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Teisteanais
Nàiseanta
PÀIPEAR EISIMPLEIR

Comharra

S832/75/02

Gàidhlig
Litreachas
Gàidhlig Literature

Latha — Gun bhuinteanas

Ùine: — 1 uair agus 40 mionaid



* S 8 3 2 7 5 0 2 *

Lìon na bogsaichean seo agus leugh na tha sgrìobhte gu h-ìosal.

Làn ainm sgoile no colaiste

Baile

Ciad ainm(ean)

Sloinneadh

Àireamh
an t-suidheachain

Latha breith

Latha

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Mìos

--	--

Bliadhna

--	--

Àireamh an oileanaich

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Comharran gu lèir — 20

Feuch AON cheist.

Sgrìobh do fhreagairt gu soilleir anns an leabhran.

Tha àite a bharrachd airson freagairtean aig deireadh an leabhraìn seo. Ma chleachdas tu an t-àite sin, feumaidh tu àireamh na ceiste a tha thu a' freagairt a chomharrachadh gu soilleir.

Cleachd inc **gorm** no **dubh**.

Tha leabhraìn nam freagairtean eile ann airson Leughadh. Cuir do fhreagairtean airson Leughadh ann an leabhraìn nam freagairtean airson Leughadh.

Mus fàg thu seòmar nan deuchainnean, feumaidh tu an dà leabhar a thoirt don Fhreiceadan; mura dèan thu sin, dh'fhaodadh tu na comharran gu lèir airson a' phàipeir seo a chall.



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Comharran gu lèir — 20

Feuch AON cheist.

Bàrdachd

1. Tagh pìos bàrdachd Ghàidhlig a tha thu a' smaoineachadh a tha sònraichte a thaobh cuspair. Inns mun chuspair sin agus na sgilean a chleachd an sgrìobhadair ann a bhith ga chur fa chomhair an leughadair.

Sgeulachd ghoirid

2. Tagh sgeulachd ghoirid Ghàidhlig a thug buaidh mhòr ort. Seall mar a chleachd an sgrìobhadair sgilean sgrìobhaidh gu h-èifeachdach gus an sgeulachd a chur an cèill is buaidh a thoirt air an leughadair.

Nobhail

3. Tagh nobhail Ghàidhlig anns a bheil caractar no caractaran làidir. Mìnich na sgilean a chleachd an sgrìobhadair gus an caractar no na caractaran a thoirt beò dhut fhèin.

Dràma

4. Inns mu dhealbh-chluich Ghàidhlig a chunnaic no a leugh thu agus dèan soilleir na sgilean a chleachd an sgrìobhadair gus plota a thoirt beò.

Film/Telebhisean

5. Inns mun fhilm no mun phrògram dràma Ghàidhlig a b' fheàrr a chòrd riut anns a' bhliadhna a dh'fhalbh. Carson a bha e cho tarraingeach dhut?



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COMHARRAN

NA
SGRÌOBH
AN SEO

ÀITE A BHARRACHD AIRSON FHREAGAIRTEAN



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COMHARRAN

NA
SGRÌOBH
AN SEO

ÀITE A BHARRACHD AIRSON FHREAGAIRTEAN



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duilleag 08



National
Qualifications
SPECIMEN ONLY

S832/75/02

**Gàidhlig
Litreachas**
Gàidhlig Literature

Marking Instructions

These marking instructions have been provided to show how SQA would mark this specimen question paper.

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General marking principles for National 5 Gàidhlig Literature

This information is provided to help you understand the general principles you must apply when marking candidates' responses to questions in this paper. These principles must be read in conjunction with the specific marking instructions tables for literature.

- (a) Marks for each candidate response must always be assigned in line with these general marking principles and the specific marking instructions tables for writing.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) Assessment should be holistic. There may be strengths and weaknesses in the essay; assessment should focus as far as possible on the strengths, taking account of weaknesses only where they significantly detract from the overall essay. Responses lacking in structure and coherence and/or which contain many technical errors are likely to be self-penalising.
- (d) Candidates may display ability across more than one range descriptor. Assessors should recognise the closeness of the descriptors and consider carefully the most appropriate overall range with the candidate's performance.
- (e) Once the appropriate range descriptor has been selected, the assessor should follow this guidance:
 - If the evidence almost matches the range above, award the highest available mark from the range.
 - If the candidate's work just meets the standard described, award the lowest mark from the range. Otherwise the mark should be awarded from the middle of the range.
- (f)
 - (i) For questions that ask candidates to 'Mìnich...' or ask 'Ciamar...', candidates must relate cause and effect and/or make relationships between things clear.
 - (ii) For questions that ask candidates to 'Seall mar a tha...', candidates must identify parts, the relationship between them, and their relationships with the whole.
 - (iii) For questions that ask candidates 'Carson, nad bheachd-sa...', candidates must make a personal judgement based on the text and task.

Where there is no evidence relevant to the task, award a mark of 0.

- (g) Markers should support candidates' use of their preferred use of gender-neutral nouns, pronouns and adjectives when referring to themselves and others in the assessment of writing. Using gender-neutral pronouns, nouns and adjectives, whether by adding punctuation, asterisks or using alternative spellings is now a common feature of inclusive language.

A candidate can opt to use masculine, feminine or gender-neutral adjective agreements throughout their writing or performance-talking assessment(s), where appropriate to the language. It is important to note that candidates must use their preferred pronouns and adjectives in a consistent manner and adhere to associated conventions of adjectival agreement where appropriate. Where gender-neutral nouns, pronouns and adjectives are used, it is important that candidates are marked on this based on its consistent use.

If you are uncertain or have queries about how to assess specific aspects of candidate response, you must seek guidance from your team leader or Principal Assessor.

Detailed marking instructions for National 5 Gàidhlig Literature

The candidate's response will be assessed by taking into consideration the following elements:

- ◆ Knowledge and understanding of the chosen text
- ◆ Relevance
- ◆ Analysis
- ◆ Evaluation

	20–19	18–16	15–13	12–10	9–7	6–4	3–1
The candidate demonstrates:							
Knowledge and Understanding	a high degree of familiarity with the text as a whole a high level of understanding of the central concerns of the text	high degree of familiarity with the text as a whole very good understanding of the central concerns of the text	familiarity with the text as a whole good understanding of the central concerns of the text	generally sound familiarity with the text as a whole some understanding of the central concerns of the text	some familiarity with some aspects of the text some understanding of the central concerns of the text, although there may be some misreading of the text	limited evidence of knowledge and understanding of the text(s) limited textual evidence which leads to little focus on the demands of the question	little knowledge and understanding of the text(s) very limited textual evidence which leads to little or no focus on the demands of the question
Relevance	a line of thought which is consistently relevant to the task	a line of thought which is consistently relevant to the task	a line of thought which is relevant to the task, although there may be some disproportion in parts	a line of thought which is mostly relevant to the task	a line of thought which is not always maintained throughout the task	a basic engagement with the task	little or no engagement with the task
Analysis	a thorough awareness of the writer's techniques through analysis, consistently making confident use of critical terminology very detailed and thoughtful explanation of stylistic devices supported by a range of well-chosen references and/or quotations	a very good awareness of the writer's techniques through analysis, making confident use of critical terminology detailed and/or thoughtful explanation of stylistic devices supported by well-chosen references and/or quotations	a sound awareness of the writer's techniques through analysis, making good use of critical terminology detailed explanation of stylistic devices supported by appropriate reference and/or quotation	an awareness of the writer's techniques through analysis, making some use of critical terminology explanation of stylistic devices supported by some appropriate reference and/or quotation	some awareness of the more obvious techniques used by the writer through explanation attempts to use critical terminology, although this may be inappropriate description of some stylistic devices followed by some reference and/or quotation	little or no analysis of the techniques, focusing mainly on content no attempts to use critical terminology, but when present, these are inappropriate no description of stylistic devices with no reference and/or quotation	no analysis of the literary techniques, focusing only on content
Evaluation	a very well developed commentary of what has been gained from the text, supported by a range of well-chosen references to its relevant features, including frequent references to the effectiveness of the writer's use of language	a well-developed commentary of what has been gained from the text, supported by a range of well-chosen references to its relevant features, including references to the effectiveness of the writer's use of language	a well-developed commentary of what has been gained from the text, supported by appropriate reference to its relevant features, including some references to the effectiveness of the writer's use of language	generally sound commentary of what has been gained from the text, supported by some appropriate reference to its features, including some reference to the effectiveness of the writer's use of language	brief commentary of what has been gained from the text, followed by brief reference to its features	little evidence of an evaluative stance with respect to the text and the task, focusing almost entirely on content	no evidence of an evaluative stance with respect to the text and the task, focusing only on content

[END OF SPECIMEN MARKING INSTRUCTIONS]

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Change since last published:

Marking Instructions: General marking principles for National 5 Gàidhlig Literature – new addition (g)