. Pay particular attention to the precise terms of the question or quotation here and avoid dropping chunks of memorised analysis into your answer; it will probably be irrelevant. But you're a student of the English language. You're expected to examine the meaning and implications of words. Don't be intimidated.

Confront each question on the paper by forcing it to reveal its meaning and focus to you. Too many candidates think too lazily about the questions themselves. You're also expected to express yourself decisively, vigorously and colourfully. Timidity is an unappealing trait in writing. On the other hand, you should never offer an opinion without supporting it with extensive reference to a text.

Final thoughts? More marks are lost as a consequence of not **answering the question** that was asked than through any other error. Each of your essays, creative or critical, must display a **coherent development** of a topic. The examiners are under instructions to reward evidence of **engagement with the texts**. You can't 'know' literature, in other words; you can only respond to it.

The above three points in bold print offer a rough guide to the Marking Scheme for English: respectively, Clarity of Purpose (P), which tests the relevance of your material, Coherence of Delivery (C), which tests the organisation of your material, and Efficiency of Language Use (L), which tests your written expression.

### TASKS AND TIMING

In Paper 1 on both the Higher and Ordinary Level papers, you have 2 hours and 50 minutes to read three texts, select a Question A, a Question B and a Composition title, and jot down preliminary plans for each (all of which should take 20 minutes); then you must answer one Question A for 50 marks (35 minutes), answer one Question B for 50 marks (35 minutes) and write one Composition for 100 marks (80 minutes).

### THE TEXTS

The three texts are linked by a common theme. In 2006, this was PRETENCE at Higher Level and FEAR OF THE UNKNOWN at Ordinary Level. Usually, one of the texts combines visual images with written material.

Since every text has some purpose or other,

your first task is to identify the type of text in each case. But this is quite easy, really. The primary purpose of an informative text, for instance, is to provide the reader with facts. The primary purpose of an argumentative text is to express an opinion. The primary purpose of a persuasive text is to convince the reader to buy, do or think something specific. And the primary purpose of a narrative text is to describe a sequence of events. When answering Question A, it helps considerably if you're very clear about what type of text you're dealing with.

In 2006, Higher Level, TEXT 1 was narrative, TEXT 2 was informative, and TEXT 3 combined visual images with an argumentative piece on Pretence. In 2006, Ordinary Level, TEXT 1 was informative, TEXT 2 was narrative, and TEXT 3 combined visual images with a short opinion piece on the attraction of horror movies.

### ANSWERING QUESTION A

You are asked three specific questions on your selected text. Most are simple comprehension questions, asking you to elucidate and discuss the content. Others require an appreciation of the author's prose style. Some may require a short imaginative passage ranging beyond, but still related to, the given extract. Regardless of what you are asked, though, the answer is always in the text. So please don't go searching anywhere else.

QUESTION: 2006, TEXT 1, QUESTION A, (i): Do you consider the first paragraph to be an example of good descriptive writing? Explain your view.

### SAMPLE ANSWER A

Although it's very short, the opening paragraph here is also very powerful.

The writing effectively captures a scene in which there is action, movement, and human reaction, and it manages to move fluidly between the various aspects. Opening with a brief, dramatic piece of dialogue - 'She's going' - immediately creates a sense of tension and expectation.

Over the next sentence, the tension is held and increased, as the slow, reluctant descent of the falling tree is captured in the evocative verbs - 'quaking' 'tilted' 'twisted' 'fighting' and 'grabbed' - which take us slowly through the various stages of the tree's almost heroic resistance. The end approaches with a couple of words evoking painful sounds - 'creaking' suggests discomfort and 'goodbye-sigh' suggests regret - and then finally arrives with a triple assault on the ear, when 'thunderous', 'hurricane' and 'crash' all imitate the cacophony of the tree smashing against the earth.

As the noise subsides, the imagery moves from reverberating in the ear to touching the other senses, as the boy feels the 'shock waves' along the ground where he stands and catches the 'light' pouring through the gap created by the felling of the tree. The verb 'flood' is particularly effective to describe the burst of light, because it suggests the onrushing of a tidal wave in the wake of the 'shock waves' of the earthquake.

Verbs, adjectives and images combine here to suggest that something truly momentous has occurred. This is reflected when we enter the boy's mind in the next two sentences - 'mad,' in particular, suggesting something extreme, outlandish - but it is rather checked by the final short sentence, which captures the grin of the well-satisfied father and which somehow manages to put what has been presented throughout as the felling of a colossus - the tree is personified as a giant - into a somewhat different perspective.

In its variety and intensity, the descriptive writing brilliantly recreates a dramatic little scene.

*Attempt to answer the question immediately*

*Provide reasons for your opinion.*

*Offer examples to illustrate your points.*

*Use quotations by incorporating them into your own sentences.*

*Use the verbs 'suggests,' 'evokes' and 'captures' when discussing the richness of language.*

*Always explain why a word or phrase is so effective.*

*Know what you're looking for when analysing a particular type of text, in this case a narrative, which creatively uses verbs, adjectives, metaphors and visual detail to capture a sequence of events.*

*Summarise your points in your final paragraph.*

*Write extensively, not briefly, in response. This answer has 317 words - more than a page of handwriting in an exam answer booklet.*

## QUESTION B

You are asked to write a short piece in a particular format or style for a specified (or implied) audience on some aspect of a given topic.

'Short' is a vague and relative term, but in this context, unless you are instructed otherwise, it means 200-400 words, or between 1-2 pages..

As mentioned before, every text has a purpose: to inform, to express an opinion, to persuade, to tell a story. In Question B, you are asked to give your text a purpose. So, throw yourself into it. Imagine that what you're writing really matters! At Higher Level in 2006, TEXT 1 asked for a narrative diary - *Imagine that, in an attempt to control his feelings, the boy writes into his diary an account of the incident and his reactions to it. Write out his diary entry.* - TEXT 2 asked for an informative letter and is answered below, and TEXT 3 asked for an opinion piece in the form of a report - *Advertising and young people - You report to the Advertising Standards Authority. There is much discussion as to whether or not young people are being exploited by advertisers. Write a short report to the Advertising Standards Authority outlining your views on the matter.*

At Ordinary Level, TEXT 1 was an informative talk - *A Class Talk Imagine you were asked to give a talk to younger students about how they might deal with some common childhood fears. Write the talk you would give.* - Text 2 was a newspaper report with a strong narrative element - *You Were There! - A Newspaper Report Imagine you are a newspaper reporter on the island with Phyl and Mike. Based on some of the events in the extract, write a newspaper report.* - and TEXT 3 was a film review with a strong persuasive element - *Review Write a review for your school magazine of any film that you have enjoyed. Your review should encourage other students to go and see it.*

According to the instructions issued to correctors, you are rewarded for 'a clear sense of audience,' so if an audience is specified - a famous celebrity, for instance, or younger students - you must tailor your style to suit.

Above all, give careful thought to some aspect of a given topic. In other words, please, please, respond to the precise terms of the question - 'in an effort to control his feelings' or 'young people exploited by advertisers' or dealing with 'common childhood fears.'

**QUESTION: 2006, TEXT 2, QUESTION B:** Write a letter to a famous writer or celebrity or sports personality of your choice offering your services as a ghost writer for a future book. In your letter you should outline the reasons why you believe you would make a successful ghost writer for your chosen author.

Cristiano Ronaldo dos Santos Aveiro  
c/o Manchester United FC  
Manchester  
06 June, 2006

Senor Aveiro,

Following your double triumph in being selected as both the Senior and the Young Footballer of the Year in England, and in the wake of Jose Mourinho's ungracious comments about your 'difficult childhood, no education,' could I suggest that now is the perfect time to consider publishing your own account of your life thus far, your autobiography. Not only have your dazzling football skills brought the attention of the world to you, but the world awaits your response to Senor Mourinho's unkind remarks. I know that your manager, Sir Alex Ferguson, has stoutly defended you in public, but what could be more interesting than your own story of your childhood and teenage years?

I am a ghost writer. I write books on behalf of my clients, whose names appear on the covers and whose life stories appear within these covers. Contractual restrictions forbid me to reveal the names of previous clients, but could I assure you that my area of experience is the English Premiership and that you are already professionally acquainted with all my previous clients. Many of these will confirm this to you, privately and in the strictest confidence, if you require testimonials.

Allow me to explain the process involved in creating your autobiography and to clarify your own part in it, assuring you that only the material you want to share with the public will appear in the finished work.

For a large project such as this, I always conduct a series of interviews with the subject. These are recorded and later transcribed. Obviously, the more relaxed the interviewing is and the less it resembles an interrogation or an obligation, then the more varied and interesting and colourful the material that will emerge. Nobody wants to confide in an unsympathetic listener. This has always been my particular strength in my profession. As others will confirm, again privately and in the strictest confidence, the interviews are really informal chats, during which we get to know each other. Usually, a few hours a week for several weeks is sufficient. If I need further material, we can arrange to meet again at your convenience.

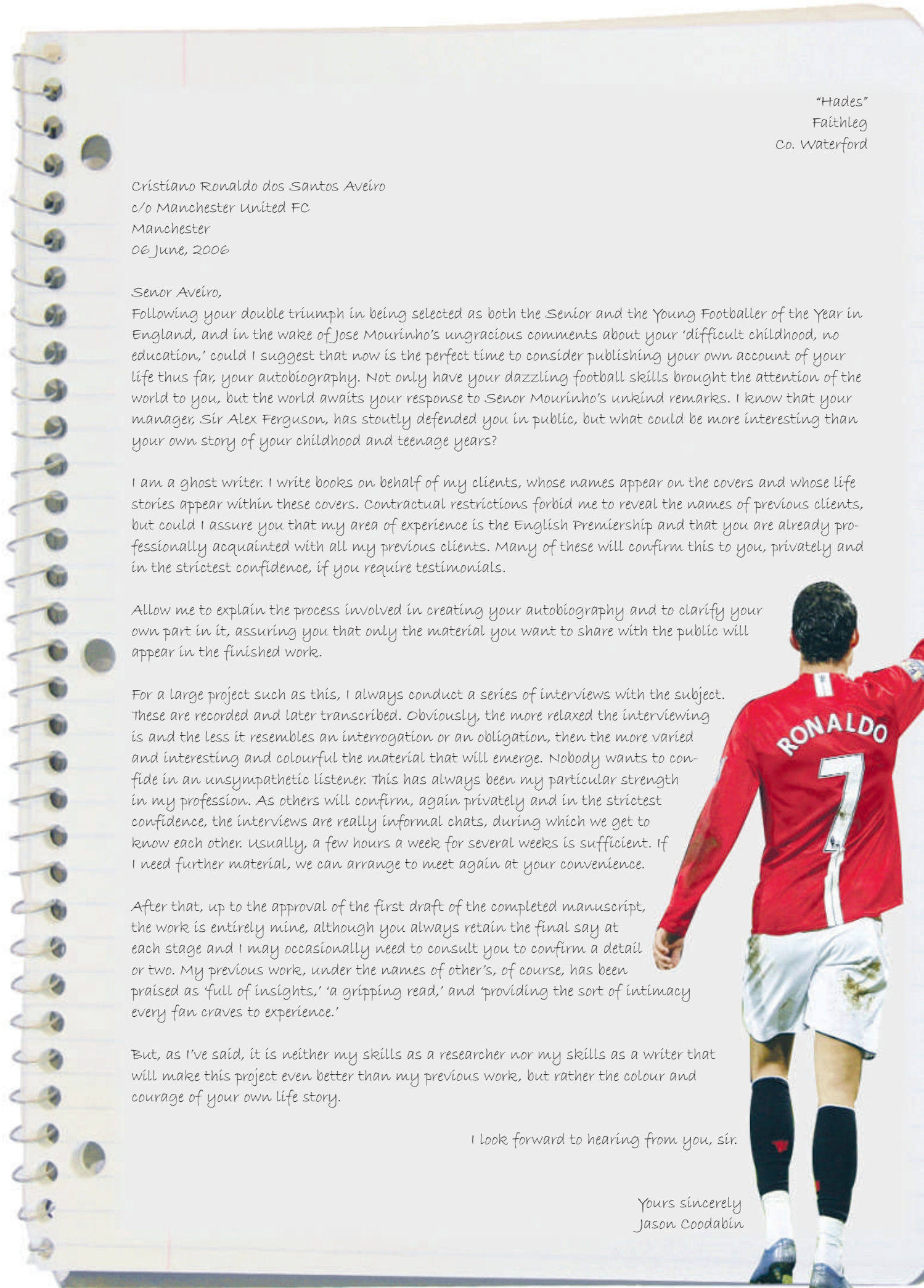
After that, up to the approval of the first draft of the completed manuscript, the work is entirely mine, although you always retain the final say at each stage and I may occasionally need to consult you to confirm a detail or two. My previous work, under the names of other's, of course, has been praised as 'full of insights,' 'a gripping read,' and 'providing the sort of intimacy every fan craves to experience.'

But, as I've said, it is neither my skills as a researcher nor my skills as a writer that will make this project even better than my previous work, but rather the colour and courage of your own life story.

I look forward to hearing from you, sir.

Yours sincerely  
Jason Coodabin

"Hades"  
Faithleg  
Co. Waterford





## SAMPLE ANSWER

*Get the format right. This is a letter, so I comply with the basic conventions. I provide my own address, the address of the recipient, the date, a salutation and a valediction.*

*Get your audience set in your mind. Here I'm addressing an individual. I want something from him. So, I'm being flattering.*

*Try and avoid being predictable. Add a little bite to your writing by selecting unusual or controversial angles. Here, I'm looking for someone in the news, someone involved in a little controversy, someone difficult or notorious.*

*Get the task right. I have to 'offer (my) services as a ghost writer,' so I need to explain what's involved.*

*Get the register right. I note that I 'should outline the reasons' why I would be a success here. In other words, I've got to sell myself a little, I've got to be persuasive*

*The register has to be consistent. I am persuasive again.*

*The register has to be consistent. I am persuasive again.*

## Higher level The A1 Student's view

**Name:** Donal Hanratty  
**From:** Skryne, Co. Meath  
**Leaving Cert:** At Institute of Education in 2007.  
**Schools:** Scoil Cholmcille, Skryne, Dunshaughlin Community College, the Institute of Education  
**Results: 7A1s:** English, Irish, Maths, Applied Maths, Biology, Chemistry, Physics.  
**Scholarships:** UCD Entrance Scholarship, and Bord na Gaeilge Irish Language Scholarship.

I achieved 7 A1s in my Leaving, but I have to say English was the one I least expected. I never regarded myself as a particularly good writer, and I don't read an awful lot. This is why when I was asked which subject I wished to write about for this supplement, I chose English. I felt that my thoughts on how I prepared for the exam in a subject that was not one of my favourites would be most valuable to you.

### Paper 1

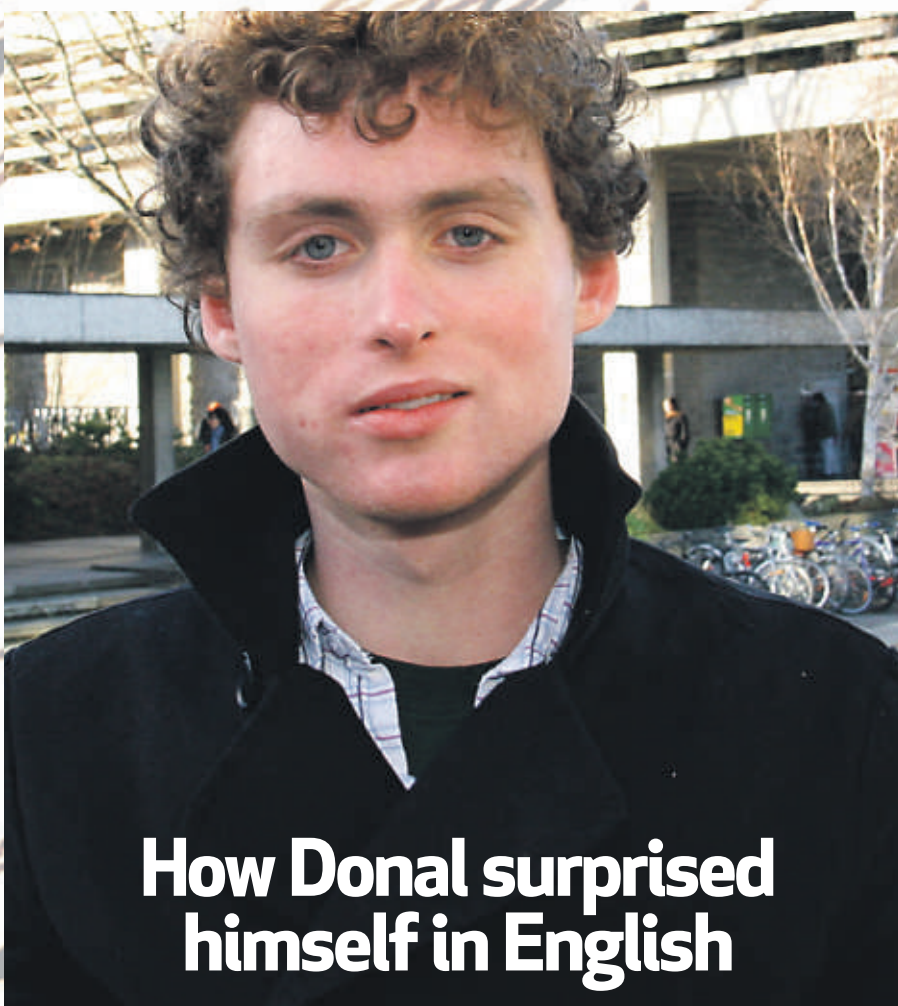
Paper 1 is worth 200 marks. This is the same as Paper 2. Therefore, give equal weight to paper one when preparing study plans / timetables.

The most important thing when answering Question A, the Reading comprehension, is knowing what the examiner wants. It seems obvious but read the question very carefully and answer what's asked. They can only ask you a question on one of five styles, so familiarise yourself with each and eventually you will see the pattern.

In section B you must really try to imagine yourself in whatever situation you are asked to write about. This often comes down to common sense. Once again there are a select number of styles and only these may be asked.

If you have not yet decided what composition you intend to attempt - do so as soon as possible. I feel that the argumentative discussion should only be attempted if you are very informed on the topic concerned and are familiar with current affairs. If done well, it is rewarded very highly.

If you choose to attempt the short story it is vital that you have material prepared in advance. The majority of people are not



## How Donal surprised himself in English

inspired on the exam day to produce an A1 standard story. Hard-working students will prepare work now which they can draw on in June. Practise is the key. Try to write as many compositions as possible. It would be great if you could get your teacher to correct them, or a friend who does well at English, but even if you can't, the practise is vital.

Whilst the argumentative discussion must be answered in an exact and to the point fashion, any link with the picture or quote given will suffice for the short story. You are not graded in any way on how effective that link is. This is why you can prepare short stories in advance, and be relatively confident that they can be used in some way in the exam, by adjusting them slightly in the required way. This is hugely re-assuring for many, but do ensure that you know what your at; talk to your teachers regarding the adaptability of your stories, and test yourself using past papers.

### Paper 2

The Comparative Section has for the last few years been very predictable. Make sure you can write two of the three comparative essays each in 50 minutes. If you're not the best at learning things off by heart I recommend you have a detailed outline of what you intend to write.

All poetry essays should be answered in a similar fashion. Discuss the poems and your personal response to them. Show that you understand the theme and language used in each poem. Include quotes to support your points.

Othello, like Macbeth, has a certain number of questions which can possibly be

asked, so it would be a good idea to know the basic outline of how you intend to answer each of these. Know the quotes and points suitable to each answer. After you practise enough, you should find that you are drawing on the same points when writing single text essays.

You should write 1/2 of a page for the prescribed poetry. Read the questions, underline the key words and then read the poem.

### Conclusion

In the week prior to the exam brainstorm many questions but to save time don't write the whole answer. Practise an opening or a conclusion if you like.

In the exam itself read over all of the questions on the paper at the start and let them sink in. Your mind can then think about them subconsciously while you answer others. In Paper 1, think and write down ideas for your answers for the first 10 minutes. Don't spend more than 5 minutes reading over Paper 2.

I feel that answering your best question first, then second best is advisable, to boost your confidence. Plan out exactly how much time you intend to spend on each question - this is something each student should decide for themselves - depending on their own strengths and weaknesses. You should aim to have at least eight minutes left at the end of Paper 1 and Paper 2 to review your work and correct spelling mistakes.

Finally, it is up to you to practise questions and hand them up for correction, regardless of whether or not your teacher is setting you work. Now is the time to put the work in.



# Writing the composition

What type of Composition will you write? If you're taking the Higher Level paper, the choice is between the Short Story, the Personal Essay and the Discussion Essay. If you're taking Ordinary Level, the choice is between the Short Story and the Personal Essay.

## THE SHORT STORY

### TREATED AS A TALE

This merely describes events and looks at characters from outside. It includes the war story, the crime story, the thriller, the basic love story, the accident story, and the disaster story.

It has a simple, straightforward structure, usually starting at point A and then moving forward until the end is reached. It's quite a basic shape.

This approach will not gain an A or B grade at Higher Level. At Ordinary Level, however, the well-told tale will be generously rewarded.

### TREATED AS A LITERARY STORY

Properly understood, the short story is an exploration of the inner life of a character. So, this treatment will reveal the thoughts, emotions, doubts, fears and failings of characters. It will use specific events to explore a character's inner life.

It encapsulates an entire life in a single situation or incident, very often by moving fluidly between past and present in the character's mind. This is a sophisticated story.

Capable of attaining the highest possible grades at both Higher and Ordinary Levels.

**SAMPLE QUESTION: 2006, 3:** "It was mad...Ridiculous."  
(TEXT 1) Write a short story suggested by the above title.

## SAMPLE OPENING

Almost everyone in the neighbourhood, apart from his girl friend and the youths whose vocabularies didn't extend to titles that weren't abusive, invariably called him Mister Downes. He was only thirty-four, but he dressed severely, didn't practise or invite intimacies, hid behind a strict regime of lifeless habits, and had once studied in London, after leaving school, under a famous composer whose name no one could remember. But people also knew that he was disappointed, that he had once imagined something more accomplished than being a clerk, and so there was a certain amount of compassion in their deference. An arid compassion, like that expended on the dead, because his life simply wasn't exciting enough to reward the curious.

It was characteristic of Downes that he should wait a full year after purchasing a piano before giving his first performance to an audience, and then that he should do so in his own home and invite only Laura Ashwell, whom he intended

*It's quite obvious from the opening that this story's investment is in character. Using appearance, habits, the attitudes of others and the past, it offers a profile of a failure. This defining trait is what he story will explore.*

*After the opening profile, the story settles into the incident that will define this character's being. This is where the story will remain until the end.*

marrying, someday. This ridiculously small scale was the one he was most comfortable with. Nevertheless, no one performs for another without the need for acceptance and the hope of applause. It was fifteen years since Downes had last risked it, and this present occasion was a tentative return to a neglected love. For that reason, he was quite nervous about beginning. He drew his chair noisily a little closer to the piano, coughed self-consciously a number of times, flexed the muscles in his right hand and then repeated the exercise with his left, and finally, after returning the chair to its original position, settled into the first item on his programme, Debussy's étude Pour les sonorités opposées. His playing was technically correct, as it always had been, even in his teens, but now, in his mid-thirties, it was almost completely devoid of emotion. No more than his name, his music retained nothing that was personal. But even then, if he had performed with less seriousness, he might not have subsequently recoiled with such finality.

*Notice the deliberate use of 'ridiculously.' The best way to write a story inspired by a quotation is to sprinkle the terms of the quotation through the narrative.*

## THE PERSONAL ESSAY

### THE NARRATIVE TREATMENT

This approach uses a personal story or the description of a series of related events in your life to illustrate the given topic.

It works by narrating a sequence of relevant events and then, hopefully, by drawing back to reflect on their impact on your life or their significance for you. Generally, the more reflection there is during the story, then the more sophisticated the treatment.

At Higher Level, the story has to be an important event in your life and your reflections have to be mature and thought-provoking. At Ordinary Level, a well-told personal story will perform well.

### THE DISCURSIVE TREATMENT

This approach offers your considered reflections on the given topic and illustrates them with descriptions of your personal experiences.

The best way to organise your material is to open with a relevant personal story – an anecdote – and to develop your personal perspective on the topic from this. After that, you can explore this perspective with reference to three areas of your personal life – say, Education, Family and Sport. This provides a comprehensive, varied treatment of any topic. To conclude, you can return to the opening anecdote and complete it.

At Higher Level, this has a better chance of an A grade than the purely narrative approach.

**SAMPLE QUESTION: 2006, 1:** "Let's stop all this pretence! Let's tell each other the unvarnished truth for a change!" (TEXT 3) Write a personal essay in response to the above statement.





## SAMPLE OPENING

Although I would never admit it to the wife, I am now, and have been for some time, an unhappily married man. I accept, of course, that there is nothing particularly unique about my troubles. Millions of deluded fools have wandered into the same cul-de-sac long before I did. But still . . .

It doesn't help to realise that there was a time when I might've ended up with a different mother-in-law. Her name was Mrs Cynthia Catterstairs, a lonely, disappointed, middle-class widow, whose only daughter, Ruth, was on the point of abandoning her studies in university in order to marry a bricklayer and devote her life to bearing his children. 'I don't like him,' Mrs Catterstairs confided in me when the engagement was announced. 'He can't look you in the face, you know, when he's talking to you. Unlike yourself. I don't suppose you get on with him, either.'

Should I have told her the truth? Should I have told her that she was lonely and depressed after her husband's death, that she was terrified of losing her daughter and being abandoned, that she had always considered Ruth too good for anyone less than a god, that she looked down on manual labourers, that in reality she was a snob? Don't ask what good it would have done. Ask instead if my description of it as the 'truth' is at all accurate. Mrs Catterstairs was all of these things that I've mentioned, but she was also a resilient and independent woman, a survivor, a selfless mother, a tireless volunteer who dedicated much of her spare time to helping the underprivileged. In other words, like the rest of us, a complex mass of contradictions.

So the issue is hardly whether or not to tell the truth. Mrs Catterstairs was right. Ruth's future husband never did look you in the eye when he was talking to you. And Mrs Catterstairs was wrong. I rather liked the guy. The issue, really, is the sheer impossibility of telling the truth, which is so vast, so complicated, and so fluid - changing from one moment to the next - that it simply can't be contained by language. Telling the truth is not an option, you see. Even knowing the truth is not really an option.

*Notice the dominance of the first person pronoun, the 'I'. A Personal essay offers your take on the world and must be written from your perspective.*

*This is an example of the discursive approach to the Personal Essay, and so it opens with a few light-hearted confessions and reflections on the topic, which is pretence, or not telling the truth.*

*This is the opening anecdote, a little story about a woman I once knew. It's not described in any great detail.*

*In a discursive Personal Essay, my interpretation of the incident is more important than the incident itself.*

*The introduction, based on the anecdote, of my personal position on the topic, namely that it's not possible to tell the truth.*

## THE DISCUSSION ESSAY

### THE LIGHTER DISCUSSION

Written for a popular magazine or delivered to an audience of classmates, this offers your relaxed reflections on the given topic, illustrated by humorous or human interest examples. It is very close in approach to the Discursive Personal Essay, but it has to offer more wide-ranging illustrations of your point.

The organisation of the material is very similar to that suggested for the Discursive Personal Essay, but you must range outside your own experiences for illustrations to support your points.

Properly done, this approach has a good chance of gaining high grades.

### THE SERIOUS DISCUSSION

Written for a serious newspaper or journal or delivered to a mature audience, this offers the writer's informed opinions and reflections on a serious topic, supported by verifiable evidence. Please note that you must be well-informed on the given topic to successfully attempt this type of essay.

The best way to organise your material is to open with an anecdote, preferably something currently in the news, and to develop your perspective on the topic from this. The centre of your essay will consist of an in-depth exploration of your perspective on the topic, preferably by advancing three separate arguments in favour of your position. You can conclude with a news item by completing the sentence 'Nothing illustrates my point more than . . .'

This is a very demanding type of Composition, but it has an excellent chance of an A if well done.



**SAMPLE QUESTION: 2006, 6.** 'Imagine it's St Valentine's Day . . .' Write an article for a popular magazine on the importance of romance in our lives.

## SAMPLE OPENING

'Love is the answer,' the American comic and film maker, Woody Allen, once declared passionately. And if we accept that romance is more than just candlelit dinners, boxes of chocolates and bunches of flowers, and is instead, in the words of one hopeful subscriber to an online dating site, 'a meaningful and fulfilling relationship,' then clearly romance is also the answer. Nobody is quite certain what the original question was, of course, but it's reassuring to have one certainty at least in life. On this issue, there is universal agreement. Romance is not merely important, but vital. Without it we would be deprived of the Mills & Boon novels, teenage magazines containing articles with such titles as *He Trod on my Ugg Boots* and *I Didn't Care*, several hundred movies starring Hugh Grant as a bumbling but endearingly romantic Englishman, and such poetic gems as this online effort by an American chap who seems to have lost slightly more than his heart: 'You are the most precious thing, in my life today./You mean more to me than anyone else/and I hope you're here to stay.'

*As an opening to a discussion, a relevant quotation offers a decent alternative to an anecdote. This one is humorous, because the article is for a popular magazine.*

*This essay goes on to employ a very simple device - it takes two opposites, a person who has no romance in their life and someone with too much romance - but the introduction consists merely of a comic demonstration that romance seems to be important to everyone. Notice how the topic - the importance of romance - is referred to very early, to ensure relevance.*



# A guide to Paper 2 using the 1998 and 2007 Leaving Cert papers as examples

## TASKS AND TIMING

On both the Higher and Ordinary Level papers, you have 3 hours and 20 minutes to read the paper, select the questions you will answer and jot down preliminary plans for each essay (all of which should take no more than 10 minutes); then, at Higher Level, you must write one essay on The Single Text for 60 marks (60 minutes), one essay on Comparative Study for 70 marks (65 minutes), one essay on Prescribed Poetry for 50 marks (50 minutes) and one answer on the Unseen Poem for 20 marks (15 minutes), while at Ordinary Level you must answer a number of questions in each section for the same marks within the same time periods.

## SECTION I, THE SINGLE TEXT

One of the following texts must be selected by you: *Wuthering Heights* (H, O), *The Remains of the Day* (H, O), *How Many Miles to Babylon?* (O), *Death and Nightingales* (H, O), *The Crucible* (H, O), *Lies of Silence* (O), *The Plough and the Stars* (O), *Othello* (H, O), *The Importance of Being Earnest* (O)

At Higher Level, two questions are set on each of these texts and you must write an essay on one. Your essay must provide a detailed assessment of one or more of the major characters, a detailed exploration of one or more of the central themes, or a detailed discussion of the text with reference to some aspect of its style. At Ordinary Level, a number of more specific questions are set and you must answer all. Your answers will deal with characters, events and subject-matter in your chosen text.

At Higher Level, because you are given a critical quotation to discuss – ‘Despite the striking portrayals of goodness and nobility, the play *Othello* leaves the audience with a sense of dismal despair.’ (1998) – it is vital to identify and consistently address the key elements of that quotation. I can’t stress this strongly enough. It’s not sufficient to have a detailed knowledge of the text; you must be able to apply it to answer a specific question. Failure to address the question you were asked will result in your wonderful knowledge getting you a D grade. For instance, in relation to the *Othello* quotation above: what are the portrayals of goodness, what are the portrayals of nobility, what’s so striking about them, what the hell does ‘dismal despair’ actually mean, and is this what we’re left with, despite everything else? All these issues must be addressed and must be linked to each other coherently. Your points must be supported by quotations or references. Be aware that you are awarded marks on the basis of coherence (organisation of essay) and relevance (answering the question you were asked) as well as knowledge.



## A QUICK GUIDE TO THE MAJOR CHARACTERS IN OTHELLO

### DESDEMONA

**Open. Guileless. Honest. Truthful. Displaying on the surface, in her actions and her words, only what lies beneath that surface, in her mind and heart. She is what she seems to be. Thinks well of everyone. Believes in the natural goodness of men and women. Has faith in others. Seeks to love, respect and serve others, always appropriately: Othello as a husband, Cassio as a friend, Emilia as a companion, Brabantio as a father. Emotional. Sympathetic. Idealistic. Tender. Compassionate. Gentle.**

### OTHELLO

**All Othello’s best qualities – his composure, his self-assurance, his loyalty, his modesty, his sensitivity, his openness, his love, his dignity, his trust in others – are displayed in his wonderfully accomplished defence of himself against Brabantio’s accusations of witchcraft, coercion and seduction. His delivery is beautifully composed, full of genuine feeling, but not emotional in itself. As he speaks, we too experience the gentle giant that Desdemona fell in love with. And yet, within a very short period of time, this composed, dignified and courteous man is ranting like a lunatic, unable to control his speech; and worse, this loving man, a deep admirer of tenderness in others, is striking his wife in public in front of appalled Venetian noblemen.**

### IAGO

**Whereas Desdemona believes in the natural goodness of others Iago considers humans as hateful creatures, driven by greed and lust and self-interest, no better than animals. Whereas Desdemona seeks to love, respect and serve others, Iago is defined by self-interest. Whatever he does, he performs for his own twisted reasons, to serve himself. Whereas Desdemona is emotional, sympathetic, tender and compassionate, Iago, as is best demonstrated by his soliloquies, is cold, calculating, rational, indifferent. Iago is a brilliant orator, a supreme manipulator of words, a master of language, whose final words are a dedication to silence.**



## SECTION II, THE COMPARATIVE STUDY

You must select 3 texts from a list of 39 prescribed. The full list is available on the Department of Education's website [www.education.ie](http://www.education.ie). With reference to the modes that are specified you must study similarities and differences between the three texts. This year, the **Comparative Modes** for examination are: at Higher Level, (1) **Theme or Issue** (2) **The Cultural Context**, (3) **Literary Genre**; at Ordinary Level, (1) **Relationships**, (2) **Theme**, (3) **Social Setting**.

Two of these modes will be presented for discussion on the examination paper.

Two questions will be set on each of the selected modes.

In effect, this means that you answer one question from a choice of four.

You must have a good knowledge of your three texts. In other words, you must know the following in relation to each:

- the genre, or category, that the text falls into, whether biography, realistic fiction, Shakespearian stage drama, etc.
- the historical setting; where and when the action takes place;
- what exactly happens and in what sequence it happens;
- the names and personalities of the main characters;
- the relationships between the main characters.

## THE COMPARATIVE MODES FOR 2008

### THEME OR ISSUE - THEME - RELATIONSHIPS

A theme is a unifying idea or motif repeated or developed throughout a work. This means that it must be one of the central concerns of the text. At its simplest, an issue means a topic of interest or discussion, but clearly what is meant is a topic that is consistently treated throughout the text.

There are a number of universal themes in literature and you'd be well advised to concentrate on a few of these for particular study. Each will apply in some form or other to any three texts you select, although of course you must be aware of precisely what aspects of the theme your texts explore. Here are three examples:

- **Love or Relationships** What text does not, in some way or other, deal with love, the most intense, the most longed-for and the most vulnerable of all human aspirations and conditions? In fact, how a text interprets love is very often a key to understanding the entire work.
- **Relationship Between an Individual and Society** A key theme in modern literature, where society is often seen as restricting the freedom of the individual.
- **Power** Another of literature's essential themes, since all societies and all rela-

### THE CULTURAL CONTEXT - SOCIAL SETTING

The terms Cultural Context and Social Setting simply refer to the time and place the work is set in, the society that is depicted or created in the text. A fictional society, just like any other society, is discussed with reference to power & politics, wealth, work & religion, social customs, and the roles of men, women & children.

To begin with, you need to be able to briefly, but accurately describe the society depicted in each of your chosen texts. Here are the films from this year's course.

**Twelve Angry Men** is set in an American courtroom and jury room during the 1950's trial for murder of an immigrant defendant from a poor background.

**My Left Foot** is set in working class Dublin during the middle decades of the twentieth century and concerns the efforts of a cerebral palsy victim to

overcome his handicap and his environment.

**Cinema Paradiso** is set in a poor, but closely-knit Sicilian community in post-war Italy and shows how the magic of film can brighten everyday village life.

**The Truman Show** is set in an artificially created world, on a set designed for a television programme, and explores one man's struggle against his imposed environment.

**Strictly Ballroom** is set among the rule-bound ballroom dancing community in late twentieth century Australia and explores a young man's fight for self-expression against social convention.

Then, at Higher Level, you need three separate cultural aspects to structure your essay around. Pick from the list above - power, politics, wealth, work, religion, the social roles of men and women - or select your own beyond this range.

relationships are defined by questions of power: who holds it, who benefits from it, who suffers because of it, who are the powerless.

### LITERARY GENRE

The term Literary Genre asks us to consider what category a text falls into and to explore how different types of text, or different genres, use different techniques to tell their stories. Here are two examples of such techniques:

- **Type of Text.** Each genre - or type of text - has some technique available to it that is either not available to other genres or not quite as important. For instance, films tell their stories largely through flickering images on a screen, stage plays tell their stories almost entirely through the spoken word or dialogue, and prose works, novels, short stories and memoirs, rely on their access to a character's thoughts or reflections to advance and deepen the story. In discussing a text as an example of a literary genre, we are therefore looking for recurring uses of such techniques - recurring images in films, recurring patterns of dialogue in plays, recurring reflections in prose works.

- **The Use of Humour and Darkness to Tell the Story.** If a text is very funny, its humour contributes to a generally bright, light-hearted view of the world. On the other hand, if it is dominated by gloomy images and landscapes - brooding mountains and damp caverns - then it will automatically have a darker, more fatalistic feel to it. If the characters are likeable, the world they inhabit will be attractive. If the characters are all sour, negative gits, then their world will be unappealing. If the story is set in a rural paradise, it will vibrate with positive energy. If it's set in a deprived slum, it will stutter with uncertain life. These are just some of the ways that light and darkness, humour and seriousness, are used in the telling of a story





## SECTION III, POETRY

### THE UNSEEN POEM & ORDINARY LEVEL PRESCRIBED POETRY

In The Unseen Poem, you are presented with a poem that you will not have studied before and in Ordinary Level Prescribed Poetry with a poem you will be familiar with. In both cases, you are asked a number of questions on the poems, relating to theme and technique.

The important areas (for discussing both Unseen and Ordinary Level Prescribed Poetry) are as follows:

**Theme:** In an enjoyable book called *Understand Poetry*, James Reeves says that a poem is an act, not a statement. The difference between an act and a statement is the difference between a kiss and a piece of paper with the words *I love you* written on it. It would be ridiculous to say that a kiss is about love, in the same way that it's ridiculous to say that a poem is about something. A kiss can express love. It can also express betrayal, of course, as in the Christian story of Judas and the insincere hug in Mafia films like *The Godfather*. It all depends on the context. So in discussing a poet's themes, you can use such terms as expresses, demonstrates, explores, approaches. Think of the kiss. Think of the poem as an act that combines feeling, expression and purpose.

**Language:** Poetry exploits the richness of language and if you can get into the habit of thinking about the meaning, suggestiveness and feel of words, you won't have much difficulty enjoying and studying literature: In discussing poetry, the three most important language-related terms are **imagery**, **simile** and **metaphor**. Consider the following three expressions: a) The look he gave me was as sharp as a dagger; (b) His look was like a dagger; and (c) There's daggers in men's smiles. All three use the image of a dagger to communicate the notion of hostility and danger from another. The first two are similes, in that the connection between one thing (the look) and the other (the dagger) is plainly stated by using like or as. The most obvious is (a). It leaves no room for doubt and even goes as far as stressing the most relevant feature (sharpness) of the dagger: It also leaves little room for imagining; of course. The second, (b) is also straightforward, but because it doesn't tell you what to think it allows your imagination to link many things with the dagger, and therefore with the look: sharpness, brightness, danger. The third, (c), is a metaphor rather than a simile. It's much more subtle. Everything is implied rather than stated. It's also much more complex, in that it connects two apparent opposites - smiles (friendship, tenderness, laughter, relaxation) and daggers (threat, danger; death, hostility, coldness). The third, by the way, is a quotation from Shakespeare's *Macbeth*.

**Sound Effects:** The main sound effects for consideration are: alliteration (two or more words in close proximity beginning with the



Derek Mahon

### TYPE 1: SAMPLE QUESTION AND OPENING RESPONSE

The figure of the outsider is a recurring feature of the poetry of Derek Mahon. Discuss.

Most poets seem to experience themselves as outsiders. For Mahon, who was born in Belfast in 1941, into the narrow-minded Protestant community he describes so caustically in 'Ecclesiastes: this feeling must be particularly acute. Religious zealots are interested in the narrow distortions of language. No surrender! Fenian! God save the Queen! They are, as Mahon himself writes, 'stiff with rhetoric' and with 'a bleak afflatus.' Poets, on the other hand, are involved with the beauties and complexities of language.

So Mahon himself is the

first and most prominent of all the outsiders featured in his poems. Alienated, in his bohemian 'red ban-dana' and 'banjo: from his own community, with its 'dank churches, the empty streets, the shipyard silence: he tries, in 'Ecclesiastes: to imagine himself a part of it all again and can only come up with a kind of horrified sarcasm. 'God, you could grow to love it, God-fearing, God-/chosen purist little puritan that. ... you are.' It is, as he presents it, a joyless tradition, dominated by scowling males, where Sunday is the day of dreariness and duty rather than the day of cele-

bration, where it's always 'January' and always raining, and where the graves of the dead are the most significant things in life. The adjective 'bleak' stands out in the centre of the poem and the word 'stiff: with its double meaning of cold and dead, completes the misery at the end. A tradition 'promising nothing under the sun: and no place for anyone with a little joy still left in them, never mind a poet. We can see in 'Ecclesiastes' not only the origin of the outsider figure, but also of the sense of personal isolation that dominates Mahon's work.

### TYPE 2: SAMPLE QUESTION AND OPENING RESPONSE

Write a personal response to the poems by Eavan Boland on your course.

I found Eavan Boland the most intriguing poet on our course. On the one hand, she explored themes and described situations that are part of every modern woman's life, but that are not really part of traditional poetry. They include reflections on what life is like for a woman in late twentieth century Ireland and what life was like for Irish women in earlier times, on the relationships between different generations of women, and on how the domestic order that we all, but particularly women, try to create is constantly threatened by other forces. On the other hand, because Boland always critically examines these experiences, instead of just emotionally responding to them, her style of writing can be quite demanding. Sometimes, it's like watching a complicated mind con-

centrating. But you realise after a while - or at least, I did - that this is because she is taking her subjects seriously, not treating them as trivial women's issues, like some popular magazines. As a young woman, this, I think, is what I most appreciate about Boland. As she stresses so often herself, she deals with real women, not with stereotypes.

So, what is the life of a woman? If I had to put a single word on it, with reference to Boland's poetry, I'd say: relationships. Relationships with lovers and husbands, as explored in *Love* and *The Black Lace Fan My Mother Gave Me*, relationships with other women in *The Shadow Doll* and *Famine Road*, and, most importantly of all, I think, relationships with children, in the poems already mentioned and in *The Pomegranate* and *This Moment*.

same letter); rhyme (two or more words; usually at the ends of lines, with the same sound; and assonance (half-rhyme, as in the sounds of 'love' and 'move' combining). All words make a sound, of course, and the combination of all sounds within a poem creates the rhythm.

**Tone and Mood:** Tone implies feeling or emotion. The phrase 'Get out of here!' can be many things. It can be affectionate (Americans use it in this way, to mean 'Don't be kidding me') or it can be an angry command. It depends on the tone of voice. Mood, on the other hand, suggests a state or condition rather than a more temporary feeling, as in the expression *A bad mood*. So, while the opening two lines of a poem might have a pessimistic tone (I can't get through to my lover), the mood of the whole poem might be optimistic (I'll get through to her/him eventually;).

### HIGHER LEVEL PRESCRIBED POETRY

There are **eight** prescribed poets on your course: Boland, Donne, Frost, Larkin, Mahon, Montague, Plath and Rich.

**Four** of these will appear on the examination paper.

You are expected to be familiar with **six poems** by each poet and to discuss at least **three** in detail in your essay.

One question will be set on each of the chosen **four**. You must answer one of these questions.

Two types of questions are set: those that specify what aspects you must discuss (in 2007, *Robert Frost - a poet of sadness* and *The poetry of Sylvia Plath is intense, deeply personal and quite disturbing*) and those that do not specify what aspects you must discuss (in 2007, *Write a personal response to the poems by T. S. Eliot on your course* and *The impact that John Montague's poetry had on you.*) In the former, you must consistently address the aspects you are given; in the latter, you must provide your own shape and material.

### AND FINALLY . . . . A GUIDE TO THE MARKING SCHEME

- **Clarity of Purpose (30pc):** This assesses the relevance of your answer. In other words, have you understood and adequately tackled the task that you were given? Do you know what you are talking about?
- **Coherence of Delivery (30pc):** This assesses the structure of your answer. In other words, how well organised is your discussion or argument and how effectively is it supported by references and illustrations? Does your answer hold together?
- **Efficiency of Language Use (30pc):** This assesses the effectiveness of your writing style. How appropriate is your choice of words and how powerfully do you organise them into sentences and paragraphs?
- **Accuracy of Mechanics (30pc):** This assesses the accuracy of your spelling and grammar.



## Gaeilge Oral



By Diarmaid Ó Tuama

Diarmaid Ó Tuama has taught Gaeilge at the Institute of Education since 1974. Having worked part-time in the earlier years, he joined our full-time staff in 1998. Prior to joining the full-time staff at the Institute, he was on the staff of Clonkeen College, Blackrock for twenty four years. He is the author of more than twenty five school books, as well as of *Trátaí Úra* a collection of short stories. He spends his summers in Gaoth Dobhair, where he works as Príomhoide in Coláiste Cholmille, a popular Coláiste Samhraidh. He was editor of *Foinse sa Rang*, a special supplement for Leaving Certificate students in the weekly newspaper *Foinse* from 1997 to 2007. He is currently editor of several Gael Linn publications.

Now that the examinations are fast approaching, you should immediately focus on priorities. The oral test should be number one on your list, both now and in the immediate future. Don't forget – the orals will be held during the first half of April. Yes, this examination will take place during the week beginning 7 April or during the week beginning 14 April!

The oral is a very important test – 150 marks! It is worth 25% of the entire mark for Irish in the Leaving Certificate. So, you should surely devote 25% of your study of Irish to this important test.

The marks will be allotted as follows:

1 Reading test:	30 marks
2 Conversation:	120 marks
<b>Total:</b>	<b>150 marks</b>

### 1 The reading test:

At the very beginning of the test you will be asked to read a short piece of prose. You are required to choose and prepare five passages from the fifteen passages which have been prescribed.

The examiner will choose, from your list of five, the piece which you must read – and you will be given one minute to read it carefully to yourself. Then you will be asked to read it aloud.

Note: When you are choosing your five extracts, it is not necessary to choose any single dialect. Choose any five passages from the list.

Don't forget! You simply have to prepare five short pieces. Do not postpone this simple task. Prepare each passage now! You will never have a better opportunity to earn thirty marks in advance of a major examination!

### 2 The conversation

The conversation is worth 120 marks. Undoubtedly, this is the most important part

of the Irish examination. Therefore, you should practice conversational Irish immediately, if you have not already begun.

Start preparing common topics of conversation now!

Consider the following important points:

- The oral is not a test of your knowledge of world affairs! Therefore, if you are asked a question on a topic about which you know nothing, be honest – say so! However, you should always be prepared to answer questions about matters – even about current affairs – which directly affect your own life.
- Prepare a wide vocabulary on topics such as the following: yourself; family; home; place of residence; school; subjects which you are studying; your favourite subject – and why; your choice of work or profession; hobbies and pastimes; holidays; films; music; sport; stories of interest in the news.

### An Modh Coinníollach

The modh coinníollach is not as difficult as it often seems. It comes directly from the aimsir fháistineach. All you need to do is to delete the 'dh' from the aimsir fháistineach and to replace it with 'nn'. Study the following examples.

béarfadh mé – bhéarfainn  
beidh mé – bheinn  
cloisfidh mé – chloisfínn  
déanfadh mé – dhéanfainn  
déarfadh mé – déarfainn  
feicfidh mé – d'fheicfínn  
gheobhaidh mé – gheobhainn  
íosfaidh mé – d'íosfainn  
rachaidh mé – rachainn  
tabharfaidh mé – thabharfainn  
tíocfaidh mé – thíocfainn

Prepare yourself for the following questions:

- 1 Cad is ainm duit?
- 2 Cén aois thú?
- 3 Cá bhfuil tú i do chónaí? Inis dom faoin áit sin.
- 4 Cárb as tú?
- 5 Cén cineál scoile ina bhfuil tú? Cén t-ainm atá ar an scoil? Inis dom faoin scoil. Céard é an locht is mó atá ar an scoil? An nglacann na daltaí páirt i geúrtaí spóirt? Cad iad na foirne atá sa scoil. Conas tá ag éirí leo? Cad é do thuairim faoin éide scoile?
- 6 An bhfuil locht ar bith ar an scoil? Cén locht é sin?
- 7 Céard iad na hábhair atá á ndéanamh agat don Ardeist? Céard é an t-ábhar is fearr leat? Cén fáth? Cén t-ábhar nach dtaitníonn leat? Cén fáth?
- 8 Cén caitheamh aimsire atá agat? Inis dom faoi.
- 9 Céard é an cluiche is fearr leat? Cá mbíonn tú ag imirt? Inis cúpla rud dom faoin geluiche. Céard a tharlaíonn nuair a dhéantar feall ar dhuine? Cén cineál éide a chaitheann na himreoirí? Cén eagraíocht a dhéanann na cluichí a reáchtáil? Inis dom faoin eagraíocht sin – e.g. Cumann Lúthchleas Gael (GAA), Cumann Peile na hÉireann (FAI) agus Cumann Peil Rugbaí na hÉireann (IRFU).
- 10 Cén post ba mhaith leat a bheith agat? Cén fáth? Céard a bheidh le déanamh agat chun post mar sin a fháil? An bhfuil taithí ar bith agat ar an obair sin? Inis dom faoi sin.
- 11 An bhfuil suim ar bith agat i gcúrsaí polaitíochta? Inis cúpla rud dom faoi chúrsaí polaitíúla in Éirinn. Cad is ainm don Taoiseach? Cad is ainm don Uachtarán? Cá gcónaíonn an tUachtarán? Céard a tharlaíonn nuair nach mbíonn an bua ag páirtí ar bith san olltoghchán? An

mbíonn ceannairí ar bith eile sa Dáil lasmuigh den Taoiseach agus den Cheann Comhairle? Cad a thugtar orthu? Cad a cheapann tú faoi chúrsaí polaitíúla i dtuaisceart na tíre seo faoi láthair? Céard é do thuairim faoi George Bush?

12 Céard é do mheas faoi staid na Gaeilge inniu? An raibh tú riamh sa Ghaeltacht? Inis dom faoi sin. An léann tú nuachtán Gaeilge ar bith? Inis dom faoi.

13 Conas a chaith tú na laethanta saoire anuraidh?

14 Conas a chaitheann tú an deireadh seachtaine de ghnáth?

15 Cad a cheapann tú faoin aos óg i gcoitinne? An mbíonn an iomarca ólacháin ar siúl acu? An dóigh leat go mbíonn a lán díobh ag glacadh drugaí? Cén réiteach a bheadh agat féin ar fhadhb na ndrugaí? Céard a cheapann tú faoin gcoisc ar chaitheamh tobac in áiteanna poiblí?

16 Cad é an nuachtán is mó a léann tú? Cad chuige a dtaitníonn an nuachtán sin leat? Cad a cheapann tú faoin gcaighdeán iriseoireachta in Éirinn? An dóigh leat go bhfuil an iomarca cumhachta ag iriseoirí?

17 An raibh tú riamh thar lear? Inis dom faoi sin.

18 Céard é an clár teilifíse is fearr leat? Inis dom faoi.

19 Cad é do thuairim faoin gcóras oideachais? An dóigh leat go mbíonn an iomarca brú ar scoláirí? Cad iad na hathruithe a dhéanfaí i do scoil féin dá mbeifeá i do phríomhoide?

20 Inis dom faoi scannán maith nó faoi chlár maith teilifíse a chonaic tú le déanaí.

21 Inis dom faoi leabhar maith a léigh tú le déanaí.

22 Cén t-eolas atá agat faoin gconspóid a bhí ann le déanaí maidir le híocaíochtaí – nó le deontais – a thabhairt do dhaoine a imríonn cluichí gaelacha.

■ It is important to remember that 45 of the marks for the conversion are allotted to grammar. It would be a good idea, therefore to devote some time to the study of grammar now – especially the verbs. Now is the time to practice the past (aimsir chaite), present (aimsir ghnátháithreach) and future (aimsir fháistineach) tenses. And, if you are aiming for a really high grade, you certainly should practice the modh coinníollach. Prepare yourself for such questions as:

■ Céard a dhéanfaí dá mhuafá milliúin euro sa Chrannchur Náisiúnta?

■ Céard a dhéanfaí dá mbeadh míle euro agat?

■ Céard a dhéanfaí dá mbeifeá i do phríomhoide ar an scoil seo?

■ Céard a dhéanfaí dá mbeifeá i do Taoiseach?

■ Céard a dhéanfaí dá mbeifeá i d'Uachtarán?



# Gaeilge Ardleibhéal

## Páipéar 1 – 170 marc

Ceist 1 – Ceapadóireacht – 100 marc

An Rogha: Beidh rogha an-leathan ar fad agat sa cheist seo – teideal amháin as naoi gcinn (A: trí ghnáthaiste, B: dhá scéal, C: dhá alt irise/nuachtáin agus D: óráid nó díospóireacht).

### Comhairle!

- Scríobh tuairim is 2½ leathanach (idir 500 agus 600 focal)
- Ba chóir duit tuairim is 90/100 nóiméad a chaitheamh ar an aiste.
- Seachain an scéal (i.e. Ceist 1B) mura bhfuil bhfuil taithí mhaith agat ar a bheith ag scríobh scéalta.
- Scríobh abairtí gearra simplí ionas nach gcaillfidh tú mórán marcanna ar chaighdeán na Gaeilge. Beidh 20% de na marcanna ag dul do na smaointe agus 80% do chaighdeán na Gaeilge.
- Ullmhaigh foclóir leathan ar na hábhair seo a leanas: cultúr; an t-aos óg; cúrsaí oideachais; cúrsaí polaitiúla; cogadh agus síocháin; mothúcháin; cúrsaí spóirt; cúrsaí na tíre seo; teanga na Gaeilge; na meáin chumarsáide; cúrsaí teaghlaigh; cúrsaí domhanda; cúrsaí sláinte (e.g.

‘drugaí’ nó ‘an cosc ar chaitheamh tobac’); cúrsaí teicneolaíochta; an timpeallacht.

■ Bíodh struchtúr cinnte agat: Oscailt; Corp; Críoch.

### An Oscailt

Bíodh oscailt mhaith shuimiúil agat. Bain úsáid as seanfhocal más maith leat. Tabhair do chuid tuairimí maidir leis an teideal sa chéad alt.

### Lár na hAiste

Bíodh ceithre nó cúig phointe láidre agat i lár na haiste agus bíodh alt nua agat do gach aon phointe acu.

### An Chríoch

Bíodh achoimre an-ghairid agat anseo ar na pointí a bhí agat i lár na haiste.

Ceist 2 – Léamhthuisctint – 70 marc

Ní mór duit an dá chuid den cheist thábhachtach seo a dhéanamh – A agus B – agus b’fhiú duit tuairim is 45 nóiméad a thabhairt do gach ceann den dá chuid sin. Ní bheidh rogha ar bith agat anseo. Caithfidh tú an cheist iomlán (A agus B) a fhreagairt.

### Comhairle!

- An chéad rud ba chóir duit a dhéanamh ná sracfhéachaint a thabhairt ar an sliocht – sa chaoi go mbeidh tuairim gharbh agat i dtaobh a bhfuil ann.
- Ina dhiaidh sin tabhair sracfhéachaint ar na ceisteanna.
- Léigh an sliocht arís – níos cúramaí an uair seo. Ná bíodh imní ar bith ort má bhíonn codanna beaga ann nach dtuigeann tú.
- Seans maith go mbeidh tú in ann na ceisteanna a fhreagairt gan an tuiscint sin a bheith agat in aon chor!
- Léigh an chéad cheist arís anois – agus téigh sa tóir ar an bhfreagra. Ní bheidh sé sin ródheacair, mar beidh an freagra sin sa chéad alt – agus mar an gcéanna le gach ceist eile a leanann an cheist sin!
- Cuir líne faoin bhfreagra atá aimsithe

agat.

- Anois scríobh amach an freagra sin i d’fhocail féin.
- Lean ort ag freagairt na gceisteanna eile ar an gcaoi chéanna.
- N.B. Bíodh na freagraí i d’fhocail féin agat. Má dhéanann tú iad a chóipeáil díreach ón sliocht, is cinnte go gcaillfidh tú a lán marcanna.
- Ní mór duit gach cuid de gach ceist a fhreagairt, ar ndóigh!

## Páipéar 2 – 180 marc

Ceist 1 – Prós – 40 marc

An Rogha: Beidh rogha ghlan agat idir an prós ainmnithe (1A) agus an prós roghnach (1B). Chomh maith leis sin beidh rogha agat taobh istigh de na ceisteanna féin.

### Comhairle!

- Tabhair tuairim is 45 nóiméad don cheist iomlán.
- Ní leor do chuid tuairimí a thabhairt. Ní mór duit fianaise a thabhairt mar thacaíocht le do chuid freagraí.
- Ullmhaigh na pointí seo a leanas de réir mar is cuí: an téama; forbairt an téama; carachtair; mothúcháin, stíl scríbhneoireachta; tréithe an ghearrscéil; tréithe an bhéaloidis, tréithe an úrscéil, tréithe an scannáin, tréithe an dráma.
- Scríobh idir leathanach go leith agus dhá leathanach (4/5 mhórphointe) sa chéad chuid den cheist agus idir leathanach agus leathanach go leith (3 mhórphointe) sa dara cuid.
- Is iad seo a leanas na hábhair a scrúdaíodh le dhá bhliain anuas (cúrsa ainmnithe).

### Ardteist 2006

- Lá Buí Bealtaine: galar an ghrá.
- Clare sa Spéir: teannas teaghlaigh.
- Fiche Bliain ag Fás: codarsnacht idir Muiris agus Tomás.
- An Cearrbhach Mac Cába: coimhlint idir maith agus oic nó nótá ar dhá cheann de: greann; áibhéil; draíocht; saint.

### Ardteist 2007

- An Bhean Óg: saol uaigneach.
- Coileach Ghleann Phádraig: páirt an tréidlia.
- Lig Sinn i gCathú: léiriú greannmhar ar fhadhbanna an mhic léinn.
- An Cearrbhach Mac Cába: tréithe an bhéaloidis.

## CEIST AGUS FREAGRA SAMPLACH (CEIST 1A) AN BHEAN ÓG

Déan léiriú (i) ar an gcineál duine í an bhean óg agus go háirithe (ii) ar an gcaidreamh a bhí aici lena cuid páistí agus (iii) ar an gcaidreamh a bhí aici lena fear.

## FREAGRA (I) AN BHEAN ÓG

■ Ní thaitníonn cócaireacht ná obair chistíne d’aon sórt leis an mbean óg. Dá bhrí sin, tugann sí builín siopa, subh agus buidéal bainne léi, nuair a théann sí chun na trá leis na páistí.

■ Tá oideachas maith uirthi, de réir dealraimh, mar tá an leabhar *The Co-operative Movement in Great Britain* á léamh aici. Insítear duinn, ar ndóigh, go bhfuil a coinsias ‘iompaithé ar a leithéid sin’.

■ Tá grá mór aici do theanga na Gaeilge, cé nach bhfuil sí go hiomlán líofa. Ba ó na leabhair a d’fhoghlaim sí a cuid Gaeilge – agus is breá léi Gaeilge a mhúineadh do na páistí.

■ Níl cuma an tsaibhris uirthi in aon chor. ‘Bróga canbháis agus hata leathan tuí agus gúna cadáis gan aon déanamh air, gan muinchillí, gan bhásta’ – is é sin an t-éadach a chaitheann sí.

■ Duine lagbhrioch is ea í, de réir dealraimh. Bíonn sí an-chúramach ar fad i gcónaí – go háirithe nuair a bhíonn sí ag tabhairt aire do na páistí. Tá sí an-tanaí ar fad – tá sí ‘chomh caol le gáinne’.

■ Níl mórán féinmhuiníne aici ach oiread. Mar shampla, ní bhíonn caidreamh ar bith aici le muintir an cheantair. Beannaíonn sí dóibh nuair is gá, mar, dar léi féin, bíonn an méid sin ‘riachtanach’.

■ B’fhéidir go bhfuil sí dearmadach chomh

maith, mar bíonn ‘fanntaisí obanna’ i lár a cuid abairtí uaireanta – faoi mar a bheadh dearmadta aici cad a bheadh le rá aici.

■ Ní chreideann sí i ndia ar bith.

■ Tá saol an-uaigneach ar fad aici – í ina cónaí léi féin san áit iargúlta sin a fhad is a bhíonn a fear ag obair i mBaile Átha Cliath. Ní haon ionadh go gcaitheann sí cuid mhór dá cuid ama ag léamh nó ag scríobh litreacha nó ag deisiú stocáil.

## (II) CAIDREAMH LEIS NA PÁISTÍ

Tá beirt pháistí ag an mbean óg – cailín beag trí bliana d’aois agus a deartháir, atá níos óige ná í.

Tá grá mór ag an mbean óg dóibh agus tugann sí togha na haire dóibh. Ullmhaíonn sí an lón go cúramach agus siúlann sí leis an bpram ar shmúit an bhóthair chun na trá.

Caitheann sí a lán ama ag caint leis na páistí – agus déanann sí a dícheall iad a spreagadh chun foghlama. Tá imní uirthi faoin leanbh – mar is dóigh léi go bhfuil seisean mall ag foghlaim. Tugann sí ainm Gaeilge dóibh ar gach rud atá timpeall





# You can't cram Irish or other languages

## Higher level

### The A1 Irish Student's view

**Name:** Amy Kelly

**School:** Institute of Education

**Leaving Certificate Results:** Irish A1, English A1, Spanish A1, German A1, History A1, Biology A1, Maths B1.

**College:** Doing Bachelor of Education (primary school teaching), at St Pats, Drumcondra.

orthu – agus ní labhraíonn sí go leanbaí leo ach oiread. Is dóigh léi nach gcabhraíonn a leithéid leo in aon chor.

Is breá léi a bheith ag snámh leis na páistí – agus a bheith ag tabhairt aire dóibh. Deirtear linn go líontar a hanam 'le haoibhneas agus le síocháin ag breathnú ar an dá chorp bheaga áille dhí.

### (III) CAIDREAMH LENA FEAR

Duine 'intleachtúil ardaigeanta' is ea fear na mná óige. Bíonn síse ag iarraidh a bheith ar an nós céanna leis – comhartha den ómós mór atá aici dó, ach comhartha chomh maith, b'fhéidir, go bhfuil teannas sa chaidreamh eatarthu.

Beidh seisean ag teacht abhaile ar a ghluaisrothar anocht agus caithfidh síse ullmhú chuige sin. Beidh a fear céile ag súil go mbeidh gach rud in ord agus in eagar nuair a thiofadh sé abhaile – go mbeidh an teach glan néata – agus go mbeidh cuma ghealgháireach ar a bhean. Beidh uirthi na lampaí a lasadh agus 'crot éigin' a chur uirthi féin. Agus níl cead aici púdar a chur ar a haghaidh. Caithfidh sí béile feola a thabhairt dó – agus na leanaí a chur a luí ionas nach mbeidh siad ag cur isteach air.

Is léir ón méid thuas go bhfuil an bhean óg faoi bhrú. B'fhéidir, gur duine míréasúnta é a fear. Tá síse an-dílís dó, ach ritheann 'creathán éadóchais' tríthi nuair a smaoiníonn sí air. Cén fáth?

At the outset, success in higher level Irish appeared to me a daunting feat. It is certainly not a subject that lends itself to last minute cramming. As with all other languages, mastery of Irish is developed gradually. With this in mind, I offer you the following advice on how to approach the exam.

The Irish oral is comprised of reading and general conversation. Full marks can be achieved in reading without a great deal of trouble. However, it is essential that you are familiar and comfortable with the five passages you choose to prepare. This can be secured by reading them aloud a number of times each week. Pronunciation is scrutinised, so ensure you know how to say each word correctly. In the exam itself, breathe and take your time. If you stumble, excuse yourself and repeat the word or phrase; this way you cannot be penalised. Inject some emotion into your reading. Boring the examiner in droning monotone will do you no favours.

You can essentially "map" the general conversation component of your oral before it takes place. This is done by anticipating the direction of the conversation; analysing the answers you plan to give. For example, if you say "Ta an suim agam sa leitheoireacht", there is a good chance the examiner will ask you about your favourite book, or the one you read most recently. Be smart, don't mention something you

will not be able to expand on if questioned further. Consider your interests and plan how you will steer the examiner to these areas without being too obvious.

However, the examiner is likely to ask you a question you have not anticipated. When this happens, do not panic. A few basic sentences prove adequate if all else fails. Remember, the oral is not a test of your knowledge in general. Rather, it is a test of your knowledge of the Irish language.

With regard to the aural exam, ensure you are familiar with the type of questions asked. It is astonishing how little the vocabulary varies throughout the years. Practise by listening to previous exams, noting how long you are given to answer each section along with the number of times you hear each extract (sometimes it is twice, other times three). If you cannot make out a word or expression, consider the context of the conversation in order to make an educated guess.

Attempts to predict the essay titles of Paper I triggers widespread hysteria each year. Of course, it is virtually impossible to do so. Therefore it is unwise to learn essays by heart. Preparation of general expressions, phrases and vocabulary proves far more beneficial. It is also advisable to learn the bones of your opening and closing paragraph, a structure that can be used regardless of the topic. Do not presume you can only answer on the "aiste" option, though

this may be the format you focused on over the past two years.

All four options (Aiste, Oiread, Alt and Diospoireacht) have the same basic layout. The key difference is that the Oiread and the Diospoireacht involve addressing an audience, a factor that must be taken into account when writing. However if you have written an impressive essay on a topic and this topic appears in any of the other options, material can easily be adapted to fit the structure of the option in question.

In contrast to Paper I, Paper II is all about learning by heart. With regard to pros and your studied text (drama, scoth-scealta etc.) you should concentrate on central themes and characters. With poetry, the theme is again an important aspect, along with the language employed by the poet. It is advisable to learn a list of poetic techniques (meafar, comhfhocail, uaim etc.) as these terms prove invaluable when discussing language.

Concentrate principally on the poems and stories that did not appear on last year's paper, but completely ignoring those that did proves unwise (as many discovered last year). With regard to Stair na Gaeilge, it is relatively easy to gain full marks if you learn the required information. It is impossible to put a number on how many topics should be learned, but in each topic, five major points suffice.



# Gaeilge Ardleibhéal

## Páipéar 2

### CEIST AGUS FREAGRA SAMPLACH (CEIST 1B)

Lig Sinn i gCathú

Déan léiriú ar an gcaidreamh idir an doirseoir agus an garraíodóir sa sliocht as Lig Sinn i gCathú.

### Freagra

Níor réitigh an doirseoir agus an garraíodóir le chéile in aon chor! Bhí droch-chaidreamh eatarthu.

Bhí Pádraic Puirseál, an doirseoir, ina sheasamh faoi thúr an chloig nuair a shiúil Máirtín Ó Méalóid isteach geata na hollscoile. Bhí Pádraic ag breathnú ar mhadra beag dubh, a bhí ag tochailt poll mór i measc bláthanna an gharraíodóra! Ba léir go raibh Pádraic ag baint suilt mhóir as seo.

Fear gruama ramhar ba ea an doirseoir agus bhí cuma dhubh ar a chraiceann. ‘An Púca’ a thugadh na mic léinn air.

Tugadh post an doirseora don Phúca mar gheall ar an bpáirt a ghlac sé sa Chogadh Cathartha agus bhí clú air mair gheall ar an bpáirt bhrúidiúil a ghlac sé san fheachtas in aghaidh lucht na léinte gorma i mBaile an Chaisil sna tríochaidí.

‘Good Bran!’ ar seisean. Chaith sé cnámh chuig an madra agus thug sé sracfhéachaint ar bhothán an gharraíodóra.

Ansin chaith sé cnámh eile chuig an madra. Leis sin tháinig an garraíodóir amach. Bhí fearg mhór air. Buta beag fir a bhí ann agus bhí easpa anála air. Thosaigh sé ag eascaíni.

Idir an dá linn, d’imigh an madra, na cnámha ina bhéal aige, go dtí teach a mhá-

stir, an tUachtarán.

Ba sa bhliain 1953 a thosaigh an trioblóid idir an doirseoir agus an garraíodóir. Oíche amháin, bhí an Púca amuigh ag troid le lucht léinte gorma. Nuair a d’fhill sé ar an gcoláiste, bhí sé ar meisce. Bhí an geata curtha faoi ghlas ag an ngarraíodar. Ball de chuid na léinte gorma be ea an garraíodóir, ar ndóigh!

Thosaigh an Púca ag caitheamh mionchloch agus bhris sé gach pána gloine a bhí ar an teach. Chuir an garraíodóir fios ar na Gardaí. Faoin am ar tháinig na Gardaí bhí muintir an tí ina luí, scanraithe, faoi na leapacha.

Tugadh an Púca chun na cúirte agus dúradh leis gan labhairt leis an ngarraíodóir ná lena mhuintir go deo arís. Agus, murach gur bhagair Club Poblachtach an Choláiste go ndéanfadh siad círéib, chaillfeadh an Púca a phost.

Ar deireadh thiar tugadh deis don Phúca díoltas a fháil ar an ngarraíodóir nuair a tháinig an Monsignor de Bláca agus a ghaidhrín, Bran, chun cónaithe sa Choláiste. Agus thapaigh an Púca an deis sin!

Mhúin sé cúpla cleas don mhadra chun cath a chur ar phlásóga bláth an gharraíodóra!

B’in mar a bhí an caidreamh idir an Púca agus an garraíodóir!

a leanas de réir mar is cuí: an téama; forbairt an téama; carachtair; mothúcháin; stíl scríbhneoireachta; tréithe an ghearrscéil; tréithe an bhéaloidis, tréithe an úrscéil.

■ Scríobh tuairim is dhá leathanach nó níos mó (seacht/ocht mórphointe).

## Ceist 2 – Próistéacs Breise – 40 marc

Ní mór duit ceist a fhreagairt ar cheann amháin de A (gearrscéal), B (úrscéal), C (dírbheathaisnéis), D (dráma) anseo. Agus, i dtaca leis an gcuid sin den cheist a bheidh á freagairt agat féin, beidh rogha agat ceist amháin as dhá cheann a fhreagairt. Is iad na leabhair atá i gceist anseo ná: (A) Scothscéalta nó cnuasach roghnach gearrscéalta; (B) Máire Nic Artáin nó úrscéal roghnach; (C) A Thig ná tit orm nó dírbheathaisnéis roghnach; (D) An Triail nó dráma roghnach.

### Comhairle!

■ Tabhair tuairim is 45 nóiméad don cheist seo.

■ Ní leor do chuid tuairimí a thabhairt. Caithfidh tú fianaise a thabhairt mar thacaíocht le do chuid freagraí.

■ Ullmhaigh ceisteanna ar na nithe seo

## Ceist 3 – Filíocht – 70 marc

An Rogha: Beidh rogha ghlan agat idir na dánta ainmnithe (3A) agus na dánta roghnacha (3B) anseo. Chomh maith leis sin beidh ort ceist a fhreagairt ar na dánta dualgais breise (3C). Beidh rogha agat taobh istigh de na ceisteanna féin.

### Comhairle!

■ Tabhair tuairim is 80 nóiméad don cheist iomlán.

■ Ní leor do chuid tuairimí a thabhairt. Caithfidh tú fianaise a thabhairt mar thacaíocht le do chuid freagraí. Tabhair neart samplaí (línte) ón dán – agus mínigh iad.

■ Ullmhaigh ceisteanna ar na pointí seo a leanas: teideal; téama; cúlra; cineál dáin; meafair; samhlacha; codarsnacht; íomhána; brí na línte; meadaracht; cineál friotail; mothúcháin.

■ Bíodh téarmaí mar iad seo a leanas go flúirseach agat i do chuid freagraí: meafar; samhail; íomhá; uaim; codarsnacht.

■ Is iad seo a leanas na hábhair a scrúdaíodh le dhá bhliain anuas (Ceist 3A agus Ceist 3C).

### Ardteist 2006

Bímse Buan ar Buairt gach Ló: cás an fhile agus cás na tíre; an dúlra.

Gealt?: áibhéil; greann; dhá mhothúcháin.

Níl Aon Ní: príomhthéama; mothúcháin; íomhána; codarsnacht; atmaisféar.

An Chéad Dráma: príomhthéama; roinnt línte le míniú; an cineál duine é an file.

An tOileán: áilleacht mhealltach an oileáin (téama); roinnt línte le míniú; meafar.

### Ardteist 2007

Faoiseamh a gheobhadh: codarsnacht; ceann amháin de – atmaisféar; athrá; friotal; íomhána.

Jack: mothúcháin; saol na tuaithe.

Níl Aon Ní: codarsnacht idir an chathair agus an tuath; dhá cheann de – rithim na cainte; aidiachtaí; dathanna; fuaimneanna.

Maidiléana: íomhána na Críostaíochta; línte 13-16 le míniú; atmaisféar.

Úirchill an Chreagáin: mothúcháin (brón agus bród); línte 13-16 le míniú; atmaisféar.

## CEIST AGUS FREAGRA SAMPLACH (CEIST 3C)

An Cheist – Dán do Mhelissa  
Cur síos gairid uait ar théama an dáin seo agus ar na teicnicí fileata a úsáideann an file chun an téama sin a chur os ár gcomhair.

## FREAGRA

Grá an fhile, Nuala Ní Dhomhnaill, dá hiníon, Melissa, is téama don dán seo. Úsáideann an file sraith íomhána deasa chun an téama sin a chur os ár gcomhair.

Sa chéad véarsa tugann an file íomhá dheas dúinn dá hiníon óg ag súgradh ar charn gainimh – ribín ina cuid gruaise agus fáinní óir ar a méara –

*Mo Pháistín Fionn ag rince i gcroí na duimhcheribín id cheann is fáinní óir ar do mhéaranta.*

Geallann Nuala go ndéanfaidh sí a dícheall saol mín mín a chur ar fáil do Mhelissa, saol gan bhuaire gan imní

*– duitse... tólacaim gach a bhfuil sa domhan mín mín.*

Cuireann an file íomhána deasa den dúlra os ár gcomhair sa dara véarsa. Ba mhaith léi go dtabharfadh Melissa na rudaí sin faoi deara agus go mbainfeadh sí taitneamh astu. Baineann na nithe sin leis an domhan álainn idéalach ar mhaith le Nuala a chur ar fáil dá hiníon – an t-éinín beag ag léim amach as bun na neide (*an gearrcach éin ag léim as tóin na nide*), an siolastar álainn cois claí (*an feileastram ag péacadh sa díog*), an portán glas ag síúl go hanásta, ach go néata – faoi mar a tharla do Mhelissa, is dócha, nuair a thosaigh sí ag síúl den chéad uair (*an portán glas ag síúl fiarsceabhach go néata*).

Sa tríú véarsa deir an file go mbeadh síocháin agus síth sa domhan a chuirfeadh sí ar fáil do Mhelissa. Úsáideann sí íomhána deasa neamhghnácha chun an méid sin a chur in iúl – an bullán ag súgradh leis an mac tíre (*an damh ag súgradh leis an madra allta*), an páiste beag ag súgradh leis an nathair nimhe (*an naíonán ag gleáchas leis an nathair nimhe*), an leon agus an t-uan ag dul a luí le chéile (*luifeadh an leon síos leis an uan caorach*).

Deir an file, i véarsa a ceathair, gur mhaith léi domhan slán sábháilte a chur ar fáil dá hiníon. Agus úsáideann sí trí íomhá dheasa eile chun an méid sin a chur in iúl.

■ Deir sí go bhféadfaí geataí an ghairdín a fhágáil ar oscailt i gcónaí, mar ní bheadh baol ar bith ann do Mhelissa – *bheadh geataí an ghairdín ar leathadh.*

■ Ní bheadh gathanna naimhdeacha



## Ceist 4 – Stair – 30 marc

An Rogha: Beidh ort dhá cheist as sé cinn a fhreagairt.

solais ag soilsiú amach ó Cheiribín – ní bheadh claimhte lasrach á fhéaradh ag Ceiribín.

■ Ní bheadh ar Mhelissa íochtar a coirp a chlúdach le duilliúr fige – mar bheadh meas ag daoine ar áilleacht an choirp – níor ghá dhuit duilliúr fige mar naprún íochtaí.

A iníon bhán a thugann Nuala ar a híníon sa véarsa deireanach, rud a chuireann in iúl an grá mór atá aici di. Geallann sí dá híníon go gcuirfidh sí an ghealach is an ghrian ar fáil di.

Agus geallann sí go mbeidh sí sásta í féin a íobairt chun Melissa chosaint, fiú má bhíonn uirthi seasamh idir dhá bhró an mhuilinn, mar níor mhaith léi go scríosfaí mín mín í ar an domhan seo a chruthaigh Dia.

Is cliste an chaoi a n-éiríonn leis an bhfile brí eile a bhaint as na focail ‘mín mín’ sa líne dheireanach den dán.

Grá an fhile dá híníon is téama don dán seo, mar sin, agus éiríonn léi an téama sin a chur os ár gcomhair ar bhealach suimiúil álainn cliste.

### CEIST AGUS FREAGRA SAMPLACH (CEIST 3C)

An Cheist – Oíche Nollaig na mBan

Maidir leis an dán Oíche Nollaig na mBan, déan trácht gairid ar phríomhthéama an dáin, dar leat, agus mar a dhéanann an file léiriú ar an téama sin.

### FREAGRA

Is dóigh liom gurb í an eagla atá ar an bhfile roimh an mbás atá mar phríomhthéama sa dán seo. Ba mhaith le Seán bás a fháil i ngan fhios dó féin.

Insióinn sé dúinn faoi stoirm uafásach a bhris amach Oíche Nollaig na mBan. Ba go tobann a tharla sé.

*Bhí fuinneamh sa stoirm a éalaigh aréir.*

Úsáideann sé meafair chumasacha chun cur síos a thabhairt ar an stoirm. Deir sé gur gealt a bhí sa stoirm, a d'éalaigh as gealt-teach, atá suite taobh thiar den ghealach – taobh thiar den ré.

Tuigimid ó na meafair seo gur rud fíochmhar a bhí sa stoirm agus gur bhris sí amach go tobann.

Sna línte ina dhiaidh sin, tugann an file cur síos ar thorann na stoirme. Deir sé gur liúigh (*scréach* – meafar eile!) an stoirm

tríd an spéir faoi mar a dhéanfadh gealt.

Leanann sé air ag cur síos ar thorann na stoirme. Úsáideann sé dhá shamhail dheasa an uair seo. Bhí geataí na gcomharsan ag déanamh díoscáin mar ghlogarnach gé –

*gur ghíosc geataí comharsan mar ghogallach gé.*

Agus thosaigh an abhainn phiachánach ag búirtheil mar tharbh – *gur bhúir abhainn shlaghdánach mar tharbh.*

Tá eagla mhór ar an bhfile, ar ndóigh – an eagla chéanna a bheadh air roimh an mbás.

Díreach ansin úsáideann sé samhail eile chun obainne na stoirme a chur in iúl dúinn – *Múchadh mo choinneal mar bhuille ar mo bhéal.*

Tháinig fearg ar an bhfile ansin – *a las ina splanc obann an fhearg* (meafar eile).

Sampla deas de pharadacs is ea an líne seo freisin.

Spreagann múchadh na coinnle smaointe in aigne an fhile ar a bhás féin. Is iad an stoirm agus múchadh na coinnle a spreagann an príomh mhothúchán agus an príomhthéama ina aigne – eagla roimh an mbás.

Ba mhaith le Seán go mbeadh stoirm mar sin ann nuair a bheadh sé ag fáil bháis. Ní bheadh a fhios aige go raibh an bás ag teacht!

Beidh sé ag filleadh abhaile ó rince an tsaol, a deir sé. Cuireann an meafar deas seo in iúl dúinn go bhfuil creideamh láidir aige i nDia – agus, ag an am céanna, nach mbraitheann sé ar a shuaimhneas ar an saol seo.

Díreach ansin úsáideann sé meafar deas eile – *solas an pheaca ag dul as.*

Is iarthagairt é seo don choinneal a luaigh sé sa chéad véarsa – agus ciallaíonn sé go mbeidh anam an fhile ag scaradh lena chorp.

Cuireann Seán in iúl dúinn gur mhaith leis torann, cosúil le torann na stoirme, a bheith ann nuair a bheadh sé ag fáil bháis. Ba mhaith leis go mbeadh screadaíl agus béicíl ar siúl thart timpeall air – *go líonfaí gach neomat le liúirigh ón spéir, go ndéanfaí den domhan scuaine scread.*

Agus, ar ndóigh, tá samplaí deasa d'uaim agus de mheafar againn sna línte seo freisin.

Críochnaíonn an dán le trí mheafar dheasa: *ciúnas* (an bás), *inneall* (croí an fhile) agus *gluaisteán* (corp an fhile). Ba mhaith leis an bhfile go dtiocfadh a bhás i ngan fhios dó féin – go tobann – díreach mar a tháinig an stoirm aréir.

Níl aon amhras, mar sin, ach gurb é bás an fhile agus an eagla atá air roimh an mbás is téama don dán seo.

Comhairle!

■ Tabhair tuairim is 20 nóiméad don cheist iomlán.

■ Bíodh cúig/sé cinn de phointí, ar a laghad, agat i ngach ceann de do chuid freagraí.

■ Má iarrtar ort trí mhórpoinnte a thabhairt, tabhair níos mó ná sin – ar eagla na heagla!

■ Is iad seo a leanas na ceisteanna a tugadh le sé bliana anuas:

Ardteist 2002

- (a) Antaine Ó Reachtaire; Brian Merriman; Peadar Ó Doirnín; Peig Sayers; Liam Ó Flaithearta; Mairéad Ní Ghráda; Séamas Ó Néill; Síle Ní Chéilleachair.
- (b) An Ghaeilge mar theanga Cheilteach.
- (c) An Rúraíocht.
- (d) Na Dánta Grá.
- (e) Athbheochan na Gaeilge.
- (f) Ogham; na Gluaiseanna; Logainmneacha na hÉireann.

Ardteist 2003

- (a) Tionchar teangacha iasachta ar an nGaeilge.
- (b) Canúintí.
- (c) Fiannaíocht.
- (d) An Aisling Pholaitiúil.
- (e) Seosamh Mac Grianna; Caitlín Maude; Pádraic Ó Conaire; Máire Mhac an tSaoi; Peadar Ó Doirnín; Eibhlín Dhubbh Ní Chonaill; Breandán Ó hEithir; Máirtín Ó Cadhain.
- (f) An Ghaeilge sna Meáin Chumarsáide.

Ardteist 2004

- (a) Pádraig Mac Piarais; Dubhghlas de hÍde; Máirtín Ó Cadhain; Seosamh Mac Grianna; Aogán Ó Rathaille; Cathal Ó Searcaigh; Nuala Ní Dhomhnaill.
- (b) An Rúraíocht.
- (c) An Ghaeilge mar theanga Cheilteach.
- (d) Athbheochan na Gaeilge.
- (e) Béaloideas.
- (f) Dhá cheann de: Ogham; Na Gluaiseanna; Leabhar na hUidhre; Filíocht na mBard.

Ardteist 2005

- (a) Máire Mhac an tSaoi; Séamas Ó Néill; Caitlín Maude; Pádraig Mac Piarais; Máirtín Ó Direáin; Áine Ní Ghlinn; Séamas Ó Grianna.
- (b) Tionchar na Laidine nó na Lochlainnise nó na Fraincise.
- (c) Fiannaíocht.
- (d) Aisling Pholaitiúil.
- (e) Meath na Gaeilge sa naoú haois déag.
- (f) Foras na Gaeilge; TG4; An Caighdeán; An Ghaeltacht.



Eithne Strong

Ardteist 2006

- (a) Brian Merriman; Piaras Feirtéar; Séamas Dall Mac Cuarta; Antaine Ó Reachtaire; Biddy Jenkinson; Eithne Strong; Áine Ní Ghlinn; Cathal Ó Searcaigh.
- (b) Táin Bó Chuailgne; Na Laoithe Fiannaíochta; Na Gluaiseanna; Foras Feasa ar Éirinn.
- (c) An Aisling Pholaitiúil.
- (d) Dubhghlas de hÍde agus Athbheochan na Gaeilge.
- (e) Canúintí na Gaeilge.
- (f) An Ghaeilge sna Meáin Chumarsáide.

Ardteist 2007

- (a) Lámhscríbhinní; Annála.
- (b) An Ghaeilge mar Theanga Cheilteach.
- (c) Máire Mhac an tSaoi; Deirdre Brennan; Art Mac Cumhaigh; Seathrún Céitinn; Máirtín Ó Cadhain; Breandán Ó hEithir; Biddy Jenkinson; Eithne Strong.
- (d) Amour Courtois.
- (e) Meath na Gaeilge.
- (f) Pádraig Mac Piarais agus Athbheochan na Gaeilge.

### CEIST AGUS FREAGRA SAMPLACH - STAIR

An Cheist  
Cur síos gairid uait ar An Rúraíocht.

### Freagra

■ Is é an rud atá sa Rúraíocht ná scéalta agus dánta faoi laochra i gCúige Uladh, a shíolraigh ó rí darbh ainm Rúraí. Bhí Conchúr mac Neasa ina rí ar Chúige Uladh in am na Rúraíochta.

■ Ba é Cú Chulainn príomhlaoch na Rúraíochta.

■ Scríobhadh na dánta Rúraíochta sa stíl ar a dtugtar dán díreach.

■ Samplaí maithe den Rúraíocht is ea na scéalta seo a leanas: Táin Bó Cuailgne agus Oidhe Chlainne Uisnigh.

■ Sampla maithe de na dánta is ea Fada an lá gan Clann Uisneach.

■ Ba iad na ríthe agus na huaisle a bhíodh mar laochra sa Rúraíocht. Dá bhrí sin déantar a lán tagairtí don saol sna dúnta agus ní luaitear an dúlra go rómhinic.

■ Feictear téamaí mar chrógacht, niachas agus draíocht sna scéalta agus sna dánta Rúraíochta.

■ Bíonn troid mar bhunábhar sna scéalta.

■ Feictear forlámhas na mban sna scéalta Rúraíochta – e.g. An Bhanríon Méabh i gCúige Chonnacht.

■ Scríobhadh an Rúraíocht sa tsean-Ghaeilge. Dá bhrí sin, tá sé fíordheacair í a léamh sa bhunleagan.

Idir an dá linn, go n-éirí go geal leat i do chuid scrúduithe go léir!



# Gaeilge Gnathleibhéal



## BY MÍCHEÁL Ó RUAIRC

Mícheál graduated with a B. A., H.D.E. from UCC and later obtained a Master's degree (First-Class Hons) in Nua-Ghaeilge from Maynooth University. Edco has published more than 25 of his school textbooks. His most recent publication *Revise Wise Irish*, a Revision Book for Leaving Cert Higher Level students, is a bestseller. He is also the author of three collections of poetry and eight novels in the Irish language. He has vast experience in teaching Irish and is currently teaching in The Institute of Education.

## OVERVIEW - FORMAT OF THE EXAM

(i) An Scrúdú Cainte/Oral	150 marc
(ii) An Scrúdú Cluastuisceana Aural	20 marc
(iii) Páipéar 1/Paper 1	220 marc
(iv) Páipéar 2/Paper 2	110 marc
<b>TOTAL NUMBER OF MARKS</b>	<b>= 600 MARC</b>

## THE ORAL (150 MARC)

Read our special guide to the oral on page 11

## LISTENING COMPREHENSION - (120 MARC)

The following is the layout of An Triail Chluastuisceana:

Cuid A: Fógraí raidió (3) each one is repeated twice

Cuid B: Comhráite (3) each one is repeated three times

Cuid C: Píosaí Nuachta (3) each one is repeated twice

The following procedures must be observed when doing An Triail Chluastuisceana:

(i) You need to be totally concentrated and very focused

(ii) Use the pauses constructively by reading all the questions in the section ahead of you and by trying to figure out what they mean

(iii) You must keep up with the CD. If you fall behind you are in serious trouble. Do not try to go back to any question you missed out on. This will only frustrate you

(iv) Short answers are sufficient. Most answers will be information-based. You need not answer in sentences. You may write dates, amounts of money, telephone numbers etc as figures if you choose

(v) You need to be very well prepared. If you have been doing listening comprehension on a regular basis you will be familiar with the different canúintí (dialects), the different ábhair (themes) and the different toipicí (topics). Many of the topics you will find familiar as they will relate to the 2007/2008 school year.

## PAPER 1 (220 MARC)

### CEIST 1

#### Ceapadóireacht/Composition (120 marc)

Freagair do rogha dhá cheann de A, B, C, D anseo thíos. (N.B. You cannot do two questions from any one section.)

### A: Giota Leanúnach/continuous passage (60 marc)

Choose only one from this section. Make sure that you fully understand the title you choose.

Giotaí Leanúnacha Samplacha:

(i) An clár teilifíse is fearr liom.

(ii) Ceolchoirm a thaitin go mór liom.

(iii) An phearsa i gcúrsaí spóirt a bhfuil meas agam air/uirthi.

The following are some sample topics:

**Caitheamh aimsire agus spórt**

**Daoine óga in Éirinn inniu agus na fadhbanna a bhíonn acu (young people in Ireland today and their problems)**

**Saol na scoile (school life)**

**An tsuim a chuireann daoine óga sa cheol (young people's interest in music)/ceolchoirm (concert) a thaitin liom**

**Mar a chaithim an deireadh seachtaine (how I spend the weekend)**

**An post nó an tslí bheatha (job or career) is fearr liom**

**Laethanta saoire agus taisteal (holidays and travel)**

**An teilifís agus scannáin (films)**

**Mo cheantar féin (my own area)**

Remember:

(i) A half-page of foolscap is sufficient

(ii) Most of the marks are awarded for the quality of the Irish

(iii) Short, precise and correct sentences will suffice

(iv) The 3 primary tenses are essential - Cainte, Láithreach agus Fáistineach

(v) Use An Chopail (the Copula) 'is': is breá liom; is cuimhin liom; ní mór dom; is fear deas é etc

(vi) Learn lots of phrases and seanfhocail for

this question, eg. ar ámharaí an tsaol (as luck would have it); ó dhubh go dubh (from dark to dark); Níl tuairim dá laghad agam (I haven't a clue)/ Mol an óige agus tiocfaidh sí (praise youth and it will prosper); Níl aon tinteán mar do thinteán féin (there's no place like home); Ní thagann ciall roimh aois (sense doesn't come before age) etc

## B: SCÉAL/STORY (60 Marc)

Answer either (i) or (ii) in this question.

Think of the following points of information before attempting the scéal:

(i) Write an scéal in the proper Tense - this is invariably An Aimsir Chaite - and have a number of suitable verbs prepared, eg. d'ól mé; d'ith mé; chuala mé; fuair mé; thugamar; shroicheadamar; chaith sí; d'fhan mé; d'oscail sé; bhaineadamar; cheannaigh siad; thit mé; chonaic mé; rith siad; léim mé; tháinig sé; chuaigh mé; ní raibh sé etc

(ii) Be able to use An Chopail 'is' in the course of an scéal eg. b'álainn an oíche í; ba dhuine cróga é Seán; b'éigean dúinn rith trasna na páirce; ní cuimhin liom cad a tharla ina dhiaidh sin; ba mhaith liom dul abhaile; b'aobhinn linn an phictiúrlann etc

(iii) Learn some nathanna áisiúla (useful phrases) which you can use in an scéal eg. ar nós na gaoithe; ar ámharaí an tsaol; gan a thuilleadh moille; ar mhuinte na muice; buíochas le Dia; i bprapadh na súl etc

(iv) Also learn a few seanfhocail which could come in handy eg. 'nuair a bhíonn an cat amuigh bíonn na luchta ag rince'; 'fil-leann an feall ar an bhfeallaire; 'beidh lá eile ag an bPaorach'; 'is fearr rith maith ná drochsheasamh' etc

(v) Try and keep your sentences short and grammatically correct eg. Bhí mé ag dul abhaile i m'aonar. Ní raibh duine ná deoraí ar na sráideanna. Go tobann chuala mé scread. Bhuail scanradh mé. Thosaigh mé ag crith. Cé a bhí ann? etc

## C - LITIR (60 Marc)

Answer either (i) or (ii) in this question.

Usually, you must choose between (i) **Litir Phearsanta** (personal letter which you write to a friend/acquaintance/penfriend/parent - somebody that you know personally) or (ii) **Litir Fhoirmiúil** - a formal letter written to somebody whom you don't know personally - newspaper editor; manager; employer etc

(i) You must layout the letter properly:

(a) An Seoladh: the address should be in Irish 'Bun na Tuile' An Trá Mhór, Port Láirge.

(b) An Dáta: the date should be written in Irish under an seoladh eg. 8 Meitheamh; 5 Márta; 21 Nollaig; 3 Feabhra etc

(c) (i) **An Beannú: Litir Phearsanta A Ghearóid, a chara, / A Mháire, a stór, / A thuismitheoirí, / A Bhríd, a chroí etc**  
(ii) **An Beannú: Litir Fhoirmiúil A Chara, / A Eagarthóir, a chara, / A dhuine uasail, / A Bhainisteoir, a chara**

(d) (i) **Críoch na Litreach: Litir Phearsanta**  
Slán go fóill Slán tamall.  
Is Mise, Do chara buan,  
Do chara dílis, Treasa.  
Dónall.

(ii) **Críoch na Litreach: Litir Fhoirmiúil**  
**Is mise,**  
**Le Meas,**  
**Eibhlín Ní Néill.**

(ii) It is important that you learn a good number of nathanna áisiúla (useful phrases) and foclóir (vocabulary) for to use in An Litir. The following list should be very useful.

**Beatha agus Sláinte!** Good health to you.

**Tá súil agam go bhfuil tú go maith?** I hope you are well?.

**An bhfuil aon scéal nua agat?** Have you any news?.

**Tá mé féin is mo chlann go maith** Myself and my family are well.

**Tá mé an-bhuíoch díot** I'm very grateful to you.

**Thaitin an chóisir go mór liom** I really enjoyed the party.

**Is áit aobhinn an trá seo** This beach is lovely.

**Tá na daoine cairdiúil agus fáilteach** The people are friendly and welcoming.

**Níl faic eile le rá agam** I've nothing else to say.

**Caithfidh mé brostú** I must rush.

**Abair le do dheirfiúr go raibh mé ag cur a tuairisce** Tell your sister I was asking for her.

**Scríobh chugam le casadh an phoist** Write to me by return of post.

**Go n-éir an t-ádh leat/ádh mór ort**

Good luck to you.

**Slán go fóill** Bye for now

(An Litir Fhoirmiúil).

**Níor thaitin an t-alt sin liom** I didn't like that article.

**Ba mhaith liom gearán a dhéanamh** I'd like to make a protest.

**Táim thar a bheith míshásta** I'm very unhappy.

**Tá tú ag dul thar fóir** You are going too far.

**Ba mhaith liom cur isteach ar an bpost sin** I'd like to apply for that job.

**Seol foirm iarratais chugam, le do thoil** Send me an application form, please.

**Ní aontaím leat ar chor ar bith** I don't agree with you at all.

**Go dtí go gcloisfidh mé uait, beir bua agus beannacht!** Until I hear from you, good tidings!

**Sample Layout of Personal Letter:**

13 Geata an Droichid,  
Bóthar an Iarthair,  
Corcaigh.  
11 Márta 2008.

A Bhriain, a chara,  
Beatha agus Sláinte! Conas atá an saol?  
Ní bhfuair mé litir uait le fada. Tá súil agam go bhfuil gach rud ceart go leor?.....

.....  
.....  
.....

Abair le do thuismitheoirí go raibh mé ag cur a dtuairisce. Scríobh ar ais chugam le casadh an phoist. Caithfidh mise imeacht. Obair bhaile le déanamh! Slán tamall.

Do chara dílis,  
Nóra.



## D-COMHRÁ (60 MARC)

You must choose between (i) or (ii) in this question.

Please bear in mind the following points if you are attempting this question:

(i) You must present/layout an Comhrá much the same as a play text:

Mise: An féidir liom iasacht airgid (loan) a fháil uait, a dhaid?

Mo dhaid: Ní féidir, a Mháire. Níl aon airgead agam.

Mise: Á, a dhaid! Tabhair iasacht de €50 dom. Mo dhaid: €50! Cén fáth?

Mise: Teastaíonn uaim (I want) dul ag siopadóireacht le mo chairde.

Mo dhaid: Tá brón orm ach nílím chun aon airgead a thabhairt duit, a chailín . . .

(ii) You must use caint dhíreach (direct speech) in an Comhrá. So it is necessary to learn a lot of nathanna áisiúla (useful phrases) in preparation for this question.

The following are well worth memorising:

**Dia duit/Dia is Muire duit** Hello/Hello (in reply)

**Cén chaoi a bhfuil tú?** How are you getting on?

**Ní féidir liom glacadh le sin** I can't accept that

**A leithéid de sheafóid!** Such rubbish!

**Ní chreidim focal de!** I don't believe a word of it!

**Níl tú dáiríre!/A leithéid de mhí-ádh!** You can't be serious! Such bad luck

**Go n-éirí an bóthar leat!/Go dté tú slán!** Good luck to you!/Have a safe journey!

**Slán leat/Slán agat** Bye bye to you

## CEIST 2 LÉAMHTHUISCIANT/READING COMPREHENSION (100 Marc)

You have to answer questions on TWO comprehension passages.

Each comprehension passage is accompanied by 5 questions.

So you are answering 10 Questions in total.

Please bear in mind the following when attempting Ceist 2 A + Ceist 2 B:

(i) Make sure you read the passage carefully first before attempting to answer the questions.

(ii) Each passage will be divided into 5 (sometimes 4) paragraphs and each question will come from a specific and named paragraph. You should not have too much difficulty in locating the required answer in that specific paragraph.

(iii) Always try and answer in a full sentence framed from the question, eg. Ceist: Cathain a tháinig Seán abhaile ón scoil tráthnóna inné? Freagra: Tháinig sé abhaile ón scoil ag a cúig a chlog.

(iv) Short concise answers will suffice. Do not write down the whole paragraph as an answer!!

(v) Make sure you attempt to answer every question - there are a lot of marks to be gained (or lost) here.

## PAPER 2 (110 MARC)

### ROINN A PRÓS AINMNITHE (55 MHARC) CEIST 1

You must answer Ceist 1 (a) AND (b) here.

#### CEIST 1 (A) (I) (25 MHARC)

This question usually takes the format of a quotation from one of the Prose Extracts and you are asked to tell what happens from that point onwards in the extract.

So a detailed and thorough knowledge of all of the imeachtaí agus eachtraí (happenings and events) in each of the Prose Extracts is required. You must be able to write a summary of the story and to be able to do this you must know each text well.

#### CEIST 1 (A) (II) (10 MARC)

This second part of the question usually takes the format of being asked to discuss one of the characters from the specified Prose Extract. You are asked to write about this character, say what kind of person you think he/she is, say what kinds of traits/characteristics this person possesses AND whether you liked/disliked him/her AND why.

N.B. You have an internal choice in Ceist 1 (i), (ii) between 2 Prose Extracts.

#### CEIST 1 (B) (20 MARC)

In Ceist 1 (b) you are required to choose one of the remaining Prose Extracts (that haven't already come up in Ceist 1 (a) and answer a question where you are asked to choose from a list of téamaí (themes) a n d

write a **cuntas gairid** (brief account) about that saothar amháin (single prose extract) in relation to the theme in question.

There is internal choice in Ceist 1 (b). So alternatively you may be asked to choose **saothar amháin** (single prose extract) and write a **cuntas gairid** (brief account) of why you liked (or disliked) the extract OR you may be asked to write about a **pearsa** (**carachtar**) person (character) from that extract/story and why you liked (or disliked) that person/character and why.

### Ceisteanna Samplacha Ceist 1 Freagair (a) agus (b) anseo. CEIST 1 (A)

(i) "Tháinig sé chun an bhaile le bodhránacht an lae agus é briste, brónach, gan pingin ar a thús ná ar a dheireadh. (An Cearrbhach Mac Cába)

Tabhair cuntas ar ar tharla ina dhiaidh sin sa scéal go dtí gur tháinig an Cearrbhach abhaile ón Spáinn. (25 mharc)

(ii) Cén sórt duine é an Bás, dar leat? Déan cur síos gairid air agus inis cén fáth ar thaitin (nó nár thaitin) sé leat. (Is leor dhá fháth.) (10 marc)

NÓ

(i) "Cén fáth go ndearna Mamaí é? (Clare sa Spéir). Cad é go díreach a rinne mamaí (Clare)? Luaigh fáth amháin go ndearna sí an rud sin. (25 mharc)

(ii) Cén sórt duine é Eoin (fear céile Clare), dar leat? Déan cur síos gairid air agus inis cén fáth ar thaitin (nó nár thaitin) sé leat. (Is leor dhá fháth.)

#### CEIST 1 (B)

Maidir leis na trí shaothar eile, Coileach Ghleann Phádraig nó An Bhean Óg, Fiche Blián ag Fás, Lig Sinn i gCathú (a ndearna tú staidéar orthu i rith do chúrsa), roghnaigh saothar amháin díobh a bhfuil ceann amháin de na téamaí seo a leanas i gceist ann agus tabhair cuntas gairid ar a bhfuil sa saothar sin faoin téama atá roghnaithe agat.

Brón greann saoirse  
óige (nó seanaois) éad grá (20 marc)

N.B. Try and attempt all questions on the Prose Extracts. You will have plenty of time on your hands to do this. Even if you find this section difficult, you must make a genuine effort to gain valuable marks here.

### ROINN A FILÍOCHT AINMNITHE (55 MHARC) CEIST 2

You must answer Ceist 2 (a) AND (b) here.

#### CEIST 2 (A) (35 MHARC)

You are required to answer 4 questions in Ceist 2 (a).

You will have an internal choice. The full texts of the 2 poems will be printed on the Examination Paper.

The following are the main types of questions that appear on a regular basis:

(i) **Inis, i d'fhocail féin, cad is téama don dán seo.** Tell, in your own words, what the theme of the poem is.

(ii) **Cad é an mothúchán is treise sa dán?** What is the strongest emotion/feeling in the poem?

(iii) **Cén léargas (pictiúr) den dúlra a fhaighimid ón dán?** What insight (picture) into/of nature do we get from the poem?

(iv) **Déan cur síos, i d'fhocail féin, ar dhá mheafar nó ar dhá íomhá (pictiúir) atá sa dán seo. Ar thaitin an dá mheafar sin leat? Cuir fáth amháin le do fhreagra.** Describe, in your own words, two metaphors or images (pictures) that are in the poem. Did you like the two metaphors? Give one reason with your answer.

(v) **An dóig leat go bhfuil Níl aon Ní oiriúnach mar theideal ar an dán seo?** Do you think that Níl aon Ní is a suitable title for this poem?

(vi) **"Ina léine bhán is a ghruaig nuachíortha Buí féin lampa ar bheagán íle."** (Jack)

**Inis, i d'fhocail féin, a bhfuil i gceist ag an bhfile leis na línte sin.** Tell, in your own words, what the poet means by these lines.

(vii) **Déan cur síos ar an gcodarsnacht atá sa dán.** Discuss the use of contrast in the poem.

(viii) **Ar thaitin an dán leat?** Did you like the poem?

#### CEIST 2 (B) (20 MARC)

In Ceist 2 (b) you are required to answer one question on a given poem.

As in Ceist 2 (a), the full text of the poem is included.

As in Ceist 2 (a), there is an internal choice.

The following are the main types of questions that are asked here:

(i) **Mothúchán** (emotion/feeling). You are given a list of 6 mothúchán. You are asked to choose one and discuss it in the context of the poem in question.

uaigneas doilíos meas éadóchas cumha (nó briseadh croí) grá brón

(ii) **Téama** (theme). You are given a list of 6 téama and you are asked to choose one and discuss it in the context of the poem in question.

grá (nó tírghrá) saol na tuaithe (nó saol na cathrach) gealtachas uaigneas dúlra saoirse (nó éalú)

(iii) **Íomhá/íomhánna** (image/images). You are asked to choose one image from the poem that you liked (or disliked) and say why you liked (or disliked) it. You may also be asked to do the same with a **meafar** or **samhail** (metaphor or simile.)

N.B. With the proper preparation, Ceist 2 (a) and (b) should not present you with any difficulties, especially as the texts of the poems are included on the Exam Paper.



Ros na Run...  
watching TG4  
will help you





## BY CORINNE GAVENDA

Corinne Gavenda has been teaching French in the Institute of Education since 1984 and is a regular contributor to the Exambrief supplement. She graduated from Trinity College and was editor of the magazine Authentik in the mid-80's.

### THE TEACHER'S VIEW

The French examination is not about memorising entire essays, it simply measures the amount of the language you have acquired. So, remember that all the preparation you have done for the oral will be a huge advantage when moving on to the paper. Be natural, be clear!

Most importantly familiarise yourself with the verb tenses. Design your own grid, showing the following key tenses: présent, imparfait, passé composé, futur, conditionnel and subjonctif. Insert the verbs, regular and irregular, that you use most.

### THE LAST TWO WEEKS

- Work on exam papers within the exam time.
- Divide your notes into 3 categories:
  - opinion pieces with thematic vocabulary (these are the abstract themes you covered during the year and prepared for your interview.)
  - informal style to cover diary, letters and fax/message (remember that only letters have a particular lay out which will be graded separately.)
  - formal style to cover letters and fax/message (this is the VOUS form, in case of a formal letter, you will be provided with the addresses.)
- On a single page, set out the sentences you have chosen for both the opinion pieces and the informal texts. Practice different ways of enquiring in the formal style.

### THE NIGHT BEFORE

- Scan the list of key words you have made for comprehension texts questions.
- Scan the list of key sentences you have decided on for reaction / informal writing / formal writing.
- Listen to a French tape you are already familiar with.

### DO'S AND DON'T

- DO read each question twice and highlight the key words. Answer in the

spaces provided, if given line A and line B, make sure to use both. Check that you are working in the right section of the text and read over your quotes for possible spelling errors.

- DO clarify the tenses you need for each of the written exercises and whether the style is formal or informal.
- DO make a simple plan, consisting of an introduction, a development and a conclusion before you start writing.
- DO familiarise yourself with the questions first in the aural test and avoid writing during the first listening. The second listening provides the necessary breaks for accurate answers and the third will allow you to re-check. Always re-read your answer and ask yourself: Am I clear? Does this make sense?
- DON'T learn chunks of text by heart. You will be tempted to use them and, in doing so, you will not answer the specific question.
- DON'T copy any part of the comprehension texts to use in your reaction pieces.
- DON'T keep writing without frequently checking the time. Writing too much may mean that you are repeating yourself or drifting off the point.

### DON'T FORGET

- As with the oral, examiners are looking for relevance, spontaneity and natural flow in your writing. It is crucial, therefore, that you carefully read each of the questions and give your personal opinion.
- On the day, avoid writing in pencil and using Tippex. Remember also that re-writing of answers is time-wasting. Reading over what you have written is essential. Re-read in three stages:
  - 1) Check the verbs, their tense and whether they agree;
  - 2) Check the nouns and adjectives, their forms, and whether they agree;
  - 3) Check the general coherence, keeping in mind that it is better to write simply.

The Leaving Certificate paper of 2007 was very approachable in its topics of reading comprehensions and reaction pieces.

■ The comprehension texts were of the usual average length and questions were very clear.

The productive writing was varied and the questions were very clearly stated, Q.1 gave the choice between two reactions: being proud of one's area and why or the consequences of using the car rather than public transport, Q.2 presented the traditional diary extract and a formal letter of complaint, Q.3 asked for a reaction on either the new religion of fashion and labels or reality-television and the exploitation of its participants and finally Q.4 dealt either with the topics of celebrating Europe or humanitarian help in countries destroyed by natural catastrophes. Once again what is expected of the student is authenticity in style and a personal reaction rather than learnt-off material.

■ Ordinary level productive writing again kept in line with what was expected. Section A, a choice between the fill in the gaps exercise or fill in the form to do a language course in France. Section B, either the message or the postcard. Section C, the

diary or the formal letter booking a room in a hotel.

■ The tape was challenging enough in sections 2, 4 and 5. With students becoming more familiar with aural material, expectations are high and they really need to understand the entirety of the tape content and be as precise as possible when answering questions.

There is no specific course content and students must focus on certain styles of writing namely:

- opinion giving style
- narrative skills involving past tenses
- informal style with some colloquial expressions
- formal style to suit mostly the e-mail and possibly the formal letter

Grammar, that is, tenses and structuring of sentences is of course the foundation of all writing. Gradual building of vocabulary should be set by themes. And last but not least, constant exposure to French material (radio, paper or television) has an immense benefit.

When studying the following exam brief report, have alongside the copies of the past papers.

## SECTION 1: COMPRÉHENSION ÉCRITE

### Honours 30% Ordinary 40%

Time allocation: Honours: 30 to 35 mn per text

Ordinary: 15 mn per text of Q1 and Q2  
35 mn per text of Q3 and Q4

Be very familiar with the lay out of the paper.

### HONOURS LEVEL

There are two COMPREHENSION TEXTS, worth 60 points each. You must do both. Each text has 6 questions; the first 5 must be answered in French whereas Q6 must be answered in English. Always answer in the language used in the question.

Q1 to 5 of each text:

To maximize the time you have, read the questions dealing with section 1 carefully, highlight the keywords. Let these questions bring you into the text.

Move to the questions of section 2 and do likewise. This will make the reading of the text much more manageable.

This means that you must first be familiar with the words used in the questions:

**Trouvez, relevez, citez mean quote.** Use your text without changing a single word if the question continues with the following terms:

**Un mot, une expression, une phrase** are the words that will be used.

**Un mot** = one word only, anything else would be considered as overquoting.

**Une expression** = more than one word, but not automatically the full sentence.

**Une phrase** = a full sentence from one end of a full stop to the other.

### The comprehension question

Marks are often lost because students do not read the questions properly. Look out so, for the following question words:

**Quand** (when), **Où** (where), **Comment** (how), **Qui** (who), **Pourquoi** (why), **Combien de temps** (how long), **Que, Qu'est-ce-que, Qu'est-ce-qui** (what), **Lequel** (which one).

This is when you must ask yourself if you need to manipulate the text or not.

So, what is **manipulation**?  
First, you do **not** need to change the words of the text; all you may have to do is **readapt the grammar** in such a way that it matches the question. The most obvious example is when the text is in the "JE" form, first person narrative:

"..... j'avais peur....." Question: Quel est le sentiment du narrateur?

Answer: Il avait peur  
Study carefully your past papers.



**In the first comprehension text 2007, Q 2** (ii) 'Comment les residents âgés évitent-ils des difficultés avec les jeunes?' students could have answered : ' Les vieux laissent aujourd'hui la rue aux enfants' but also 'Les gamins, s'ils ne les touchent pas, il n'y a pas de problèmes'. However, the direct quote 'Les gamins, si on les touche pas, il n'y a pas de problèmes' does not match the structure of the question and is therefore only worth 4 marks.

In the second comprehension text 2007, Q 1 (i) 'Pourquoi est-ce que Maxelende dit que le monde changeait?' students should have answered : ' Plusieurs inventions venaient bouleverser sa vie.' but ' Plusieurs inventions venaient bouleverser notre vie' does not match the structure of the question and is only again worth 4 marks.

The difference between 'citez un mot' and 'citez un aspect' must be clear. For instance, in the first comprehension text 2003, why was 'du système scolaire' worth 4 points and 'le système scolaire' worth 5? Students need to understand the difference of structure with 'du'.

This is why reading the question properly is crucial and comprehension texts of past papers should be done in two steps:

1. how was the question formulated and what was asked exactly.
2. what was the passage required in the text to get full marks.

Let's mention at this point that, when a line (a) and a line (b) are given for the answer, they must both be used. If you were to write the full answer on one of these lines only, you would only get half the points.

## The Vocabulary question.

You are asked to find a synonym (a word of similar meaning) in the text. If the example is a verb, in a specific tense, the answer is probably another verb in that same tense. It can be also a noun or an adjective or even a sentence.

### LC 2006

Trouvez l'expression qui indique que sa mère lit les journaux très attentivement.

'Jeanette surveille comme le lait sur le feu les articles de presse (consacrés au roman de son fils).'

## The Grammar question.

This may be either a question based on **pronouns** or on the **recognition of a grammatical term**.

You will read: Pour le pronom en italique, trouvez le mot auquel il se réfère.

You must find the word in the text which is replaced by the pronoun. The answer will always be one word.

Pronouns such as la (her) for instance will obviously replace something feminine, singular, leur (them) will replace something plural, masculine or feminine.

Pronouns such as qui (who, which), dont (whose, which), où (where) will replace a noun that precedes them and belongs to the same sentence.

So try to make sense of the sentence and the answer should then be easy.

'Il se situe au niveau standard des pays industrialisés en sciences, et le dépasse en mathématiques.' (LC 2005)  
'le' replaces niveau

"Il retrouva tranquillement sa place sous le vieux frêne, se défit de son sac où il choisit parmi ses livres de classe ceux de la bibliothèque..." (LC 2003)  
'ceux' replaces livres

For the recognition question, you must be familiar with the glossary of grammatical terms you will have been given during the year. Sometimes you are asked to recognise adjectives, adverbs (LC 2005), prepositions but very often this question is based on verbs and their tenses (LC 2007).

Here is a brief summary of what you are looking for. The answers required are simply the words highlighted. Do not quote anything else but the verb.

## One word tenses

■ **Présent de l'indicatif** : This is the present tense you are used to. The word l'indicatif is there to differentiate it from the subjunctive. Make sure you are in a present context. ie: (je) vais ( go, am going)

■ **Impératif**: mostly identical to the present tense of the first person singular (je), you will recognise it because there is no subject, it is an order. ie: Viens! (Come!)  
Mange! (Eat!)

■ **Futur simple** : this is the full infinitive with the following endings - ai, as, a, ons, ez, ont. ie: (il) quittera ( will leave). Do not be put off by the word 'simple', this is the future tense you are used to. (see papers 1998, 2004, 2007)

■ **Conditionnel** : this is the full infinitive with the following endings - ais, ais, ait, ions, iez, aient. ie: (sa famille) pourrait (could) (2006)  
Don't mix it up with the imperfect.

■ **Imparfait** : Stem of the present tense in the nous form with the following endings - ais, ais, ait, ions, iez, aient. ie: cherchait ( was looking for) (2000)

■ **Participe passé**: This is not a tense, this is the form of the verb we use to form a passé composé for instance. ie: pris (taken) , nourri (fed) (1998, 2000, 2006)

■ **Participe présent** : again this is not a tense but a form of the verb. Easily recognisable because it always ends with the letters '-ant'. Just make sure it is a verb.  
ie: se regardant (looking at herself) (2002)

■ **Passé simple** : Based on the stem of the past participle. Look for verbs finishing with as, a, irent, èrent . ie: (je) pris (I took)

■ **Présent du subjonctif**: Based on the present tense of the nous or the ils form. Revise the irregular verbs, always check that there is a form requiring the subjunctive. ie: (je voulais que tout) redevienne. (that everything might become again) (1997)

■ **Imparfait du subjonctif** came up in 2003, an unusual tense to ask but students would be expected to have spotted the expression bien que which requires the subjunctive.

## Two words tenses

■ **Passé composé**: avoir in the present + past participle: ie, (j') ai écrit (I wrote)  
If the auxiliary is être, double check that you are dealing with an être verb (see below).

**Aller - rester - rentrer - retourner - arriver - entrer - partir - sortir - monter - descendre - tomber - venir - revenir - devenir - naître - mourir**

■ **Plus-que-parfait**: avoir in the imperfect + past participle.  
ie: (la peur que j') avais contenue (had contained) (1998)  
Same thing for être verbs.

All these tenses can be asked with un verbe pronominal (a reflexive verb). You must then quote as well the pronoun placed right in front of the verb.

In 1997 second comprehension text, the question was: Trouvez dans la troisième section un exemple d'un verbe pronominal au passé composé.

The answer was: "**nous sommes battus**"

## Finally, QUESTION 6 must be answered in English/Irish.

Find two distinct points and elaborate on each by using examples out of the text. This is not about giving your personal opinion. This is about your understanding of the text.

Avoid quoting in French without making it clear that you understand the quote.

This question has been made clearer by its lay out on the paper with point (a) and point (b). It is worth 10 marks.

By then, you will be familiar with the text. Read this last question very carefully and get back into a more thorough reading of the text in order to find the relevant examples out of it.

## In the first comprehension text 2007, the question was:

*Describe the attitude of the adult residents to life in the cité des 3000. Refer to the text in your answer.*

(Two points, about 50 words in total.)

Here is a sample answer:

(a) They keep quiet when faced to urban violence, they feel powerless. They reckon that if they don't bother the kids, there will not be any problems. They are used to suffer certain situations and say nothing.

(b) On a more positive note, they do not dislike their area; on the contrary, they say they will not leave it despite the tensions because they have got all their friends there. When they see the buildings being demolished, their reaction is one of emotion and sadness even though they realise that it is going to better the area.

Keep your answer as concise and clear as possible. Avoid waffling but do not waste time either on counting the words, 50 words is merely a guideline and you will not be penalised for going over it!

## ORDINARY LEVEL

The same process can be adapted to the ordinary level comprehension texts. The structure of the questions is similar; the question words are the same. The only difference is the lay out of this section and of course its level of difficulty.

Students must do 4 texts.

Texts 1 and 2 are based on information retrieval and must be answered in English.

The answers required are short and do not require full sentences.

Texts 3 and 4 will often be of journalistic and literary style and must be answered in French apart from the last question (8 marks), which does not require any French quote.

## In last year's text 3, the question was:

*'Different age groups celebrate the New Year differently'. Comment in English on this statement giving two examples from the text*

(i) The elderly people in the text seem to prefer going to the restaurant, they know the owner and they find it friendlier than staying at home. With their friends, they will sing and dance to the 80's music.

(ii) The young people will celebrate in a friend's apartment, it is cheaper. They will organise the food themselves, this year the theme is Russia and they will dance and drink champagne all night long.



## SECTION 2 : PRODUCTION ÉCRITE

### Honours 25% Ordinary 15%

**Time allocation: Honours:**

You must write 3 exercises. Q1 which is compulsory: 30 mn

You have to choose another 2 exercises from Q2, 3 or 4: 20 mn each

**Ordinary: You must write 2 exercises**

There are 3 sections; you cannot take the two parts of the same section. Read carefully instructions, it is a) or b) of one section.

15 to 20mn each.

## HONOURS LEVEL

■ Q1 compulsory: opinion piece or narrative

(40 marks / 20 communication – 20 language)

### Q1 L'essai

Read question carefully, underline keywords, prepare a plan (intro, devt, conc.) and then start writing. Do not paraphrase the reading comprehension text in any way. This is now about your own ideas.

The following phrases can be used as a guideline:

**Ce texte soulève le problème de ...**(this text raises the problem of...)? identify issue  
**Certains pensent que .....**(some people think that...)? argument 1  
**D'autres prétendent que ...**(others claim that...)? argument 2  
**Personnellement, j'estime que** (personally, I believe that...)? your own opinion

Developing your vocabulary to put across your point of view is important:

**Expressing agreement:** je suis d'accord avec...  
 Je suis pour  
 Je suis de cet avis  
 C'est tout à fait normal

**Expressing disagreement:** Je suis contre  
 Je ne suis pas d'accord avec...  
 Je suis opposé(e) à...  
 Ce n'est pas normal

**Expressing anger:** Cela me met en colère!  
 C'est une honte!  
 Je suis furieux(se) à l'idée que...

**Expressing disappointment:** Quel dommage!  
 Je suis tellement déçu(e)!

**Expressing worry:** Je trouve cela très inquiétant  
 Cela m'inquiète beaucoup

Do not forget to conclude:

**Donc, en conclusion, pour conclure, par conséquent....**

### QUESTION 1 (A) OF 2007:

**Le maire parle de 'redonner la fierté aux habitants'. On entend toujours parler dans les médias des problèmes dans nos villes et on oublie souvent les bonnes choses. Expliquez pourquoi vous êtes fier/fière de votre quartier, de votre ville ou de votre village.**

(Identify your topic):

Il ne fait aucun doute que ce sont les choses négatives qui font généralement la une des journaux. Pourtant, on oublie trop souvent de parler des changements qui sont faits dans les différents quartiers. Personnellement je suis fier / fière de l'endroit où j'habite et cela pour plusieurs raisons.

(Discuss)

Tout d'abord, certains disent que les groupes de jeunes qui traînent dans les rues sont une nuisance mais, justement, beaucoup d'installations ont été construites pour ces jeunes dans ma localité. Nous avons un grand centre sportif car il n'y a rien de mieux que le sport pour canaliser son énergie, nous avons aussi un groupe d'art dramatique et un parc magnifique.

Et puis, bien que d'autres critiquent en long, en large et en travers la manière dont les autorités locales s'occupent de l'environnement des quartiers, je suis de l'avis que là où nous habitons, les espaces verts sont bien aménagés, les poubelles sont ramassées régulièrement et les gens coopèrent pour que les rues soient propres.

Être fier de son quartier, ça veut dire l'entretenir et j'estime qu'en Irlande, c'est exactement ce que nous faisons.

(Conclude)

Voilà donc toutes les raisons pour lesquelles je suis fier/fière de là où je vis. C'est un quartier qui bouge, qui vit avec son temps, qui responsabilise ses habitants et qui offre à sa jeune population toute une gamme d'activités enrichissantes.

The tone of your reaction had to be positive, considering the question was : explain why you are proud of your area. A lot of the material prepared for the interview could have been used here.

### Q2 L'histoire

Again, read question very carefully, identify the issue and then start your story.

Do not lose the reader with unnecessary details, have an order of actions:

1. Set the scene
2. Say what happened
3. Draw a conclusion from it

The narrative will be in the past tense, passé composé and imparfait mostly. The fol-

lowing expressions should be used as a guideline to the development of your story:

**To start with:**

■ La lecture de ce texte m'a rappelé: (Reading this text reminded me of...)  
 une expérience que j'ai vécue ( a n experience I have lived through)  
 une personne que j'ai connue (a person I have known)  
 un sentiment que j'ai déjà éprouvé (a feeling I have already had)

**The story**

■ Je me souviens (I remember) du jour où / de la fois où / de l'année où  
 Je n'oublierai jamais ce jour-là .... (I will never forget that day)

J'avais + age / J'étais....(setting the scene in the imperfect)

■ Soudain / Tout à coup / .... J'ai entendu, j'ai vu, j'ai senti, j'ai reconnu....

(all actions interrupting the background scene and all reactions go in the passé composé, state of being remain in the imperfect)

**To conclude**

■ Je dois dire que depuis... (I have to say that, since...)

Depuis ce jour-là (since that day)

Note: Le jour-même (that same day), la veille (the day before), une semaine avant (a week before), le lendemain (the next day), le lendemain matin (the next morning).

**In 2006, students were asked to relate how a friend had helped them with a problem that they used to have: Racontez comment un(e) ami(e) vous a aidé(e) avec un problème que vous aviez dans votre vie.**

Here is a sample story:

J'étais très timide quand j'avais 12 ans et l'idée de devoir changer d'école m'angoissait terriblement.

Septembre est arrivé et le premier mois d'école est passé. Le matin, je ne pouvais toujours rien avaler, en classe je ne disais pas un mot et le cours d'irlandais était ma bête noire puisqu'il fallait parler devant les autres.

Mon meilleur ami, Sean, m'a proposé un jour de m'aider. Il avait deux ans de plus que moi mais on se connaissait depuis longtemps et il était un peu comme un grand frère. Je lui ai expliqué ce qui n'allait pas et il m'a dit :

'On va se retrouver tous les samedis, on fera un peu d'irlandais ensemble et ensuite on jouera au foot avec des copains.'

Donc, comme convenu, nous avons passé ainsi nos samedis.

Peu à peu, j'ai parlé en classe, le prof m'a félicité, j'étais si content ! En plus, à la récré, j'étais devenu le meilleur gardien de but, tout le monde m'adorait !

Je n'oublierai donc jamais ce que Sean a fait pour moi cette année-là, sans lui je ne serais peut-être pas devenu commentateur de sport en gaélique !!

**Q2 : diary (30 marks / 15 communication – 15 language)**

This is one of the possibilities of question 2 and

it is optional. The style is **INFORMAL** and you are expressing an emotion. There is no format required.

**This was the topic of the diary 2007:**

**Vous venez de gagner deux billets pour un grand événement sportif en Angleterre. Ce serait un week-end super, mais vos parents insistent pour que vous restiez à la maison car vos examens sont trop proches.**

**Qu'est-ce que vous notez à ce sujet dans votre journal intime ?**

Here is a sample answer:

*Cher journal,  
 J'en ai tellement marre ! Attends que je te raconte ce qui s'est passé !*

*Je viens de gagner deux billets pour la finale entre Chelsea et Man U. Tu sais que Chelsea est mon équipe préférée depuis que je suis tout petit. J'attendais ça avec impatience !*

*Mais voilà ! Mes parents veulent que j'étudie pour mes examens. Je n'en reviens pas ! Jamais je ne vais pouvoir me concentrer !*

*Remarque, je les comprends aussi ; la terminale c'est une année stressante pendant laquelle on doit se consacrer uniquement à ses études. J'ai travaillé d'arrache-pied, ce serait trop bête de ne pas profiter de mon temps d'étude.*

*En plus, mes parents ont toujours été compréhensifs et je sais qu'ils me font confiance. Je ne veux pas les décevoir, alors tant pis pour le match ! Il y en aura d'autres !*

*Encore une semaine et les examens commencent, dans trois semaines tout sera fini ! A demain.*

The emotions here were anger and disappointment, but family relationships are a topic students prepare for the oral and so can be reused in an exercise such as the diary.

**Q2 : message (30 marks / 15 communication – 15 language)**

This is another one of the possibilities of question 2 and it is optional. The style can be **INFORMAL** or **FORMAL** depending on whom the message is addressed to. It can also take the form of an e-mail or a fax. No format is required. The bulk of the message is what the examiner grades.

Analyze the instructions to be translated:

1. Tense
2. Vocabulary

It does not have to be a word for word translation. The bottom line is to convey this message as clearly as possible. Do not waffle and do not add details that have nothing to do with these instructions.

In 2006, very detailed instructions were given :

**Students from lycée Jean Monnet in Toulouse have written to your school. They want to hear about Irish students' experience of learning French. You e-mail them back, making the following points:**

- say that your teacher has asked you to reply to their enquiry and that you are delighted to do so.

- say how long you have been learning



French and the standard you have reached.  
- say what you like and dislike about learning French.

- describe how French has been useful to you outside the classroom.

- ask them to e-mail you, telling you about their experience of learning English in the classroom.

Here is a sample correction:

*Salut tout le monde!*

*Toute la classe vous remercie de votre courriel, c'était super sympa! Le prof de français m'a demandé de répondre à vos questions et je suis ravi(e) de le faire !*

*J'apprends donc le français depuis 6 ans et je crois que j'ai un assez bon niveau mais je ne parle pas encore couramment malheureusement! Je ne pense pas qu'on fasse assez d'oral en classe, c'est dommage.*

*Pourtant parler et écouter le français, c'est bien ce que je préfère ! Comme ça on peut comprendre la radio et la télé et en plus on peut communiquer ! Par contre, je trouve la grammaire un peu rebutante (off putting) et les exercices de temps vraiment ennuyeux !*

*L'été dernier, je suis allé(e) en vacances à Avignon et j'ai été vraiment content(e) de voir que je pouvais me débrouiller (to manage) dans les magasins et les restaurants. C'est une des matières qui peut vraiment servir à l'avenir.*

*A votre tour maintenant de nous envoyer un courriel, n'oubliez pas de nous parler de vos cours d'anglais et de la manière dont vous apprenez notre langue natale en classe !*

*En espérant vous lire très bientôt,*

*Amicalement*

**Q2 : letter writing (30 marks / 12 communication – 12 language – 6 format)**

Last of the possible options of question 2 and again an optional exercise. This can be formal or informal. A specific format must be applied.

## La lettre informelle

Top right hand side: Place, date Dublin, le 4 juin

No addresses.

Open with : Cher / Chère...

Use familiar style and colloquial phrases

Inviting

Mes parents et moi, on t'invite à venir...

On pourrait venir te chercher. (we could come to collect you.)

Dis-moi ce que tu en penses. (tell me what you think of it.)

J'espère que tes parents t'autoriseront à venir. (I hope your parents will allow you to come.)

Thanking

Remercie tes parents de ma part. (thank your parents on my behalf.)

## Higher level

### The A1 French Student's view

**Name:** Eimear Gilhooley

**From:** Leitrim

**School:** Institute of Education Sixth Form

**Results:** Six A1s (English, Irish, French, Geography, Biology and Chemistry)

**College:** Medicine, TCD



## Verbs, grammar, vocab ... and lots of post-its!

To get the grade you want in Leaving Cert French you must devote time to learning verbs, studying grammar and building up your vocabulary stores. But this need not be a daunting task, even if you have neglected your French and given preference to more demanding subjects such as the sciences. Now is the time to redress the balance!

My strongest piece of advice to you would be to expose yourself to as much French as possible, eg read 'easy reader' French novels, download French oral CDs to your ipod and try to speak even the simplest sentences of French with your friends; it's all good practise. By integrating French into your lifestyle in the remaining three months to exam time, learning becomes almost passive. I found the magazine Français Plus particularly beneficial; it's jammed with up to date, interesting and easily understood articles.

Whenever I sat down to study French I found it easier to fit it in between two science subjects. Being a language, French calls on the opposite side of the brain as opposed to the logic involved with the sciences.

I'm sure you've heard it all before but the key to the acquisition of any language is a good knowledge of its verbs. When I was faced with the tedious task of studying these verbs I found the use of post-its really effective. I concentrated on the first person singular 'Je' with the oral aspect of the exam in mind and the third person singular and plural for opinion pieces. Start with three verbs a week and stick post-its around your bedroom at light switches, on mirrors and on door handles. I guarantee you, you'll have them learned off in no time with minimum effort.

I would also definitely advise practising as many comprehension pieces as possible from the past papers. Another tip is to download the marking schemes of a specific year from the internet thus making you aware of the accuracy that is expected. I learned most of my vocabulary from these comprehensions. Make note of any new word that you encounter. Again use post-its or dedicate a notebook to French vocab. I always wrote two pieces of French vocabulary in my homework notebook on the pages of the upcoming days so that everytime I went to write down different homework I saw the vocabulary again which helped cement it in my memory. It can't get much easier than that!

The acquisition of a relevant and varied vocabulary store is of huge importance along with accuracy in using verbs when writing opinion pieces. I would strongly discourage students who intend to learn opinion pieces 'par coeur' (off by heart). The ability to formulate your own sentences gives you independence and reassurance in an exam situation. I would suggest learning idiomatic phrases for letters and notes, and also a few expressions to enrich and embellish your written French. Also learn off vocabulary relevant to popular and current topics. Rote learners often find themselves paralysed in exam situations and unable to adapt what they have learned to the question asked.

You must think in French and use the French that you are confident is correct. Keep it simple and respond to the stimulus, i.e the question, with three basic points and then develop them. Always look back over your work as in exam conditions you may forget to ensure that your verb agrees with its subject eg Ils pensent.

Be sure also that your adjective agrees with the noun eg les grosses pluies.

You must allocate study time to the aural and oral aspects of the exam. For the aural, you need to develop a sharp ear. To make life easier I suggest putting past French aural exams on your ipod. Listening to them for at least twenty minutes a day can really improve your ability to identify certain words in a fast paced conversation. Listen to these CDs when taking exercise, on the bus or just before you go to sleep. It requires very little effort, yet produces good results!

Finally, we come to the oral. This must be the easiest aspect of the exam to pick up a good mark in. I learned a lot of material off by heart. It is very important to be able to anticipate what the examiner is liable to ask you. In that way you can steer the conversation to a certain degree. Try not to lie. If you mention you enjoy going to the cinema, for example, have a piece prepared on your favourite actor or the last film you've seen. Construct a spider diagram of possible conversation links.

Do not postpone your preparation until a week or two before the actual oral exam. Start writing out pieces about yourself now and ask your teacher to check them for mistakes. You'll find that preparation for the oral will also improve your written French. In the exam, remember to use your time effectively and show a willingness to engage with the examiner. Practise using the past, present, future and conditional tenses. I found the CDs accompanying oral revision books excellent for perfecting my pronunciation (pronunciation does matter) and highlighting key vocab.



J'ai passé des vacances inoubliables (I had an unforgettable holiday.)

J'ai surtout apprécié le jour où.... (I mostly enjoyed the day when...)

Est-ce que je peux te demander encore un petit service? (can I ask you another favour?)

Je t'en remercie d'avance.

Changing plans

Je ne pourrai pas venir comme prévu. (I won't be able to come as planned.)

J'ai eu un empêchement. (something has come up.)

Il va falloir remettre ça à plus tard, excuse-moi. (we are going to have to postpone.)

Mes parents refusent de me laisser partir.

Je suis malade .... J'ai attrapé la grippe .... (I am sick ... I have got the flu...)

Je ne peux pas bouger ..... Je me suis cassé.... / Je me suis foulé....

(I can't move ... I broke my.... I sprained my....)

Signing off

Donne le bonjour à tes parents de ma part

Amitiés

Make sure to sign the letter with your first name only.

## La lettre formelle

Top right hanside : place, date, year  
Dublin, le 4 juin 2008

Underneath : address of the person you are writing to

Opposite: your own name and address (If writing from Ireland, write Irlande)

Formal style only : use vous, votre, vos

Start with : Monsieur , Madame , Monsieur/Madame (do not insert their surname)

Basic sentences:

Je vous écris pour vous faire savoir que .....

Je vous serais reconnaissant(e) de + infinitive (I would be grateful if you ...)

Pourriez-vous + infinitive

Veillez trouver ci-joint... (please find enclosed)

Je vous en remercie d'avance

Je vous prie d'agréer, Monsieur / Madame, l'expression de mes meilleurs sentiments. (Yours faithfully)

L'annonce (the advertisement)

Chercher un emploi

Votre société (your company)

Postuler pour un emploi (to apply to a job)

Avoir de l'expérience

Travailler comme + profession (no article)

Parler couramment (to speak fluently)

Être disponible (to be available)

La réservation

Réserver (to book)

Annuler (to cancel)

Se renseigner sur (to find out about)

Une auberge de jeunesse

Un terrain de camping

Une douche / Une salle de bains / Des toilettes

Y compris (included)

Les installations (facilities)

## 2007, Q2 (B)

You and your family have just returned home after spending three weeks in an apartment you rented in Avignon. Write a letter of complaint to the owner, making the following points.

■ when you arrived the apartment was dirty and you had to clean it up.

■ the area was very noisy at night and you could not sleep.

■ the lift broke down after a week and was not repaired.

■ you tried several times to contact the owner but he did not reply to your calls.

■ if you do not receive a satisfactory reply you will write to the tourist office in Avignon.

You are Joseph / Josephine O'Malley, 14 Evergreen Road, Kells, Co.Meath.

Address your letter to Monsieur Victor Morel, 22 Avenue Pasteur, 84000 Avignon, France.

Kells, le 21 juin 2007

Joseph O'Malley  
14 Evergreen Road  
Kells  
Co.Meath  
Irlande

M. Victor Morel  
22, Avenue Pasteur  
84000 Avignon

Monsieur,

Je vous écris cette lettre pour vous informer du fait que ma famille et moi, n'avons pas été du tout satisfaits de notre séjour à Avignon. En effet, la location que nous avions réservée pour une durée de trois semaines, nous a beaucoup déçus.

Tout d'abord, quand nous sommes arrivés, l'appartement était sale et nous avons dû le nettoyer. Après un voyage fatigant, je trouve cela inacceptable !

De plus, le quartier était tellement bruyant que nous n'avons pas pu bien dormir. J'ai passé plusieurs nuits blanches !

Pour comble de malheur, l'ascenseur est tombé en panne une semaine après notre arrivée et n'a pas été réparé !

J'ai essayé de vous contacter plusieurs fois mais vous n'avez répondu à aucun de mes appels ni même aux messages laissés sur votre répondeur.

Si vous ne faites donc pas suite à cette lettre de manière satisfaisante, je me verrai dans l'obligation d'écrire au syndicat d'initiative d'Avignon.

Je vous prie d'agréer, Monsieur, l'expression de mes sentiments distingués.  
Joseph O'Malley

Verser des arrhes (to put a deposit)

La plainte

Je regrette de devoir vous informer que...

Je ne suis pas du tout satisfait(e) de...

Veillez me contacter (would you please contact me)

Sign the letter with your surname.

## Q3 + Q4 Reaction au document (30 marks / 15 communication - 15 language)

Read document carefully and underline keypoints. Make sure to react to this passage in particular rather than to the general theme. Do not go off the point.

Identify and state your reaction:

ie : J'ai été choqué(e) de lire dans ce document que + topic identified

Je n'ai pas pu m'empêcher de sourire en voyant ...

Cette photo / Ce document est très intéressant(e) car elle/il montre que ...

Discuss (See section on essay writing)

Do not copy the text, use your own vocabulary. Do not remain too abstract either, remember this is a personal reaction.

Conclude by giving suggestion to a solution.

**This was the topic of Q 4(b) Of 2007:**

**Q: Faisons-nous assez pour aider les pays ravagés par les catastrophes naturelles ?**

La photo de cette femme perdue dans les débris, le visage dans les mains m'a beaucoup attristé! En faisons-nous suffisamment pour venir en aide à ces populations bouleversées par les catastrophes naturelles ?

Je pense, d'une part, que les Irlandais sont généreux et charitables, de nombreuses associations sont là pour le prouver. Des dons d'argent, de vêtements, de nourriture sont envoyés régulièrement vers les pays pauvres.

Néanmoins, j'estime, d'autre part, que les gens commencent à se méfier et à se demander si cette aide est bien acheminée. Il faut, en effet, que les gouvernements respectifs fassent de leur mieux pour que l'aide soit efficace.

Les catastrophes naturelles telles que la sécheresse en Afrique, les inondations en Inde, le tsunami en Asie du Sud devraient nous faire réaliser la vulnérabilité de l'homme.

Il ne faut donc pas attendre qu'une catastrophe arrive et qu'elle soit télévisée, il est nécessaire de participer de son mieux aux actions humanitaires.

**Reading over your work**

Refrain yourself from writing too much,

you are better off keeping some time to read over your work. Try to read each passage three times, each time checking something different:

1. Check tenses and endings of verbs.
2. Check agreements of nouns and adjectives.
3. Check general coherence.

## ORDINARY LEVEL

The productive writing at ordinary level is based mostly on translation of instructions.

Section A is the only section which bears no resemblance with the honours paper. There is a choice between a fill in the gaps exercise based on an informal letter or a form filling exercise.

Section B gives a choice between the message and the postcard and here students can use the advice of the informal letter.

Section C gives a choice between the diary and the letter writing and here again, the advice given to honours students apply to this section, keeping in mind that the instructions will obviously be much easier.

## Fill-in the gaps exercise:

There are 10 spaces worth 3 marks each. The words omitted are given in a jumbled order. Pay particular attention to capital letters when required and to spelling in general. Always try to make sense of the text before starting filling up the blanks.

## Form-filling exercise:

The form includes 9 questions.

Questions 1 to 5 do not require complete sentences and are worth 2 marks each.

Questions 6 to 9 require full sentences. As it is based on personal details, a lot of the material learnt for the interview and the letter writing should come in handy.

Be very careful not to mix up nom (surname) and prénom (first name). The surname will generally come first.

Confusion is often made between date de naissance and anniversaire. On a form, it is the date of birth that will be asked, therefore insert the year.

Choose then 2 exercises; most students seem to do on average 3. If so, always attempt the fill in the gaps exercise. Students tend to do well on it.

## Message LC 2007

You are staying with your pen pal, Bertrand in Bourges. Leave a message saying: That you have gone to town to buy a magazine.

That you will be home for dinner at 6.30 pm.

That you have two tickets for the concert this evening.

*Cher Bertrand,*

*Je te laisse ce mot pour te dire que je suis allé en ville pour acheter un magazine, je n'ai plus rien à lire.*

*Ne t'inquiète pas, je ne tarderai pas, je serai de retour pour dîner vers 6h30.*



*Au fait, j'ai les deux billets de concert pour ce soir, ça va être super !  
A tout à l'heure.  
John*

You think that they are too strict and you are angry.

*Cher journal,  
J'en ai assez ! Ce soir, il y a une boum et je veux sortir avec mes amis mais mes parents refusent ! C'est injuste !*

*J'ai fait tous mes devoirs et j'ai travaillé très dur cette semaine. J'ai besoin de me détendre !*

*Je pense que mon père et ma mère sont trop sévères avec moi et ça me met vraiment en colère !*

*A demain,  
John*

## DIARY LC2007

You have just had an argument with your parents about going out at the weekend. Note the following in your diary:

You want to go out with your friends but your parents won't allow it.

You did a lot of homework this week.

## SECTION 3 : LA COMPRÉHENSION ORALE

### Honours 20% Ordinary 25%

Sections 1 to 4 are generally heard three times. In Section 5 each news extract is heard twice only. You must answer in English

1. Read instructions carefully, highlight words such as 'when', 'who', 'how many'
2. Listen to the first listening
3. Write only at the second listening, because the pauses give you an indication of where the answers are located.
4. Check at the third listening

The best way to practice for this part of the exam is to practice on past exam tapes, listen to each extract with the text in front of you, take note of the new vocabulary and also go back over numbers. For the last section, try catching the news in French.

## L'ORAL Honours 25% Ordinary 20%

Here are the 4 categories you will be graded on:

### Pronunciation (20)

Reasonably accurate pronunciation is very important to the running of the conversation. Here are some of the most common pronunciation mistakes:

● Consonants at the end of words such as : ils, nous, et are NOT pronounced.

● The third person plural ending of the present tense is NEVER heard: ils regardent, ils pensent...

● The e with no accent at the end of a word is NOT pronounced, it only stresses the last letter: je regarde. This is a serious mistake because the wrong sound leads to confusion in communication, your examiner assuming you are using a past tense.

● h is never pronounced : compréhensif

● sh : chimie, architecture

● qu is pronounced like k : qualifié, tranquille, qui, quand

● ss is pronounced like s : pression

● ill is pronounced like a y sound : famille, embouteillage [yage] but not for ville or village where you hear the l sound

● Watch difference between ain / aine, ier / ière, gens / jeunes

### Vocabulary (20)

Building your vocabulary is a long term task, however it will help if you can identify the main topics you will be talking about and if for each of these topics you have practice the key words in sentences

that relate to you.

■ You, your family, your home and your town.

■ Your school, your friends and your daily routine.

■ Your hobbies and how you spend your weekends.

■ Your plans for the future, what studies, what job, what opportunities.

■ Your holidays, your travels and findings.

■ What you did last summer, last weekend, yesterday

■ l'été dernier, le weekend dernier, hier

■ What you will do next year, next summer, next weekend, tomorrow

■ l'année prochaine, l'été prochain, le weekend prochain, demain

The following abstract topics can then derive from your conversation:

■ Education: problems and pressures

■ Job opportunities, economic growth, emigration and immigration

■ Social problems such as drugs, alcohol and crime

■ Social issues such as family matters, homelessness and living standards

■ Environmental problems

Also be careful, if you bring up a subject such as 'Je vais au cinéma au moins une fois par semaine', obviously you must expect the question 'Quel est le dernier film que vous avez vu?' Failing to discuss this for lack of vocabulary would

undoubtedly be noted.

### Structures (30)

Grammar is a worry to many students during the conversation. If over anxious, it may slow you down. You are meant to be able to differentiate between the following tenses and use them appropriately:

1. present
2. passé composé
3. imparfait
4. futur
5. conditionnel

### Communication (30)

Communication relates quite closely to the three previous skills. Keep the conversation going, convey as much information as you can.

Remember, a conversation means that you look at the person you are talking to, you answer his/her questions and in doing so you do not drift off in some passage you have learnt off but you develop your response to the full. Simply KEEP TALKING!

Ex: 'Vous fumez?'

'Non, j'ai horreur de ça. Mis à part le fait que le tabac abîme la santé, je ne peux pas supporter l'odeur que ça laisse sur les vêtements, en plus mes parents me tueraient s'ils me voyaient fumer ! Je trouve que c'est une très bonne idée d'avoir interdit le tabac dans les pubs et les restaurants.'

*Tout ce qu'il me reste à vous dire, c'est BONNE CHANCE pour le bac 2008 !*

## MATHS CORRECTION:

Due to a production error in last week's supplement part of a Higher Level question and answer was left out. The question and solution are printed here in full

### 4. Integration

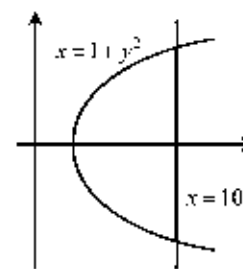
#### Question

(a) Find (i)  $\int (\sqrt{x} + x) dx$

(ii)  $\int \cos 4x dx$

(b) (i) Evaluate  $\int_1^3 \sqrt{2x-1} dx$

(ii) The shaded region shown is bounded by the curve  $x = 1 + y^2$  and the line  $x = 10$ . Find the area of this region.



(c) Evaluate  $\int_2^4 \sqrt{16-x^2} dx$

#### Solution

(a) (i)  $\int (\sqrt{x} + x) dx = \int (x^{\frac{1}{2}} + x) dx$   
 $= \frac{2}{3} x^{\frac{3}{2}} + \frac{1}{2} x^2 + c$

(ii)  $\int \cos 4x dx = \frac{1}{4} \sin 4x + c$

(b) (i)  $I = \int_1^3 \sqrt{2x-1} dx$

Let  $u = 2x - 1$   
 $du = 2 dx$

$\frac{1}{2} du = dx$

Changing limits,  
 when  $x = 1$ ,  $u = 1$   
 when  $x = 3$ ,  $u = 5$

$I = \int_1^5 \frac{1}{2} u^{\frac{1}{2}} du$

$= \frac{1}{2} \left[ \frac{2}{3} u^{\frac{3}{2}} \right]_1^5$

$= \frac{1}{3} \left[ 9^{\frac{3}{2}} - 1^{\frac{3}{2}} \right]$

$= \frac{1}{3} (27 - 1) = \frac{26}{3}$

(ii)  $x = 1 + y^2$  and  $x = 10$

Intersection:

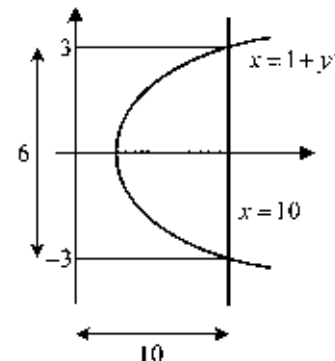
$1 + y^2 = 10$

$y^2 = 9$

$y = \pm 3$

Points of intersection:

$(10, -3), (10, 3)$



Shaded area

$= [10 \times 6] - \int_{-3}^3 (1 + y^2) dy$

$= 60 \left[ y + \frac{1}{3} y^3 \right]_{-3}^3$

$= 60 - [(3 + 9) - (-3 - 9)]$

$= 60 - 24$

$= 36$

(c)  $I = \int_2^4 \sqrt{16-x^2} dx$

Let  $x = 4 \sin \theta$

$dx = 4 \cos \theta d\theta$

$16 - x^2 = 16 - 16 \sin^2 \theta$   
 $= 16 \cos^2 \theta$

$\sqrt{16 - x^2} = 4 \cos \theta$

Changing limits,

when  $x = 2$ ,  $\theta = \frac{\pi}{6}$

when  $x = 4$ ,  $\theta = \frac{\pi}{2}$

$I = \int_{\frac{\pi}{6}}^{\frac{\pi}{2}} 4 \cos \theta \cdot 4 \cos \theta d\theta$

$= \int_{\frac{\pi}{6}}^{\frac{\pi}{2}} 16 \cos^2 \theta d\theta$

$= \frac{16}{2} \int_{\frac{\pi}{6}}^{\frac{\pi}{2}} (1 + \cos 2\theta) d\theta$

$= 8 \left[ \theta + \frac{1}{2} \sin 2\theta \right]_{\frac{\pi}{6}}^{\frac{\pi}{2}}$

$= 8 \left[ \left( \frac{\pi}{2} + 0 \right) - \left( \frac{\pi}{6} + \frac{\sqrt{3}}{4} \right) \right]$

$= 4\pi - \frac{4\pi}{3} - 2\sqrt{3}$

$= \frac{8\pi}{3} - 2\sqrt{3}$





# The Institute of Education

79 - 85 Lower Leeson Street D.2.

...Beside the LUAS



**Results day at the Institute of Education.**  
Two of the IOE Students who received 7 A1's



**U.C.D. Scholars.** Institute of Education students who were awarded U.C.D. Entrance Scholarships in November 2007

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**The Institute of Education's teachers are renowned for:**

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- *A proven record of exam achievement by their students*
- *Their commitment to the academic success of their students*
- *Their energy and enthusiasm*

Many of our teachers are authors of standard school textbooks, and are contributors to educational publications and educational radio programmes. Our teachers are keenly aware of examination techniques and requirements.

### Class Notes

While priority is, and always has been, the excellence of the classroom tuition, the Institute further specialises in providing extra help for its students in the form of notes. Summaries of topics taught, sample papers containing examination-type questions with model answers etc., are given wherever necessary, in order to clarify and reinforce classroom tuition.

### Examination techniques

Teachers will concentrate on examination-type questions and advise on examination techniques throughout all courses.



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Founded in 1969, the Institute of Education has 39 years experience helping students realise their full potential.

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### 3. Outstanding Results

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