



National
Qualifications
2023

2023 English

Critical Reading

National 5

Finalised Marking Instructions

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General marking principles for National 5 English: Critical Reading

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 specific marking instructions for each question. The marking schemes are written to assist in determining the “minimal acceptable answer” rather than listing every possible correct and incorrect answer.

- (a) Marks for each candidate response must **always** be assigned in line with these general marking principles and the detailed marking instructions for the relevant question.
- (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.

The marking instructions indicate the essential idea that a candidate should provide for each answer.

Marking instructions for each question

SCOTTISH TEXT DRAMA

Text 1 – *Bold Girls* by Rona Munro

Question		Expected response(s)	Max mark	Additional guidance
1.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘I’m getting out’ (1) suggests a major break (1)</p> <p>‘Oh’/Nora can’t say anything (1) suggests this is not something that she has experience of/this was really unexpected (1)</p> <p>‘No one says anything else for a second’ (1) suggests everyone is speechless/shocked (1)</p> <p>‘So you’ve got yourself a flat?’ (1) suggests Cassie is not going far/is not actually moving out of the neighbourhood (1)</p> <p>‘No. I’m leaving Belfast.’/‘I’m getting on a ferry and I’m getting out.’/‘How many ways do you want me to say it?’ (1) suggests Cassie has to repeat statement that she is moving away (1)</p> <p>‘What?’/‘What are you saying to me, Cassie?’ (1) suggests Nora can’t comprehend it (1)</p> <p>‘Well, where are you going?’ (1) suggests Nora can’t imagine Cassie wanting to live somewhere else (1)</p> <p>‘I’m not going to be one of those that go out on one boat and come home on the next’ (1) suggests even if people do leave they have to return (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
2.	Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘And what about your children?’ (1) suggests Nora is trying to say that Cassie has not thought this through (1)</p> <p>‘They’ll be better off out of here’ (1) suggests Cassie is not accepting Nora’s argument (1)</p> <p>‘Are you going to just tear them out by the roots and drag them along after you’ (1) suggests Nora is trying to make Cassie feel guilty/is trying to provoke Cassie with emotive language (1)</p> <p>‘No...I...’ (1) suggests conflict is getting to Cassie as she doesn’t know how to reply (1)</p> <p>‘To live God knows where on two hundred pounds?’ (1) suggests Nora is telling Cassie she is being unrealistic/impractical (1)</p> <p>‘Catching Marie’s eye’/‘Oh don’t look at me Marie.’ (1) suggests Cassie is aware of Marie/Nora turning against her, or disagreeing with (1)</p> <p>‘Oh don’t come it with your tall tales again, Cassie.’ (1) suggests Nora is accusing Cassie of telling lies (1)</p> <p>‘Oh is it proof you’re wanting?’/‘Here then.’ (1) suggests Cassie is defensive (1)</p> <p>‘Cassie what are you doing?’/‘What are you doing to Michael?’ (1) suggests Marie feels that Cassie has lost control/is acting strangely (1)</p> <p>‘starts running her hand frantically over the back of the picture’ (1) suggests dramatic gesture from Cassie (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
3.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p><i>'She stares at it for a minute and then turns to Marie'</i> (1) suggests a dramatic pause before Cassie accuses Marie (1)</p> <p><i>'Where is it?'</i> / <i>'My money. Where'd you put it Marie?'</i> (1) suggests accusation (1)</p> <p><i>'What?'</i> (1) suggests panicked statement of ignorance (1)</p> <p><i>'I never touched a penny of yours' / 'Well I never touched your money, Cassie.'</i> (1) suggests emphatic denial (1)</p> <p><i>'You were the only one knew I had it.'</i> (1) suggests increased/more focused accusation (1)</p> <p><i>'I never knew you'd hidden it up the back of Michael!'</i> (1) suggests Marie is saying that Cassie is being ridiculous (1)</p> <p><i>'have you seen the way she dusts?'</i> / <i>'(She points at Nora)'</i> (1) suggests Cassie widens her accusations/tries to turn attention to Nora (1)</p> <p><i>'Oh Jesus, someone's lifted it.'</i> / <i>'They've taken my money off me.'</i> (1) suggests realisation of big loss (1)</p> <p><i>'She bows her head.'</i> / <i>'She seems about to cry'</i> (1) suggests Cassie is feeling very anxious/deeply upset (1)</p> <p><i>'Nora and Marie look at each other.'</i> (1) suggests shock/concern (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
4.	<p>Possible areas for comment include:</p> <p>Extract:</p> <p>The others don't believe Cassie when she says she is leaving/don't believe she will go through with it ('What?'/ 'Well, where are you going?')</p> <p>Nora doesn't believe Cassie has money/or that the money she has is enough ('Oh don't come it with your tall tales again, Cassie.')</p> <p>Cassie accuses Marie of lying to her ('You were the only one who knew I had it.')</p> <p>Elsewhere:</p> <p>Marie believes that Cassie relies on fantasy/dreams rather than truths ('She needs it to dream with.')</p> <p>Deirdre demands the truth from Marie ('I want the truth out of you. I mean it.')</p> <p>Deirdre believes everyone is telling her lies ('No one will tell you the truth to your face.')</p> <p>Marie doesn't believe that Michael would lie to her ('Michael would no more lie to me than you would, Cassie.')</p> <p>Cassie admits she has been telling lies ('That's what I'm telling you Marie! We were both lying to you for years!')</p> <p>Cassie reveals the truth about Michael to Marie (So. There you are. That's the truth. Now you can tear the face off me.')</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p>At the end of the play, Marie realises the truth about Michael ('Your daddy was a man, like any other.')</p> <p>The knife represents/symbolises truth (Deirdre: 'A wee bit of hard truth you could hold in your hand and point where you liked.')</p> <p>The truth is seen as something which could tear apart the characters' lives.</p>		<p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x 2) for up to 4 marks</p>

Text 2 – *Sailmaker* by Alan Spence

Question		Expected response(s)	Max mark	Additional guidance
5.		Reference (1) Comment (1)	2	<p>Possible answers include:</p> <p>Alec's brief responses/short sentences/example of short sentence or one word sentence (1) suggests he is annoyed/frustrated/angry/not in the mood to talk/not interested in what Davie is saying (1)</p> <p>Alec's repetition/accumulation of negative responses ('Naw./'Nothin./'Not a thing.') (1) suggests his frustration at the situation (1)</p> <p>'Ah had it for ma tea'/'Ah ate that tae' (1) suggests Alec may be trying to provoke Davie into an argument (1)</p> <p>The contrast between Davie's longer sentences and Alec's short ones (1) suggests that Davie would like to chat but Alec doesn't (1)</p> <p>'There was this lassie there'/'Peggy her name was'/reference to sentence structure (1) suggests possible upset to Alec (1)</p> <p>'Bangs down book' (1) suggests Alec is angry/has had enough (of Davie) (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
6.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘What’s up wi you?’ (1) suggests Davie is unaware/not understanding of Alec’s feelings (1)</p> <p>‘Oh nothin’/reference to repetition/ ‘Everything’s just hunky dory’/Alec’s sarcastic tone (1) suggests things are strained/difficult (1)</p> <p>‘(looks) suspiciously (at Davie)’ (1) suggests Alec is doubtful/mistrusting of Davie (1)</p> <p>‘Did you gamble wi that bursary money?’ (1) suggests Alec is disappointed by Davie’s actions/knows that Davie will make poor choices (1)</p> <p>‘Did ye pay the bill?’ (1) suggests that Alec is taking on the parental/more responsible role (1)</p> <p>‘First thing themorra mornin’/ ‘Themorra’/repetition of ‘themorra’ (1) suggests that Davie doesn’t prioritise their home life/keep his promises to Alec (1)</p> <p>‘Don’t suppose ye got ma shirt either?’ (1) suggests Alec expects Davie to let him down (1)</p> <p>‘Look like a real spiv!’ (1) suggests Davie is trying to flatter/gain favour with Alec (1)</p> <p>‘Ah hear (you’ve got a wee girlfriend!)/ ‘a wee bird’ (1) suggests Davie is learning about Alec’s life from others (1)</p> <p>‘Who told you that?’ (1) suggests that Alec doesn’t want Davie to know his personal business (1)</p> <p>‘What’s the lassie’s name?’ (1) suggests that Davie wants to know more/would like Alec to share his information (1)</p> <p>‘What does it matter?’ (1) Alec feels that sharing his news with Davie is pointless/not worth his time (1)</p> <p>‘Can you no talk tae me these days?’/ ‘Can ye no tell me <i>anythin</i>?’/ ‘Think ah came fae another planet?’ (1) suggests Davie feels estranged from Alec/they are no longer close (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
7.	(a)	Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘(that) embarrassed’ (1) suggests Alec felt (deeply) uncomfortable (1)</p> <p>‘walloped (ye wan)’/‘slapped (ye)’ (1) suggests that Alec had a violent reaction towards Davie (1)</p> <p>‘right in the face’ (1) suggests that Alec was confronting/standing up to Davie (1)</p> <p>‘(ye got) mad at me’ (1) suggests Alec remembers Davie being annoyed with him (1)</p> <p>‘ye didnae skelp me’ (1) suggests Davie did not act in a way that Alec would have expected/Alec found this unpredictable (1)</p> <p>‘shoved me away’ (1) suggests Alec felt rejected (1)</p> <p>Repetition of ‘bad’/‘bad bad bad (boy)’/‘Bad.Bad.Bad.’ (1) suggests Alec felt judged by Davie (1)</p> <p>‘(Made me feel) dirty’ (1) suggests Alec felt ashamed (1)</p> <p>‘(held a) grudge’ (1) suggests Alec felt Davie’s anger/resentment was long lasting (1)</p>
	(b)	Reference (1) Comment (1)	2	<p>Possible answers include:</p> <p>‘Ah’m no surprised’ (1) suggests Davie feels his actions were acceptable/understandable/stands by how he behaved (1)</p> <p>‘Ah don’t even remember it’ (1) suggests Davie does not feel it was important/has no memory of it (1)</p> <p>‘you’re the wan that remembers it’/ ‘You’re the wan that’s holdin the grudge’ (1) suggests that Davie feels Alec is not letting go of the negative memories of the past (not him) (1)</p> <p>‘it was nothin’ (1) suggests Davie feels it was insignificant/is dismissive of Alec’s feelings (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
8.	<p>Extract</p> <p>Answers from the extract are likely to focus on Alec and Davie's current situation of having no money which has resulted in there being no food in the house to eat ('Not a thing'/'Is there no even any bread'), and the electricity being cut off. Davie has borrowed Alec's school bursary money and was supposed to pay the bills and buy other items eg the shirt but he has not. Davie is not managing their money effectively, spending what they do have on gambling and alcohol ('Just a coupla quid'), which adds to the cycle of poverty.</p> <p>Elsewhere</p> <p>Due to Davie's declining employment situation, he is struggling with money ('So that's me. Scrubbed. Again. Laid off. Redundant. Services no longer required. Just like that.')</p> <p>This is exacerbated by his gambling and alcohol. He has debts to bookies which accumulate to the point of never being able to pay them off. ('Now when ah pay him ah'm just clearin the interest.')</p> <p>He also has to borrow money from his brother, Billy.</p> <p>He is also employed as a 'tick man' where he chases up debts, which reveals that many people within their community also rely on borrowing as a means to get what they need ('Your da sells stuff on the never never and collects the money roon the doors.')</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p>The setting of the play – makes reference to the ‘grey tenements’, ‘midden’, ‘ashes’ which suggests the area is dirty and run down. Davie also refers to selling things eg records to get money. The food they eat is not very nutritious.</p> <p>At the end of the play Davie and Alec are burning their items (books, furniture, sailmaking tools) on the fire to keep warm (‘When the last bit of furniture had burned down, I wedged the yacht in the grate.’)</p> <p>The playwright shows different routes out of poverty eg education, emigration, religion, sports (football/boxing), the army.</p>		<p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x2) for up to 4 marks</p>

Text 3 – *Tally's Blood* by Ann Marie Di Mambro

Question		Expected response(s)	Max mark	Additional guidance
9.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>'So, what is it you want to see me about?' (1) suggests dismissive/she has no time for her (1)</p> <p>'Scoffs' (1) suggests eg scorn, contempt, disapproval (1)</p> <p>'laugh at you' (1) suggests eg mocking, disrespect, condescension (1)</p> <p>'you girls' (1) suggests she has a generalised/stereotypical view of Bridget/sees her as the same as all Scottish women/one of many (1)</p> <p>'never give up' (1) suggests frustration (1)</p> <p>'Oh aye'/(sarcasm) (1) suggests she doubts her sincerity (1)</p> <p>'I'll give you news alright' (1) suggests potential confrontation/ conflict (1)</p> <p>'as if you didn't know' (1) suggests accusing her of being complicit/ dishonest (1)</p> <p>'faither's going daft worrying' / 'hardly slept a wink' (1) suggests blames her for the family/her own distress (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
10.		Reference (1) Comment (1)	2	<p>Possible answers include:</p> <p>‘(just) have to know’ (1) suggests desperation, anxiety (1)</p> <p>‘Please’/repetition of ‘please’ (1) suggests begging, pleading (1)</p> <p>repetition of ‘Mrs Pedreschi’ (1) suggests trying to reason with Rosinella/attempting to get Rosinella to focus/persistence (1)</p> <p>(calls Rosinella) ‘Mrs Pedreschi’ (1) suggests respectful/deferential/trying to keep things polite (in spite of Rosinella) (1)</p> <p>‘important’ (1) suggests (finding Franco is) crucial, vital (1)</p> <p>ellipsis (1) suggests she is deferring to Rosinella (1)</p> <p>repetition of ‘just’/‘Just a letter.’ (1) suggests eg she isn't asking for much (1)</p>
11.		Any two points for one mark each.	2	<p>Possible answers include:</p> <p>They have been on a few dates (1)</p> <p>It wasn't significant/serious (1)</p> <p>Franco's (Italian) nature is to be flirtatious/amorous (1)</p> <p>Bridget was not his only girlfriend (1)</p> <p>Bridget is delusional about who Franco is (1)</p> <p>It follows a clichéd pattern (1)</p> <p>Franco was only interested because of Bridget's freedoms (1)</p> <p>Franco would prefer to date an Italian girl (1)</p> <p>Rosinella does not condone that Franco has hurt Bridget (1)</p> <p>Bridget has allowed it (the upset) to happen/is to blame (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
12.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>'Relenting' (1) suggests that she has a softer/kinder side OR she is changing her approach (1)</p> <p>'You just think that' (1) suggests she may be trying to reassure/comfort Bridget OR she is being manipulative (1)</p> <p>'upset over your daddy' (1) suggests consideration/compassion/exploitation over family circumstances (1)</p> <p>'I know I sound hard' (1) suggests she has self-awareness (1)</p> <p>'for your own good' (1) suggests she is trying/can be helpful/believes her way is best (1)</p> <p>'love him like a brother' (1) suggests she has strong commitment to family (1)</p> <p>'hope you didn't fall for that' (1) suggests she has concern for Bridget's feelings (1)</p> <p>'you forget him' (1) suggests she is direct/bossy (1)</p> <p>'find yourself a nice Scotch boyfriend' (1) suggests she wants (what she thinks is) the best for Bridget/she is prejudiced/patronising (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
13.	<p>Extract</p> <p>Franco has joined the war as a British soldier, even though he is of Italian heritage (although born in Scotland). Rosinella refers to ‘where he really belongs’ meaning Italy/ with his Italian family.</p> <p>Rosinella demonstrates her nationalist views eg stereotypical and derisory comments about Bridget/ all Scottish girls (‘played around a wee bit’/‘if Italian girls were allowed out...’/‘you girls bring it on yourself’). She strongly believes the people should only marry within their own communities.</p> <p>Elsewhere</p> <p>The title of the play relates to both sides of nationalism eg unpleasant nicknames and stereotypes, but also their family ties and traditions.</p> <p>Rosinella is the character who most expresses her view that Italians are better than other groups or nationalities (‘We’re Italian, we just live here. It’s not our country.’). This often leads to her demonstrating prejudice towards others, and she openly comments in negative terms about Scots and their values/how they bring up their families (‘OK, so the Scotch people let their lassies go anywhere, do anything they like because they don’t care as much.’) However, these prejudiced views are often exposed as being ridiculous or false eg when Luigi is shown to be lazy or Hughie is shown to be hard working. After the war she holds a grudge about the way Italians were treated.</p>	8	<p>Candidates may choose to answer in bullet points in this final question or write a number of linked statements. There is no requirement to write a ‘mini essay’.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract) from at least one other text/ part of the text.</p> <p>as above (x2) for up to 4 marks</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p>Lucia also identifies more with her Italian heritage, speaking Italian at school and experiencing prejudice for this. However, she later starts to have mixed feelings about this as she falls in love with Hughie who is Scottish.</p> <p>Other characters in the play find it easier to have a dual nationality eg Massimo, Franco. They both embrace their Italian heritage but also see themselves as being Scottish/British (Franco: 'I was born here. That makes me British.').</p> <p>The war demonstrates the extremes of nationalism/nationalist views. When Italy enters the war it becomes more complicated for the family. Despite their popularity the Pedreschi's shop is attacked due to their nationality. Massimo and his father are arrested and interned for being Italians living in Scotland. When Massimo returns he relays the horrors of war. Franco and his father both die as a consequence of the war, and Italy is shown to be destroyed ('Luigi: What's left of Cassino? You tell me that. Every single street - <i>Makes exploding noise.</i>')'</p>		

SCOTTISH TEXT PROSE

Text 1 – *The Cone-Gatherers* by Robin Jenkins

Question		Expected response(s)	Max mark	Additional guidance
14.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘lightning flashed’ (1) suggests extreme weather (1)</p> <p>‘straight at them’ (1) suggests attack (1)</p> <p>‘followed instantly’ (1) suggests closeness of/persistent threat (1)</p> <p>‘crashing of thunder’ (1) suggests alarming noise (1)</p> <p>‘seemed to be caused . . . tree itself’ (1) suggests self-destruction/uncontrollable (1)</p> <p>‘all the trees around’ (1) suggests high volume of annihilation/conspiratorial (1)</p> <p>‘(trees). . . splitting apart’ (1) suggests destruction (1)</p> <p>‘Rain rushed’ (1) suggests attack/speed (1)</p> <p>‘crept slowly’ (1) suggests tentative movements (1)</p> <p>‘shattered’ (1) suggests devastation (1)</p> <p>‘clung’ (1) suggests danger (1)</p> <p>‘helpless’ (1) suggests position of weakness (1)</p> <p>‘helpless as woodlice’ (1) suggests vulnerability (1)</p> <p>‘hurled’ (1) suggests violent movement (1)</p> <p>‘fragments’ (1) suggests wreckage (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
					<p>'tree . . . terrified' (1) suggests petrified (1)</p> <p>'every branch, every twig' (1) suggests total impact of the storm (1)</p> <p>'heaved' (1) suggests significant movement (1)</p> <p>'slithered' (1) suggests danger/evil (1)</p> <p>'torn' (1) suggests aggression (1)</p> <p>'terror' (1) suggests extreme level of fear (1)</p> <p>'dangling in the air' (1) suggests precarious position (1)</p>
15.			1 mark for each point identified.	2	<p>Possible answers include:</p> <p>their own hut was not close enough (gloss of 'too far away'/'never get to the hut') (1)</p> <p>they may die in the forest (gloss of 'never . . . alive'/'killed') (1)</p> <p>the storm is extreme/ongoing/terrifying (gloss of 'look at the rain'/'struck by lightning') (1)</p> <p>they are drenched/very wet (gloss of 'soaked already') (1)</p> <p>it could add to/worsen their illnesses (gloss of 'rheumatics'/'your chest is weak') (1)</p> <p>the beach hut is nearby/more quickly accessible (gloss of 'three minutes we can reach') (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
16.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘we promised’ (1) suggests commitment to his word/basic understanding of situation (1)</p> <p>‘lady will be angry’ (1) suggests unwillingness to cause upset/get into trouble (1)</p> <p>‘don’t want you to do what you think is wrong’ (1) suggests Calum will struggle with breaking the rules (1)</p> <p>Neil’s arguments/‘do no harm’ etc (1) suggest that Calum would not want to upset or hurt anyone (1)</p> <p>‘nodded unhappily’ (1) suggests unease/mixed feelings as no correct answer (1)</p> <p>‘maybe we should go’ (1) suggests can be influenced by Neil (1)</p> <p>defies Neil’s instructions re ‘drop your cone bag’/‘all wet’/‘they’re spoiled’/ (1) suggests commitment to purpose/limited understanding of situation (1)</p> <p>repetition of ‘get (all) wet’/‘heard himself repeating’ (1) suggests concern about upsetting Neil/struggles with articulating or developing his point of view (1)</p> <p>‘rain streaming down . . . face’ (1) suggests lack of concern for self/comfort (1)</p> <p>‘green grime’ (1) suggests affinity with nature/lack of care for appearance (1)</p> <p>‘no use being bitter or angry or upset’ (1) suggests Calum’s innocent nature (1)</p> <p>‘looked up at sky’/‘I think so’ (1) suggests childish/literal response to Neil’s (sarcastic) question (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
17.		Reference (1) Comment (1)	2	<p>Possible answers include:</p> <p>‘All right!’/‘take them’/‘moving on’ (1) suggests Neil's understanding of Calum being unlikely to compromise (about the cones) (1)</p> <p>‘put your mind at rest’ (1) suggests a desire for Calum to feel happy/at peace (1)</p> <p>‘as precious as diamonds’ (1) suggests Calum's association with the cones and what they represent, relate to his value/worth/ uniqueness (1)</p> <p>‘sobbed’ (1) suggests very emotional/moved in admiration (1)</p> <p>reference to/selection from ‘saving of the cones . . . atonement . . . forbidden beach hut.’ (1) suggests understanding that Calum feels that keeping them dry will balance out going against the rules (1)</p> <p>‘(act of) atonement’/‘forbidden beach hut’ (1) suggests recognition of Calum's Christlike nature (1)</p> <p>‘laughed at you’/‘chance to laugh’ (1) suggests awareness of potential for Calum to be mocked/ridiculed (1)</p> <p>‘I was angry’ (1) suggests (previous) annoyance/frustrations (1)</p> <p>‘don't change’/‘Keep being yourself’ (1) suggests desire for Calum to remain true to his (good) nature/protective role (1)</p> <p>‘You're better than all of us.’ (1) suggests recognition of Calum's purity/innocence (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
18.	<p>Possible areas for comment include:</p> <p>Extract:</p> <p>The forest is described in both positive ('delightful spot for a picnic') and negative ways (many examples). This can relate to the idea of good vs evil, as well as the theme of nature.</p> <p>The CG hut and the beach hut are important locations, and relate to the idea of social class, as well as religious themes. The beach hut represented 'dryness', 'warmth' and 'humanity'.</p> <p>Collecting the cones is part of the war effort during the Second World War.</p> <p>Elsewhere:</p> <p>Throughout the novel there are descriptions of the forest/wood/estate which are at times magical and suggesting of Garden of Eden/paradise. There are also negative aspects which come in eg, warships which relates to the idea of good and evil.</p> <p>The different houses of the estate - hut, Duror's house, the beach hut, the mansion house - and how they relate to the theme of social class/equality.</p> <p>The setting in time of the Second World War is central to the novel. There are characters who have died or are at war or who have been unable to fight as well as conscientious objectors. The theme of good and evil is demonstrated through this with Duror being associated with Hitler/evil.</p>	8	<p>Candidates may choose to answer in bullet points in this final question or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract) from at least one other text/part of the text.</p> <p>as above (x2) for up to 4 marks</p>

Text 2 – *The Testament of Gideon Mack* by James Robertson

Question		Expected response(s)	Max mark	Additional guidance
19.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘I’d given up marathons’ (1) suggests he is doing less exercise/he can’t manage as much exercise (1)</p> <p>‘had developed’ (1) suggests this is happening separately from himself (1)</p> <p>‘muscular weakness’ (1) suggests his body is letting him down (1)</p> <p>‘unbearably sore’ (1) suggests he cannot cope with the pain (1)</p> <p>‘forced to acknowledge’ (1) suggests he is reluctant to admit these bodily failings (1)</p> <p>‘permanent injury’ (1) suggests he cannot fix this (1)</p> <p>‘limp’/‘hobbled’ (1) suggests this is affecting his ability to function (1)</p> <p>‘test it to the limit’ (1) suggests he has no idea how bad it could be (1)</p> <p>‘what felt like red-hot sparks shot through my leg’ (1) suggests the pain is intense (1)</p> <p>‘my left arm began to jerk and swing’ (1) suggests a new development in his body’s deterioration (1)</p> <p>‘rebel’/‘refuse’ (1) suggests the body has a mind of its own (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
20.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘learned to pace myself’ (1) suggests he needs to ration his contact with the Stone (1)</p> <p>‘willed myself’ (1) suggests avoiding the Stone is difficult (1)</p> <p>‘<i>manage</i> the stone’ (1) suggests he can control the effect the Stone has on him (1)</p> <p>‘at bay’ (1) suggests he wants to limit contact with the Stone (1)</p> <p>‘make it disappear’ (1) suggests he wants it gone (1)</p> <p>‘loops of thoughts’/‘went round’ (1) suggests he is confused (1)</p> <p>colon (1) introduces examples of confusing thoughts (1)</p> <p>question/repeated questions (1) suggests he is not sure what is going on (1)</p> <p>list (1) suggests there are many questions (1)</p> <p>‘have to go back’ (1) suggests he is drawn to the Stone (1)</p>
21.			2	<p>Possible answers include:</p> <p>compelled to go and touch it’ (1) suggests eg he is drawn to the Stone (1)</p> <p>‘comfort’/‘comfortable’ (1) suggests eg he feels reassured by it (1)</p> <p>‘I’d lean with my back to it’ (1) suggests eg he sits close to it, touching it (1)</p> <p>‘close my eyes’/‘fell asleep’ (1) suggests eg he feels relaxed with the Stone (1)</p> <p>‘no longer felt alien or unfriendly’ (1) suggests eg he feels the Stone is now welcoming (1)</p> <p>‘I liked it’ (1) eg he feels warmly towards the Stone (1)</p> <p>‘it liked me’(1) eg he feels the Stone is positive towards him (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
22.		You should make two key points.	2	<p>Possible answers include:</p> <p>‘never . . . both free’ eg they couldn’t find a time to suit both of them (1)</p> <p>‘It was January, then February’ eg time is passing quickly (1)</p> <p>‘The days were still short’ eg lack of time and daylight (1)</p> <p>‘if I’d really tried’ eg he did not put in enough effort (1)</p> <p>‘I didn’t want him there’ eg he actively chose not to show him the Stone (1)</p> <p>‘I didn’t want him <i>not</i> to see the Stone’ eg he doubted that John would see it, that it was real (1)</p> <p>‘disbelieve me’ eg he worried what John would think of him (1)</p> <p>‘neither did I want him to see it’/‘it was my Stone’ eg he didn’t want to share the Stone (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
23.	<p>Possible areas for comment include:</p> <p>Extract:</p> <p>Gideon’s word cannot be trusted.</p> <p>Gideon may have mental health issues eg, seeing things that are not there (‘when nobody sees the Stone is it there’).</p> <p>Gideon hides things from others (‘I didn’t want him there’).</p> <p>Gideon is not always honest.</p> <p>Elsewhere:</p> <p>The idea of Gideon being an unreliable narrator pervades the novel.</p> <p>Gideon reports other things that cannot be verified eg, encounter with the devil.</p> <p>Gideon is dishonest (‘all my words were spoken with the tongue of a serpent’).</p> <p>Gideon hides many other things from others in the novel eg, he becomes a minister whilst not believing in God; he marries Jenny when he doesn’t love her (‘I did not love Jenny as I should have: I was not capable of doing so.’); he is in love with Elsie.</p> <p>Gideon is selfish – many examples throughout novel.</p> <p>Gideon finds relationships difficult eg, father, loved ones but has a good relationship with Catherine.</p> <p>Gideon is a loner.</p> <p>Gideon is unhappy.</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a ‘mini essay’.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text: as above (x2) for up to 4 marks</p>

Text 3 – *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson

Question		Expected response(s)	Max mark	Additional guidance
24.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘(a trifle) sharply’ (1) suggests he can be rude/aggressive/impatient (1)</p> <p>‘handsome face’ (1) he seems fine/attractive (on the surface) (1)</p> <p>‘grew pale to the very lips’ (1) suggests he is shocked/he is worried/he is capable of sudden change (1)</p> <p>‘a blackness about his eyes’ (1) suggests there is a darkness to his character/he has dark thoughts/he could be aggressive (1)</p> <p>‘I do not care to hear more’/‘This is a matter I thought we had agreed to drop.’ (1) suggests he doesn’t want to discuss things/avoids the issue (1)</p> <p>‘It can make no change.’ (1) suggests he is refusing to co-operate (1)</p> <p>‘You do not understand my position’ (1)/‘It is one of those affairs that cannot be mended by talking’ (1) suggests he tries to shut down discussion (1)</p> <p>‘a certain incoherency of manner’ (1) suggests it is hard to understand/make sense of him (1)</p> <p>‘my position is a very strange . . . one’ (1) suggests he thinks he is different to others (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
25.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘My good Utterson’/‘this is very good of you’/reference to repetition/‘I cannot find words to thank you’/‘I thank you again and again’ (1) suggests Dr Jekyll is telling Utterson to stop thinking about the issue/to stop worrying/to placate him (1)</p> <p>‘I believe you fully’/‘I would trust you before any man alive’/‘I will tell you one thing’(1) suggests Dr Jekyll is trying flatter Mr Utterson/get him on side (1)</p> <p>‘it isn’t what you fancy’ (1) suggests Dr Jekyll is telling Mr Utterson he is wrong (in his conclusions) (1)</p> <p>‘it is not so bad as that’ (1) suggests he is worried about nothing (1)</p> <p>‘the moment I choose’ (1) suggests that Dr Jekyll has control over things (therefore no need for concern) (1)</p> <p>‘I can be rid of Dr Hyde’ (1) suggests he can distance himself from Mr Hyde (at any time) (1)</p> <p>‘I give you my hand on that’ (1) suggests Dr Jekyll is making a promise (1)</p> <p>‘this is a private matter’ (1) suggests it is not Mr Utterson’s business (therefore he shouldn’t be concerned) (1)</p> <p>‘I beg of you to let it sleep’ (1) suggests that Dr Jekyll is pleading with Mr Utterson not to pursue his interest (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
26.		Reference (1) Comment (1)	2	<p>Possible answers include:</p> <p>‘I have a very great interest in poor Hyde’/‘I . . . take a great, a very great interest in that young man’ (1) suggests Mr Hyde is worth knowing (1)</p> <p>‘poor Hyde’ (1) suggests that Mr Hyde is worthy of sympathy (1)</p> <p>‘I fear he was rude’ (1) suggests Dr Jekyll is trying to apologise to Mr Utterson on Mr Hyde’s behalf (1)</p> <p>‘I wish you to promise me that you will . . . get his rights for him’ (1) suggests that Dr Jekyll is trying to secure Mr Utterson’s support for Mr Hyde (1)</p> <p>‘I think you would, if you knew all’ (1) suggests that Mr Utterson would like Mr Hyde if he had more information (1)</p>
27.		Reference (1) Comment (1)	2	<p>Possible answers include:</p> <p>‘I can’t pretend that I shall ever like him’ (1) suggests that Mr Utterson is firmly against Mr Hyde (1)</p> <p>‘pleaded Jekyll’ (1) suggests that Dr Jekyll realises he has more work to do (to convince him) (1)</p> <p>‘I only ask for justice . . . I only ask you to help him . . .’ (1) suggests Dr Jekyll continues to try to persuade Mr Utterson (1)</p> <p>‘Utterson heaved an irrepressible sigh’/‘Well’ (1) suggests Mr Utterson is thinking things over/is very unsure or reluctant (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
28.	<p>Possible areas for comment include:</p> <p>Extract:</p> <p>Hyde is a mysterious figure ('I have been learning something of young Hyde')</p> <p>Hyde has a bad reputation ('What I heard was abominable')</p> <p>Elsewhere:</p> <p>Not much is known about Mr Hyde ('his family could nowhere be traced' / 'he had never been photographed' / 'must have secrets of his own: black secrets, by the look of him')</p> <p>Mr Hyde is not liked by people, eg, his landlady ('A flash of odious joy appeared upon the woman's face. "Ah!" said she, "he is in trouble! What has he done?"')</p> <p>Mr Hyde is described as unpleasant to look at/be with ('he had a displeasing smile' / 'the hitherto unknown disgust, loathing and fear with which Mr Utterson regarded him')</p> <p>Mr Hyde is described as almost inhuman ('the man seems hardly human' / 'Mr Hyde shrank back with a hissing intake of breath.' / 'The other snarled aloud into a savage laugh')</p> <p>Mr Hyde is described as evil ('O my poor old Harry Jekyll if I ever read Satan's signature upon a face, it is on that of your new friend.')</p> <p>Mr Hyde is extremely violent ('with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows' / 'Mr Hyde broke out of all bounds and clubbed him to the earth')</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text: as above (x2) for up to 4 marks</p>

Question		Expected response(s)	Max mark	Additional guidance
29.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘woke up’ (1) suggests still in a dream-like state (1)</p> <p>‘Hallowe’en’ (1) suggests a time of odd/supernatural happenings (1)</p> <p>‘to see whether anything was stirring’ (1) suggests doubt/uncertainty (1)</p> <p>‘discovered’ (1) suggests finding out about something new (1)</p> <p>‘green . . . red’/‘now painted red’ (1) suggests door has inexplicably changed (in colour) (1)</p> <p>‘He stared at it’ (1) suggests surprise/processing what has happened (1)</p> <p>‘scratching his head slowly’ (1) suggests confusion (1)</p> <p>‘he didn’t believe (that it was his own door)’ (1) suggests doubt (1)</p> <p>‘even studied the damp patch’ (1) suggests looking for a point of reference/looking for some certainty (1)</p> <p>‘before he convinced himself’ (1) suggests he had to confirm what he had seen (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
30.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘bachelor’/‘lived by himself’ (1) suggests he is alone (1)</p> <p>‘had never brought himself’ (1) suggests shyness/self-doubt (1)</p> <p>‘had never brought himself to propose marriage’ (1) suggests lack of confidence with relationships (1)</p> <p>‘prepared his own food’/‘darned his own socks’/washed his own clothes’/‘cultivated his own small piece of ground’/reference to list of activities (1) suggests/emphasises he is self-reliant/capable/copers with things (1)</p> <p>‘liked by everyone’ (1) suggests he was popular (1)</p> <p>‘didn’t offend anyone’ (1) suggests he doesn’t antagonise anyone (1)</p> <p>‘by gossiping’ (1) suggests he doesn’t criticise/talk about other people in a negative way (1)</p> <p>‘maintained a long silence unless he had something important to say’ (1) suggests he is quiet/he is not chatty (1)</p> <p>‘he had given them apples’ (1) suggests he is generous/thoughtful (1)</p> <p>‘bought specially from a shop’ (1) suggests he is methodical/organised/prepared (1)</p> <p>‘He had gazed in amazement’ (1) suggests he has a sense of wonder (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
31.		Reference (1) Comment (1)	2	<p>Possible answers include:</p> <p>‘no one in his experience had had a red door in the village before’ (1) suggests he is aware of what everyone else does/expects (1)</p> <p>‘It certainly singled him out.’ (1) suggests he is aware/anxious this will make him different (1)</p> <p>‘Murdo had never in his life done anything unusual’ (1) suggests he has always conformed to expectations (1)</p> <p>‘he felt it necessary that he should be as like the other villagers as possible’ (1) suggests he thinks it is important to live a life which is similar to his neighbours (1)</p> <p>‘He read the Daily Record’/’after dinner he slept by the fire’/’as they did’/reference to repetition (1) suggests/emphasises he tries to copy them (1)</p> <p>‘he would converse with his neighbour while hammering . . .’ (1) suggests he makes an effort to talk to people (1)</p> <p>‘He would even play draughts’ (1) suggests he will even do things he doesn’t really enjoy in order to be part of the community (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
32.		Reference (1) Comment (1)	2	<p>Possible answers include:</p> <p>‘Nevertheless’ (1) suggests awareness of another side to things (1)</p> <p>‘he felt there was more to life than that’ (1) suggests normality is not enough for him/he wants something else/he wants something more than the village can offer him (1)</p> <p>‘the harvest moon was in the sky’ (1) suggests a romantic/adventurous side to Murdo (1)</p> <p>‘the earth was painted with an unearthly glow’ (1) suggests his surroundings seem unusual/Murdo perceives things differently (1)</p> <p>‘the sea was like a strange volume’ (1) suggests that sometimes he is intrigued by the sea (and what it might offer him) (1)</p> <p>‘which none could read except by means of the imagination’ (1) suggests that Murdo is aware that there are other things in life (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
33.	<p>Possible areas for comment include:</p> <p>Extract:</p> <p>Murdo avoids conflict and tries to fit in with community: ‘he felt it necessary that he should be as like the other villagers as possible.’</p> <p>Murdo feels the beginnings of conflict with the villagers/ community: ‘It certainly singled him out.’</p> <p>Murdo experiences inner conflict or conflict within himself: ‘Nevertheless there were times when he felt there was more to life than that.’</p> <p>Elsewhere:</p> <p><i>The Telegram</i> The ‘fat woman’ is resentful towards the ‘thin woman’: ‘The fat woman’s son had to salute the thin woman’s son.’</p> <p>There is conflict between the ‘thin woman’ and the people in the village: ‘The thin woman was not popular in the village. She was an incomer from another village and had only been in this one for thirty years or so.’</p> <p><i>Mother and Son</i> Conflict between the mother and son. Mother is hostile towards the son: ‘Do you know what’s going to happen to you, you’ll be taken to the asylum.’</p> <p>Mother compares the son unfavourably with her own father: ‘My father was never like you. He was a man who knew his business.’</p> <p>Son acts defensively: ‘He had become so sensitive that he usually read some devilish meaning into her smallest utterance.’</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a ‘mini essay’.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p><i>Home</i></p> <p>Conflict between the man's memories of the town and the current reality: The town had changed a lot since they had left it, that much was clear.' 'He could hardly recognise the place.'</p> <p>Conflict between the man and the boys on the street: "Get out of here, daddy, before we cut you up..."</p> <p>Conflict between the man and woman over the visit: 'She stalked out to the car and he stayed where he was. To hell with her.'</p>		<p>from at least one other text/part of the text:</p> <p>as above (x2) for up to 4 marks</p>

Text 4 – *Away in a Manger* by Anne Donovan

Question		Expected response(s)	Max mark	Additional guidance
34.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘Huddled (in the straw)’ (1) suggests he is trying to keep warm/hiding (1)</p> <p>‘hidden (in a corner)’ (1) suggests the man is trying to keep out of sight/he is unnoticed (1)</p> <p>‘lay a man’ (1) suggests the man has come here to sleep/comparison to Jesus (1)</p> <p>‘slightly built’/‘pointed face’ (1) suggests thin/under-nourished (1)</p> <p>‘(dressed in) auld jeans’/‘thin jacket’/‘worn training shoe (the cheapest kind)’ (1) suggests he is poor/doesn’t have adequate clothing (1)</p> <p>‘One of his feet stuck oot’ (1) suggests he is trying to sleep in a place that is too cramped (1)</p> <p>‘quite young’ (1) suggests he is vulnerable/invites sympathy (1)</p> <p>‘longish dark hair’/‘stubby growth’ (1) suggests he doesn’t have the means to keep himself tidy (1)</p> <p>‘He seemed sound asleep’ (1) suggests he is so tired he is oblivious to his surroundings (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
35.	(a)	Reference (1) Comment (1)	2	<p>Possible answers include:</p> <p>Mother (Sandra): ‘Sandra didnae answer’ (1) suggests she is not sure how best to respond (1)</p> <p>‘wonderin how on earth he’d got in’ (1) suggests she is considering the practicalities of how the man had entered the display (1)</p> <p>‘Lucky for him they never’/‘at least he’d be warm in there’ (1) suggests she is sympathetic of the man’s predicament/she cares about his welfare (1)</p> <p>‘she’d nearly forgot he wisnae a statue’ (1) suggests she has to remind herself of what she has actually seen (1)</p> <p>‘Naw, he’s no an angel’/‘He’s a man.’/‘Mibbe he’s naewhere tae stay.’ (1) suggests she reacts by stating the facts (1)</p> <p>‘Some folk don’t have anywhere tae stay’ (1) suggests she offers a reasonable explanation to her daughter (1)</p> <p>‘Sandra didnae want her tae know’/‘She wished she could of thought of a story’/reference to one of the mother’s imagined alternatives (1) suggests she regrets telling her daughter the truth/would have preferred to have distracted her with an alternative version of events (1)</p> <p>‘she was too young’ (1) suggests she wants to protect her daughter (from uncomfortable truth) (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
	(b)	Reference (1) Comment (1)	2	<p>Daughter (Amy): ‘Is he an angel, Mammy?’ (1) suggests Amy thinks he is part of the Nativity scene/is in reality an angel (1)</p> <p>‘Amy grabbed her mother’s arm’/‘started jumpin up and down’ (1) suggests Amy is excited to see the man’ (1)</p> <p>‘Mammy, look, he’s alive!’/‘repetition of ‘look’ (1) suggests Amy is amazed to see the man moving/by the fact that the man is not an exhibit in the display (1)</p> <p>‘But, Mammy, what’s he daein in there wi the baby Jesus?’/‘How no, Mammy?’ (1) suggests Amy is confused/doesn’t understand/is innocent (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
36.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>'He could come and stay wi us' (1) suggests provocative/unreasonable request from daughter (1)</p> <p>'Naw he cannae' (1) suggests flat refusal from mother to daughter's suggestion (1)</p> <p>'How no?' (1) suggests daughter is insistent/wants mother to justify her refusal (1)</p> <p>'Because we havenae got room.' (1) suggests mother tries to close down argument (with statement of fact) (1)</p> <p>'We have so, Mammy, we've got a spare room.' (1) suggests daughter refuses to accept mother's reasoning (1)</p> <p>'Aye but that's where your granny sleeps' (1) suggests mother trying to close down argument again/provide factual reasons against daughter's point (1)</p> <p>'Ah can sleep wi granny.' (1) suggests daughter picking holes in mother's argument (1)</p> <p>'Don't tell her that.' (1) suggests mother trying to win argument by changing the subject (1)</p> <p>'Sandra laughed.' (1) suggests mother trying to use humour to diffuse argument (1)</p> <p>'C'mon.'/'She took Amy's haund' (1) suggests mother trying to move daughter away from scene of conflict (1)</p> <p>'Amy stayed where she was.' (1) suggests Amy holding her ground/determined (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
37.	<p>Possible areas for comment include:</p> <p>Extract:</p> <p>The daughter (Amy) is convinced that the homeless man is an angel (“Mammy, look, he’s alive! Look Mammy. He’s an angel!”)</p> <p>The mother (Sandra) feels strongly against the man coming to stay with them (“Naw, he cannae.”)</p> <p>The daughter (Amy) will not back down (“How no?”/‘Amy stayed where she was.’)</p> <p>Elsewhere:</p> <p><i>Hieroglyphics</i></p> <p>Mary has strong opinions about her teachers (‘Ah thoat it wis Miss Mackay that wis aff her tree, right enough.’)</p> <p>Mary has the strong feeling that Mr Kelly has humiliated her/changed things for her (‘there seemed to be an empty space aw roond me in class’)</p> <p>Mary has the strong opinion that her story is worthy of attention (‘So ah drew a wee picture of masel wi a cheery face on it, pit ma story right on tap ae the pile’)</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a ‘mini essay’.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p><i>All that Glisters</i></p> <p>Clare has a strong opinion about what to wear to the funeral ('But these were ma daddy's favourites. He said ah looked brilliant in this.')</p> <p>Clare has strong feelings of upset after her auntie tells her what to wear to the funeral ('In the bedroom ah threw maseel intae a corner and howled ma heid aff.')</p> <p>Clare has strong feelings of happiness that her dad likes the card she has made ('Ma daddy wis dead chuffed. He pit the card on the bedside table and smiled.')</p> <p><i>Dear Santa</i></p> <p>Alison has strong feelings of isolation ('Ma mammy disnae love me.')</p> <p>Alison feels that she is compared unfavourably with her sister ('Why can't you be more like your sister?')</p> <p>Alison has strong feelings of inferiority ('ah'm this big lurkin thing at the endy the back row')</p> <p>Alison has strong feelings within her/a strong internal opinion about what she would like to ask Santa for ('Could you make ma mammy love me?')</p>		<p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text: as above (x2) for up to 4 marks</p>

SCOTTISH TEXT POETRY

Text 1 – *Originally* by Carol Ann Duffy

Question		Expected response(s)	Max mark	Additional guidance
38.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘Came from our own country’ (1) suggests a separation from home/roots (1)</p> <p>‘(mother) singing/our father’s name’ (1) suggests an attempt to reassure the children (1)</p> <p>‘Fell through the fields’/‘turn of the wheels’/‘rushed’ (1) suggests a quick, rhythmic pace of the transport/events happening outwith the speaker’s control (1)</p> <p>‘My brothers cried’/‘bawling’ (1) suggests pain/upset (1)</p> <p>Repetition of ‘Home’/‘miles rushed back’/Rule of three in ‘street’/‘house’/‘rooms’ (1) suggests a preoccupation with where they have come from rather than where they are going (1)</p> <p>‘Where we didn’t live anymore’ (1) suggests the blunt and immediate feeling of loss (1)</p> <p>‘I stared’ (1) suggests she is focusing on just getting through the journey (1)</p> <p>‘toy’/‘holding its paw’ (1) suggests how young/vulnerable the speaker is (when she embarks on the journey)/looking for comfort (1)</p> <p>‘blind’ (1) the toy cannot see what is to come/the speaker must face the journey alone (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
39.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘All childhood . . . emigration’ (1) suggests a sudden dislocation/ disruption in life (1)</p> <p>‘leaving you’ (1) suggests abandonment (1)</p> <p>‘standing’/‘resigned’/‘up an avenue’/‘corners’ (1) suggests an uncertainty of where to go next/an impasse (1)</p> <p>‘Where no-one’ (1) suggests she is completely alone (1)</p> <p>‘no one . . . stays’ (1) suggests lack of stable grounding (1)</p> <p>‘Others are sudden’ (1) suggests an abrupt dislocation (1)</p> <p>‘(your accent) wrong’ (1) suggests she finds it hard to fit in.</p> <p>‘unimagined’ (1) suggests a feeling that everything is now foreign (1)</p> <p>‘big boys’ (1) suggests there is a hostile opposition/intimidating (1)</p> <p>‘Eating worms’/‘shouting words’ (1) suggests alien experiences (1)</p> <p>‘you don’t understand’ (1) suggests difference/exclusion (1)</p> <p>‘My parents’ anxiety’ (1) suggests the speaker absorbs her parents’ concerns (1)</p> <p>‘loose tooth’ (1) suggests the feelings will not go away/discomfort (1)</p> <p>‘I want our own country’ (1) suggests the speaker’s feeling of intense loss (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
40.	Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘But’ (1) suggests a new direction (1)</p> <p>Rule of three: ‘forget . . . don’t recall . . . change’ (1) suggests a different direction for the speaker (1)</p> <p>‘brother swallowing a slug’ (1) suggests family assimilating (1)</p> <p>‘only a skelf of shame’ (1) suggests it does not have a major impact on her now (1)</p> <p>‘tongue shedding its skin’ (1) suggests she is losing her accent (1)</p> <p>‘(my voice sounding) just like the rest’ (1) suggests she is speaking like the others (1)</p> <p>‘Do I only think...’ (1) suggests she has lost something fundamental (1)</p> <p>List: ‘river’, ‘culture’, ‘speech’ ‘first place’ (1) suggests the amount she feels she has lost (1)</p> <p>‘Now’ (1) suggests present uncertainty (1)</p> <p>‘Where do you come from?’ (1) suggests she has moved from somewhere else (1)</p> <p>‘Originally?’ / ‘And I hesitate.’ (1) suggests doubt about where she is from (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
41.	<p>Possible areas for comment include:</p> <p>Extract:</p> <p>Reference to loss of home ('the vacant rooms where we didn't live any more'/'I want our own country') and/or identity ('All childhood is an emigration').</p> <p>Elsewhere:</p> <p><i>In Mrs Tilscher's class</i> Loss of the joy/innocence/security of childhood as the speaker transitions towards adulthood ('the inky tadpoles changed from commas into exclamation marks'/'You ran through the gates'/'impatient to be born').</p> <p><i>War Photographer</i> The speaker is deeply affected by loss ('All flesh is grass'/'beneath his hands, which did not tremble then though seem to now'); the readers have a more superficial and fleeting attitude to the suffering of others ('The reader's eyeballs prick with tears between the bath and pre-lunch beers').</p> <p><i>Valentine</i> Loss of the sentimental notion of what it means to be in a relationship ('Not a rose or a satin heart'), replaced by a more honest and unglamorous impression ('It will blind you with tears'/'Not a cute card or a kissogram').</p> <p><i>The Way My Mother Speaks</i> Loss of a simpler time as the speaker grows up and experiences some of the freedoms of adulthood ('browsing for the right sky'). Loss of mother's language/presence ('I say her phrases to myself'/'in love with the way my mother speaks').</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p><i>Mrs Midas</i> The loss of the relationship between Mr and Mrs Midas due to the selfish actions of Mr Midas ('It was then that I started to scream'/'Separate beds.'/'Pure selfishness').</p>		<p>from at least one other text/part of the text: as above (x2) for up to 4 marks</p>

Text 2 – *In the Snack-bar* by Edwin Morgan

Question		Expected response(s)	Max mark	Additional guidance
42.		Reference (1) Comment (1)	2	<p>Possible answers include:</p> <p>‘(a cup) capsizes’ (1) suggests suddenly overturned/toppled (1)</p> <p>‘slithering’ (1) suggests suddenly spilled (1)</p> <p>‘(dull) clatter’ (1) suggests sudden noise (1)</p> <p>‘(a few) heads turn’ (1) suggests people look to see what has happened (1)</p>
43.		Reference (1) Comment (1)	2	<p>Possible answers include:</p> <p>‘trying to get to his feet’ (1) suggests he has difficulty standing (1)</p> <p>‘slowly’ (1) suggests he has to take his time (1)</p> <p>‘he levers himself up’ (1) suggests he has to push himself to be able to stand (1)</p> <p>‘his hands have no power’ (1) suggests he has no strength in his hands (1)</p> <p>‘he is up as far as he can get’ (1) suggests he can’t fully stand up (1)</p> <p>‘hump looming over him’ (1) suggests his spine is damaged (1)</p> <p>‘forces his head down’ (1) suggests he can’t hold his head upright (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
44.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘in his stained beltless gaberdine’/ ‘his stick, once painted white but scuffed and muddy’ (1) suggests his clothes, personal items are not clean/that he is not looked after (1)</p> <p>‘like a monstrous animal’ (1) suggests he is frightening to some people/that some people may view him as less than human (1)</p> <p>‘caught in a tent’ (1) suggests he is trapped (1)</p> <p>‘he sways slightly’ (1) suggests he is not steady on his feet (1)</p> <p>‘the face not seen’/‘bent down in shadow’/‘even on his feet he is staring at the floor’ (1) suggests he can’t hold his head up/people can’t make eye contact (1)</p> <p>‘bent down in shadow’ (1) suggests he is always in the dark (1)</p> <p>‘if he could see’ (1) suggests he is blind (1)</p> <p>‘long blind’ (1) suggests he has not been able to see for years (1)</p> <p>‘hunchback born’ (1) suggests he has lived his whole life with a malformed back (1)</p> <p>‘long blind, hunchback born, half paralysed’/use of a list of disabilities (1) suggests that the old man suffers in different ways (1)</p> <p>‘fumbling with the stick’ (1) suggests he feels awkward (1)</p> <p>‘I want – to go to the – toilet’ (1) suggests he has to ask strangers to help him with personal tasks (1)</p> <p>Use of dashes (1) suggests that his speech is hesitant/that he stutters (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
45.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘down two flights of stairs’ (1) suggests as though it is a long way down to the snack bar toilets (1)</p> <p>‘Give me – your arm – it’s better’ (1) suggests the old man has been in similar challenging situations before and knows what’s best (1)</p> <p>‘inch by inch’ (1) suggests slow progress (1)</p> <p>‘a few yards of floor are like a landscape’ (1) suggests what seems a vast distance (1)</p> <p>‘to be negotiated’ (1) suggests challenge (1)</p> <p>‘I concentrate my life to his’ (1) suggests the speaker (fully) realises the need for his input (1)</p> <p>‘crunch of spilt sugar’ / ‘table edges’ / ‘hiss of the coffee-machine’ / ‘voices and laughter’ / ‘smell of a cigar’ / ‘hamburgers’ / ‘wet coats steaming’ (1) suggests the old man has to face potential danger in everyday objects and/or sounds (1)</p> <p>‘slidy puddle from the night’s umbrellas’ (1) suggests slip hazards (1)</p> <p>‘people’s feet’ (1) suggests trip hazards (1)</p> <p>‘the slow dangerous inches to the stair’ (1) suggests even a short distance is problematic (1)</p> <p>list of obstacles (1) suggests the courage the old man has to face so many hazards (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
46.	<p>Possible areas for comment include:</p> <p>Extract: Reference to crowded snack bar where only the poet helps the old man/selfishness of modern society ('a few heads turn')</p> <p>Issue of hazards within the snack-bar/snack-bar not making things easy for the disabled/plight of the disabled ('down two flights of stairs'/'slidy puddle'/'slow dangerous inches to the stairs')</p> <p>Elsewhere:</p> <p><i>Glasgow 5 March 1971</i> People avoid looking at the crime scene, issue of the selfishness of modern society ('In the background two drivers keep their eyes on the road'), or the cruelty of criminals in the modern world ('Their faces show no expression.')</p> <p><i>Glasgow Sonnet i</i> Issues of poverty, urban decay, etc ('no windows left to smash'/'The man lies late since he has lost his job'/'air too poor to rob')</p> <p><i>Trio</i> Issues of human kindness, friendship, resilience etc ('a cloud of happiness'/'The vale of tears is powerless before you'/'Monsters of the year go blank'/'can't bear this march of three')</p> <p><i>Good Friday</i> Issues of social class ('You're an educatit man, you can tell me'/'the working man has nae education'), making sense of religious questions ('I don't know what today's in aid of'/'crucified or was he')</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other poem by Morgan.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p><i>Winter</i> Issues of time passing ('The year goes,'/'Fades off, goes, the scene, the voices fade'), inevitability of death ('the woods decay'/'The swan on Bingham's pond, a ghost, comes and goes')</p>		<p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text: as above (x2) for up to 4 marks</p>

Text 3 – Hotel room, 12th floor by Norman MacCaig

Question		Expected response(s)	Max mark	Additional guidance
47.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘This morning’ (1) suggests the city is ever-changing (1)</p> <p>‘Watched’ (1) suggests the city is alien to the speaker/he’s inside possibly afraid to be outside (1)</p> <p>‘Helicopter skirting’ (1) suggests creation of a sense of menace at the closeness (1)</p> <p>‘damaged insect’ (1) suggests society is broken/materialistic nature of society has caused injury/conflict between materialism/dominance of man and fragility of the natural world (1)</p> <p>‘Empire State building’ (1) suggests the city contains world renowned/famous landmarks (1)</p> <p>‘jumbo sized’ (1) suggests everything is on a huge scale/the oversized nature of the buildings suggests disgust in this materialistic society (1)</p> <p>‘dentist drill’ (1) suggests pain, this will be a painful society (1)</p> <p>‘PanAm’ (1) suggests city is modern/full of technology (1)</p> <p>‘skyscraper’ (1) suggests the city is built/reaches upwards (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
48.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘But’ (1) suggests a turning point/a change in idea (1)</p> <p>‘now midnight has come in’ (1) suggests danger (1)</p> <p>‘foreign places’ (1) suggests unknown territory (1)</p> <p>‘uncivilised darkness’ (1) suggests primitive/uncaring/unsafe/shadows/lack of clarity due to no light/threat of violence(1)</p> <p>‘shot (at)’ (1) suggests violent acts can happen anytime (1)</p> <p>‘a million lit windows, all ups and acrosses’ (1) the light is needed to fight the unknown that is contained in darkness and night time (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
49.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘not so easily defeated’ (1) suggests battle/struggle (1)</p> <p>‘between a radio and a television set’ (1) suggests being caught in the middle (perhaps of old and new) (1)</p> <p>‘wildest of warwhoops’ (1) suggests images of battle noises in the wild west/violence in battles (1)</p> <p>‘ululating’ (1) suggests sounds of a battle cry/screams of fear in the night time in the city/constant nature of fearful noises (1)</p> <p>‘police cars and ambulances racing’ (1) suggests the emergency services are moving quickly to assist as a result of the violence in the streets (1)</p> <p>‘broken bones’(1) suggests physical result of the violence/pain/suffering (1) OR plural ‘bones’ (1) suggests the large scale number of violent incidents (1) OR ‘broken bones’ (1) suggests lack of care from society as victims are dehumanised as they are referred to by their wounds and not their human identity (1)</p> <p>‘harsh screaming’ (1) suggests noise of fear/pain (1)</p> <p>‘blood glazed (on the sidewalks)’ (1) suggests a vivid/permanent reminder of the violence/attacks/the aftermath is constantly left on the pavements (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
50.	<p>Possible areas for comment include:</p> <p>Extract:</p> <p>Reference to the setting in New York and the technology ('helicopter skirting', 'Empire State Building', 'PanAm skyscraper', 'jumbo-sized dentist's drill') or the violence of the city or the change from morning seeing the buildings and the materialistic society to midnight when violence emerges ('uncivilised darkness', 'shot at', 'wildest of warhoops', 'harsh screaming', 'blood glazed on sidewalks', 'frontier is never somewhere else')</p> <p>Elsewhere:</p> <p><i>Assisi</i> The ornate nature of the church and the details of the paintings are in opposition to those who are less fortunate outside the building being ignored by religious people ('the three tiers of churches'/'sat, slumped like a half-filled sack').</p> <p><i>Visiting hour</i> The poet's journey through the hospital suggests sickness and conveys his anxiety at the start of the visit 'green and yellow corridors'/'What seems a corpse is trundled into a lift'/'vanishes heavenward'). The setting of the ward/hospital bed conveys his feelings of loss and hopelessness at the imminent loss of his loved one ('white cave of forgetfulness'/'not guzzling but giving'/'leaving behind only books that will not be read').</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given. 4 additional marks can be awarded for similar references to at least one other poem by MacCaig.</p> <p><u>In practice this means:</u> Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element...) from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text: as above (x2) for up to 4 marks</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p><i>Aunt Julia</i> The description of the aunt, her working life and her home suggests the warmth of the relationship between the poet and aunt ('Hers was the only house'/'listening to crickets being friendly'). The setting of the island and speaking Gaelic suggests the difference in culture and lack of ability to communicate verbally leading to the poet's regret ('Aunt Julia spoke Gaelic very loud and very fast'/'I could not understand her').</p> <p><i>Brooklyn cop</i> The violence of the society conveys a sense of fear ('he walks the sidewalk and the thin tissue over violence'/'what gunshots between Phoebe's Whamburger and Louie's place')</p> <p><i>Basking shark</i> Boat and water offer setting which leads to realisation of man's inhumanity/equality of the natural world/evolution of nature ('To stub an oar on a rock where none should be'/'He displaced more than water'/'Emerging from the slime of everything').</p>		

Text 4 – *Old Tongue* by Jackie Kay

Question		Expected response(s)	Max mark	Additional guidance
51.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘forced (south)’ (1) suggests that the speaker was made to go there/was against the move (1)</p> <p>rhyme of ‘south’ and ‘mouth’ (1) emphasises the direct impact of the move on the speaker’s speech/speech habits (1)</p> <p>‘a strange thing happened’ (1) suggests that there were unexpected consequences for the speaker (1)</p> <p>‘I lost my Scottish accent’/ reference to bald statement (1) suggests there has been a clear change in the speaker’s use of language (1)</p> <p>‘Words fell off (my tongue)’ (1) suggests dramatic disappearance of language/the way she speaks (1)</p> <p>list of Scots words (1) emphasises the amount of language removed from the speaker by the move to England (1)</p> <p>reference to any of the Scots words (1) suggests that the speaker seems out of place/is in conflict with others (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
52.	Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘My own vowels started to stretch’ (1) suggest speaker’s speech has been fundamentally changed/distorted (1)</p> <p>‘I turned my back on Scotland’ (1) suggests betrayal/complete severance of speaker’s origins (1)</p> <p>‘Words disappeared’/‘my lost words?’/‘when you lost a word’ (1) suggests language has vanished (1)</p> <p>‘the dead of night’ (1) suggests a time when things are taken away/stolen (1)</p> <p>‘new words marched in’ (1) suggests old ways have been replaced (1)</p> <p>‘Pokey hats into ice cream cones’ (1) suggests a quality has gone from the speaker’s choice of words (1)</p> <p>‘Oh where did all my words go’ (1) suggests speaker is sad/misses her language (1)</p> <p>repetition of ‘words’ (1) suggests sense of longing (1)</p> <p>‘my old words’ (1) suggests affection for something now in the past (1)</p> <p>‘sad when you lost a word’ (1) suggests distress at language changing (1)</p> <p>‘did you ever try and call it back’ (1) suggests trying to find something again (1)</p> <p>‘like calling in the sea?’ (1) suggests impossibility of getting something back (1)</p> <p>‘found my words wandering’ (1) suggests her language itself can’t find its way (1)</p> <p>‘I swear I would have taken them in’/‘swallowed them whole’/‘knocked them back’ (1) suggests speaker is desperate to be reunited with her language (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
53.		Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘(my old words) buried themselves’ (1) suggests (dramatic) end of life for her original language (1)</p> <p>‘made my mother’s blood boil’ (1) suggests mother’s anger/strength of feeling (at loss of language) (1)</p> <p>‘I cried one day’ (1) suggests strong emotional reaction (to loss of language) (1)</p> <p>‘wrong sound in my mouth’ (1) suggests speaker feels out of sorts/uncomfortable (at loss of language) (1)</p> <p>‘I wanted them back’/‘I wanted my old accent back’/reference to repetition (1) suggests desire to return her language to how it originally was (1)</p> <p>‘My dour soor Scottish tongue’/‘Singy-songy’ (1) suggests deep affection for her seemingly unappealing original language (1)</p> <p>‘I wanted to <i>gie it laldie</i>’ (1) suggests defiant wish to bring back Scottish accent/language (1)</p>

Question	Expected response(s)	Max mark	Additional guidance
54.	<p>Possible areas for comment include:</p> <p>Extract:</p> <p>Change felt due to loss of Scottish accent/language ('Words fell off my tongue')</p> <p>Unwelcome change ('I was forced south'/'It made my mother's blood boil')</p> <p>Change of culture/identity ('I turned my back on Scotland')</p> <p>Elsewhere:</p> <p><i>Gap year</i> Mother reflecting on the changes in her son/in their relationship now that he is getting older ('A flip and a skip ago, you were dreaming in your basket' /Mother drawing a link/ making comparisons between the son as he is now and when he was a baby ('And now you are not coming home till four weeks after your due date'/repetition of 'due date')</p> <p><i>Lucozade</i> Change in mood from negative to positive ('I am scared my mum is going to die' to 'Her face is light and radiant, dandelion hours'). Change in relationship between mother and daughter/role reversal ('I clear her cupboard in Ward 10B, Stobhill Hospital') Despite changes, some things remain the same/meaningful ('I carry the orange nostalgia home singing an old song.')</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p>

Question	Expected response(s)	Max mark	Additional guidance
	<p><i>Keeping Orchids</i> The speaker's changing perceptions/memories of meeting her mother ('Her face is fading fast'/'Even her voice rushes through a tunnel the other way from home') No change in speaker's knowledge of her mother's life ('some of the buds remain closed as secrets'/'A door opens and closes'/'Her secret life - a hidden album, a box of love letters.')</p> <p><i>My Grandmother's Houses</i> Changes in the grandmother's environment ('She is on the second floor of a tenement' to 'The new house is called a high rise') Change in the grandmother's life ('But she still doesn't settle down') Changes in the speaker's relationship with her grandmother ('By the time I am seven we are almost the same height') Grandmother's resistance to change ('What's the point in buying her anything my mother moans')</p> <p><i>Whilst Leila Sleeps</i> Precarious nature of speaker's situation necessitates constant change ('I am moving in the dead of night'/'My headlights are paranoid eyes sweeping the streets for - what?') Huge change in speaker's life ('I want to be in my mother's house but she is all the way over the other side of the world.')</p>		<p>from at least one other text/part of the text: as above (x2) for up to 4 marks</p>

Critical Essay

If minimum standards have been achieved, then the supplementary marking grid will allow you to place the work on a scale of marks out of 20.

Once an essay has been judged to have met minimum standards, it does not have to meet all the suggestions for it to fall into a band of marks. More typically, there will be a spectrum of strengths and weaknesses which span bands.

Marking Principles for the Critical Essay are as follows:

- The essay should first be read to establish whether it achieves relevance and the standards for technical accuracy outlined in the supplementary marking grid.
- If minimum standards are not achieved, the maximum mark which can be awarded is 9.
- If minimum standards have been achieved, then the supplementary marking grid will allow you to place the work on a scale of marks out of 20.

Note: Using the supplementary marking grid:

Bands are not grades. The five bands are designed primarily to assist with placing each candidate response at an appropriate point on a continuum of achievement. Assumptions about final grades or association of final grades with particular bands should not be allowed to influence objective assessment.

Supplementary marking grid

	Marks 20 - 18	Marks 17 - 14	Marks 13 - 10	Marks 9 - 5	Marks 4 - 0
The candidate demonstrates:	<ul style="list-style-type: none"> a high degree of familiarity with the text as a whole very good understanding of the central concerns of the text a line of thought that is consistently relevant to the task 	<ul style="list-style-type: none"> familiarity with the text as a whole good understanding of the central concerns of the text a line of thought that is relevant to the task 	<ul style="list-style-type: none"> some familiarity with the text as a whole some understanding of the central concerns of the text a line of thought that is mostly relevant to the task 	<ul style="list-style-type: none"> familiarity with some aspects of the text attempts a line of thought but this may lack relevance to the task 	<p>Although such essays should be rare, in this category, the candidate's essay will demonstrate one or more of the following</p> <ul style="list-style-type: none"> it contains numerous errors in spelling/ grammar/punctuation/ sentence construction/ paragraphing knowledge and understanding of the text(s) are not used to answer the question any analysis and evaluation attempted are unconvincing the answer is simply too thin
Analysis of the text demonstrates:	<ul style="list-style-type: none"> thorough awareness of the writer's techniques, through analysis, making confident use of critical terminology very detailed/thoughtful explanation of stylistic devices supported by a range of well-chosen references and/or quotations 	<ul style="list-style-type: none"> sound awareness of the writer's techniques through analysis, making good use of critical terminology detailed explanation of stylistic devices supported by appropriate references and/or quotation 	<ul style="list-style-type: none"> an awareness of the writer's techniques through analysis, making some use of critical terminology explanation of stylistic devices supported by some appropriate references and/or quotation 	<ul style="list-style-type: none"> some awareness of the more obvious techniques used by the writer description of some stylistic devices followed by some reference and/or quotation 	
Evaluation of the text is shown through:	<ul style="list-style-type: none"> a well developed commentary of what has been enjoyed/gained from the text(s), supported by a range of well-chosen references to its relevant features 	<ul style="list-style-type: none"> a reasonably developed commentary of what has been enjoyed/ gained from the text (s), supported by appropriate references to its relevant features 	<ul style="list-style-type: none"> some commentary of what has been enjoyed/gained from the text(s), supported by some appropriate references to its relevant features 	<ul style="list-style-type: none"> brief commentary of what has been enjoyed/gained from the text(s), followed by brief reference to its features 	
The candidate	<ul style="list-style-type: none"> uses language to communicate a line of thought very clearly uses spelling, grammar, sentence construction and punctuation which are consistently accurate structures the essay effectively to enhance meaning/purpose uses paragraphing which is accurate and effective 	<ul style="list-style-type: none"> uses language to communicate a line of thought clearly uses spelling, grammar, sentence construction and punctuation which are mainly accurate structures the essay very well uses paragraphing which is accurate 	<ul style="list-style-type: none"> uses language to communicate a line of thought at first reading uses spelling, grammar, sentence construction and punctuation which are sufficiently accurate attempts to structure the essay in an appropriate way uses paragraphing which is sufficiently accurate 	<ul style="list-style-type: none"> uses language to communicate a line of thought which may be disorganised and/or difficult to follow makes some errors in spelling/grammar/ sentence construction/ punctuation has not structured the essay well has made some errors in paragraphing 	
In summary, the candidate's essay is	very detailed, consistently relevant	detailed and relevant	some detail, relevant	lacks detail and relevance	superficial and/or technically weak

[END OF MARKING INSTRUCTIONS]