



Teisteanais
Nàiseanta
PÀIPEAR EISIMPLEIR

S832/77/12

**Gàidhlig
Litreachas agus Sgrìobhadh**

**Gàidhlig
Literature and Writing**

Latha — Gun bhuinteanas

Ùine — 1 uair agus 40 mionaid

Comharran gu lèir — 40

ROINN 1 — LITREACHAS — 20 comharra

Feuch AON cheist.

ROINN 2 — SGRÌOBHADH — 20 comharra

Feuch AON cheist.

Sgrìobh do fhreagairtean gu soilleir ann an leabhran nam freagairtean. Ann an leabhran nam freagairtean feumaidh tu àireamh na ceiste a tha thu a' freagairt a chomharrachadh gu soilleir.

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

Mus fàg thu seòmar nan deuchainnean, feumaidh tu leabhran nam freagairtean 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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ROINN 1 — LITREACHAS — 20 comharran

Freagair AON de na ceistean seo air an litreachas Gàidhlig a rannsaich thu anns a' chùrsa.

Bàrdachd

1. 'S tric a bhios bàird a' sgrìobhadh mu dhaoine. Airson co-dhiù aon phìos bàrdachd a tha mu dhuine no daoine seall dè cho soirbheachail 's a tha bàrd no bàird ann a bhith a' cruthachadh dealbh mhionaideach dhiubh.

Dh'fhaodadh tu iomradh a thoirt air, mar eisimpleir: teachdaireachd, cuspair, taghadh-facail, ìomhaigheachd, tònna, riochd, comhardadh . . .

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Bàrdachd

2. 'Tha cuid de phìosan bàrdachd a rinneadh le bàrd nas ainmeile na feadhainn eile.'

Airson dà phìos bàrdachd a leugh thu seall gu mionaideach carson a tha thusa den bheachd gu bheil iad airidh air cliù.

Dh'fhaodadh tu iomradh a thoirt air, mar eisimpleir: teachdaireachd, cuspair, taghadh-facail, ìomhaigheachd, tònna, riochd, comhardadh . . .

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Nobhail

3. 'S e na caractaran ann an nobhailean a bhios a' dèanamh an diofar eadar sgeulachd a tha tarraingeach agus tè nach eil.'

Airson nobhail a leugh thu seall gu mionaideach dè na buadhan a bha aig caractar agus mar a bha iad cudromach do shoirbheachas an nobhail. Dh'fhaodadh tu iomradh a thoirt air, mar eisimpleir: teachdaireachd, àite, cuspair, taghadh-facail, structar, plota, àirde, puing-tionndaidh, ìomhaigheachd . . .

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Sgeulachd ghoirid

4. Tagh sgeulachd ghoirid anns a bheil caractar connspaideach ach a tha fhathast a' toirt ort a bhith measail air/oirre. Seall gu mionaideach mar a chleachd an sgrìobhadair diofar sgilean gus am faireachdainn seo a dhùsgadh annad.

Dh'fhaodadh tu iomradh a thoirt air, mar eisimpleir: teachdaireachd, àite, cuspair, taghadh-facail, structar, plota, àirde, puing-tionndaidh, ìomhaigheachd . . .

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Sgeulachd ghoirid

5. Tagh dà sgeulachd ghoirid a thug buaidh ort air sgàth cuspair no cuspairean a bha annta. Seall gu mionaideach mar a bha an cuspair no na cuspairean air an dèanamh follaiseach agus dè gu sònraichte a bha ga dèanamh no gan dèanamh tarraingeach dhut.

Dh'fhaodadh tu iomradh a thoirt air, mar eisimpleir: teachdaireachd, caractar, àite, taghadh-facail, structar, plota, àirde, puing-tionndaidh, ìomhaigheachd . . .

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Dràma

6. Tagh dealbh-chluich no prògram dràma no film a thug buaidh ort air sàilleabh astructair. Seall gu mionaideach mar a thug an structar buaidh ort agus mar a chaidh an dràma a dhèanamh soirbheachail.

Dh'fhaodadh tu iomradh a thoirt air, mar eisimpleir, cuspair, teachdaireachd, prìomh sheallaidhean, àirde, labhairt, taghadh-facail, caractar . . . no mar a chaidh innleachdan-film/na h-àrd-ùrlair a chleachdadh (leithid fuaim, solais . . .)

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Rosg Neo-fhicsean

7. 'Tha rosg neo-fhicsean tric a' sealltainn an strì a tha aig mac an duine.' Airson pìos(an) neo-fhicsean seall gu mionaideach mar a tha seo fìor agus mar a rinn an sgrìobhadair seo follaiseach.

Dh'fhaodadh tu iomradh a thoirt air, mar eisimpleir, fiosrachadh, beachdan, sealladh, stoidhle, cànan, structar . . .

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Diofar theacsaichean

8. Tagh dà sheòrsa teacsa eadar-dhealaichte anns a bheilear a' dèiligeadh ris an aon chuspair. Dèan coimeas eadar na teacsaichean agus seall dè cho soirbheachail 's a tha an sgrìobhadair no na sgrìobhadairean ann a bhith a' dèanamh a' chuspair soilleir.

Dh'fhaodadh tu, mar eisimpleir, sgeulachd ghoirid agus bàrdachd a chleachdadh nad fhreagairt no dà sheòrsa teacsa eile.

Dh'fhaodadh tu iomradh a thoirt air, mar eisimpleir: teachdaireachd, caractar, àite, taghadh-facail, structar, plota, àirde, puing-tionndaidh, ìomhaigheachd . . .

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[Tionndaidh an duilleag

ROINN 2 — SGRÌOBHADH — 20 comharran

Feuch AON cheist

Cuimhnich gu bheil cothrom agad na tiotalan a leanas a chleachdadh ann an dòigh sam bith. Dh'fhaodadh an aiste a bhith, mar eisimpleir; mac-meanmnaid, fiosrachail, beachdail, pearsanta no eile.

9. Cothroman obrach.
10. An dealbh.
11. Bha e mar gun robh mi ann an saoghal eile.
12. 'Tha sinn an eisimeil cus air càraichean. Tha iad dona airson na h-àrainneachd.'
13. An geamhradh.
14. Aithreachas.
15. 'S e call a bhios ann mura bi leabhraichean ri fhaighinn air pàipear tuilleadh.'
16. Gaol mo chridhe.

[CRÌOCH A' PHÀIPEIR EISIMPLEIR]



National
Qualifications
SPECIMEN ONLY

S832/77/12

**Gàidhlig
Litreachas agus Sgrìobhadh**
Gàidhlig
Literature and Writing

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 Advanced Higher Gàidhlig: Literature

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must **always** be assigned in line with these general marking principles and the detailed marking instructions for this assessment.
- (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) If a specific candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (d) Markers should take into consideration the suitability of the text(s) chosen by the candidate, which should be complex and sophisticated. Depending on the candidate's approach and depth of analysis, some texts may be self-penalising.
- (e) 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.
- (f) Candidates may display ability across more than one band descriptor. Assessors should recognise the closeness of the band descriptors and consider carefully the most appropriate overall band with the candidate's performance.
- (g) Once the appropriate band descriptor has been selected, the assessor should follow this guidance:
 - If the evidence fully meets the standard described, 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, where applicable, the mark should be awarded the middle mark in the range.

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

The following notes are offered to support markers in making judgements on candidates' evidence.

Stiùiridhean Comharrachaidh

Roinn 1: Litreachas

	Marks	20–19	18–16	15–13	12–10	9–7	6–4	3–1
Litreachas	Knowledge and understanding The candidate demonstrates	a comprehensive knowledge and understanding of the text(s) a comprehensive selection of textual evidence to support a relevant and coherent argument	a very clear knowledge and understanding of the text(s) very clear textual evidence to support an argument that is clearly focused on the demands of the question	a clear knowledge and understanding of the text(s) clear textual evidence to support the demands of the question	an adequate knowledge and understanding of the text(s) adequate textual evidence to support a line of thought which has some focus on the question	insufficient or inconsistent evidence of knowledge and understanding of the text(s) insufficient or partially irrelevant use of textual evidence to support focus on the demands of the question	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
	Analysis The candidate demonstrates	a comprehensive analysis of the effect of the literary/ linguistic/filmic techniques	a very clear analysis of the effect of the literary/ linguistic/filmic techniques	a clear analysis of the effect of the literary/ linguistic/filmic techniques	an adequate analysis of the effect of the literary/ linguistic/filmic techniques	limited analysis of the effect of the literary/ linguistic/filmic techniques,	little or no analysis of the effect of the literary/ linguistic/filmic techniques, focusing mainly on content	no analysis of the literary/ linguistic/filmic techniques, focusing only on content
	Evaluation The candidate demonstrates	a committed evaluative stance with respect to the text(s) and the task	a very clear evaluative stance with respect to the text(s) and the task	a clear evaluative stance with respect to the text(s) and the task	adequate evidence of an evaluative stance with respect to the text(s) and the tasks	insufficient evidence of an evaluative stance with respect to the text(s) and the task	limited evidence of an evaluative stance with respect to the text(s), and the task, focusing mainly on content	no evidence of an evaluative stance with respect to the text(s) and the task, focusing only on content

General marking principles for Advanced Higher Gàidhlig: Writing

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must **always** be assigned in line with these general marking principles and the detailed marking instructions for this assessment.
- (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) If a specific candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (d) Markers should take into consideration the form and style of the language used by the candidate, as appropriate to genre.
- (e) 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.
- (f) Candidates may display ability across more than one band descriptor. Assessors should recognise the closeness of the band descriptors and consider carefully the most appropriate overall band with the candidate's performance.
- (g) Once the appropriate band descriptor has been selected, the assessor should follow this guidance:
 - If the evidence fully meets the standard described, 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, where applicable, the mark should be awarded the middle mark in the range.

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

- (h) 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.

The following notes are offered to support markers in making judgements on candidates' evidence.

Stiùiridhean Comharrachaidh

ROINN 2: Sgrìobhadh

	Marks	20–19	18–16	15–13	12–10	9–7	6–4	3–1
Sgrìobhadh	Style and structure The candidate demonstrates	a close engagement with the task, style and a clear sense of structure	a very good engagement with the task and some style and a good sense of structure	a good engagement with the task and some style and a good sense of structure	some engagement with the task, some structure and an attempt to employ some style in the writing	only a limited engagement with the task and an insufficient sense of structure	little engagement with the task or a limited sense of structure	little engagement with the task and a very limited or no sense of structure
	Language resource The candidate demonstrates	a wide range of vocabulary, idiom and language structures	a very good range of vocabulary, idiom and language structures	a good range of vocabulary, idiom and language structures	an appropriate range of vocabulary, idiom and language structures	insufficient vocabulary, idiom and/or language structures to convey meaning consistently	a limited range of vocabulary, idiom and language structures	a very limited range of vocabulary, idiom and language structures
	Clarity and accuracy The candidate demonstrates	a high degree of clarity, fluency and accuracy, consistently achieving effective and immediate communication	a very good degree of clarity, fluency and accuracy, achieving effective and immediate communication	a good degree of clarity, fluency and accuracy, achieving effective communication	a reasonable degree of clarity, fluency and accuracy, achieving communication, even where some parts may not be immediately clear	an insufficient degree of clarity, fluency and accuracy to achieve communication consistently and clearly	a limited degree of clarity, fluency and accuracy, which may impede communication in places	a very limited degree of clarity, fluency and accuracy, which frequently impedes communication

[END OF SPECIMEN MARKING INSTRUCTIONS]