



Teisteanais
Nàiseanta
PÀIPEAR SAMPAILL

EP14/AH/02

**Gàidhlig
Sgrìobhadh agus Litreachas**

Latha — Gun bhuinteanas
Date — Not applicable
Ùine — 1 uair 30 mionaid
Duration — 1 hour 30 minutes

**Gàidhlig
Literature and Writing**

Comharran gu lèir — 40

ROINN 1 — LITREACHAS — 20 comharra

Tagh AON de na roghainnean a-mhàin.

ROINN 2 — SGRÌOBHADH — 20 comharra

Tagh AON de na roghainnean a-mhàin.

Nuair a dh'iarrar ort, fosgail do phàipear agus sgrìobh do fhreagairtean anns an leabhran freagairt.

Mura bi thu a' cleachdadh fianais bhon teacsa, feumaidh tu d' fhaclan fhèin a chleachdadh.

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

Feumaidh tu duilleag ùr a chleachdadh airson gach roinn. Mus fàg thu rùm nan deuchainn feumaidh tu gach leabhran a thoirt don Neach-faire. Mura dèan thu seo, dh'fhaodadh tu na comharraidhean air fad airson a' phàipeir seo a chall.



* E P 1 4 A H 0 2 *

ROINN 1 — LITREACHAS — 20 comharra

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

Bàrdachd

1. Tha cuid de phìosan bàrdachd nach tèid às ar cuimhne gu bràth. Ainmich aon phìos bàrdachd a tha cho sònraichte sin dhutsa agus, le sgrùdadh mionaideach a dhèanamh air, seall ciamar a chaidh aig a' bhàrdachd air buaidh cho mòr a thoirt ort.

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

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Bàrdachd

2. Tha bàrdachd ainmeil airson faireachdainnean làidir a dhùsgadh ann an luchd-leughaidh. Tagh dà phìos bàrdachd mu bheil seo fìor dhutsa agus le bhith beachdachadh gu mionaideach orra, dèan soilleir dè na faireachdainnean a dhùisg iad annad agus dè na h-innleachdan a chleachd am bàrd/na bàird gus a' bhuidhe seo a thoirt ort.

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

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Nobhail

3. Tha an dlùth chàirdeas eadar dà character tric air a chleachdadh ann an nobhailean gus cuspair cudromach a chur fa chomhair an leughadair. Beachdaich air dè cho fìor 's a tha seo ann an co-dhiù aon nobhail agus seall dè bha sònraichte agus èifeachdach mun stoidhle-sgrìobhaidh gus seo a dhèanamh.

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

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Sgeulachd ghoirid

4. Tha còir aig sgeulachd ghoirid smaoinichadh a thoirt air an leughadair air dhòigh air choreigin. Tagh dà sgeulachd ghoirid Ghàidhlig aig an robh a' bhuidhe seo ort agus le beachdachadh mionaideach a dhèanamh orra, seall ciamar a chaidh aig an sgrìobhadair/na sgrìobhadairean air lethid de bhuidhe a thoirt ort.

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

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Sgeulachd ghoirid

5. Tagh sgeulachd ghoirid a tha, nad bheachd-sa, soirbheachail a chionn 's gu bheil am prìomh character cho èifeachdach mar mheadhan airson teachdaire na sgeòil a dhèanamh follaiseach. Le sgrùdadh mionaideach a dhèanamh air an sgeulachd ghoirid, seall dè na sgilean a chleachd an sgrìobhadair gus an character sin a dhèanamh cho soirbheachail.

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

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Dràma

6. 'S tric a tha dràma stèidhichte air connspaid eadar characteran no am broinn inntinn character. Tagh dealbh-chluich no prògram dràma no film dha bheil seo fìor. Seall gu mionaideach mar a bha an connspaid seo agus na sgilean a chaidh a chleachdadh airson a chruthachadh, èifeachdach agus a' cur ris a' phìos dràma fhèin.

Dh'fhaodadh tu iomradh a thoirt air, mar eisimpleir, cuspair, teachdaireachd, prìomh sheallaidhean, àirde, labhairt, taghadh-facail, character . . . 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 a' toirt cothrom dha mòran leughadairean cuairt a ghabhail air ais tron eachdraidh fhèin agus eachdraidh nan daoine aca. Is e seo a tha a' toirt toileachas dhaibh. Le bhith beachdachadh air rosg neo-fhicsean a tha thu air a leughadh ann an Gàidhlig, dèan do bheachd air a' chuspair seo soilleir.

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 a tha stèidhichte timcheall air character no duine no daoine dha bheil thu a' faireachdainn truas. Dèan coimeas eadar na teacsaichean agus seall mar a bha diofar sgilean-sgrìobhaidh air an cleachdadh gus dealbh soilleir a thoirt de na characteran/daoine.

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, cuspair, character, àite, taghadh-facail, structar, plota, àirde, puing-tionndaidh, ìomhaigheachd . . .

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ROINN 2 — SGRÌOBHADH — 20 comharra

Sgrìobh air AON de na cinn seo.

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-meanmnail, fiosrachail, beachdail, pearsanta no eile.

9. Latha gun fòn-làimhe, gun coimpiutair, gun telebhisean.
10. Urram.
11. An Teaghlach.
12. Saoghal spòrs — air a milleadh le airgead?
13. Tha luchd-poilitigs a' dèanamh mar a thogras iad.
14. An Roghainn.
15. Neach nach dìochuimhnich mi gu bràth.
16. Coibhneas.

[CRÌOCH A' PHÀIPEIR SAMPAILL]



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Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Exemplar 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) 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.
- (d) 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.
- (e) 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.
- (f) 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.

Detailed Marking Instructions
 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 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 task | 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) Markers should take into consideration the form and style of the language used by the candidate, as appropriate to genre.
- (d) 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.
- (e) 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.
- (f) 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.

Detailed Marking Instructions
 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 |

[CRÌOCH NAN STIÙIRIDHEAN COMHARRACHAIDH]