



National
Qualifications
2025

2025 English

Critical Reading

National 5

Question Paper Finalised Marking Instructions

© Scottish Qualifications Authority 2025

These marking instructions have been prepared by examination teams for use by SQA appointed markers when marking external course assessments.

The information in this document may be reproduced in support of SQA qualifications only on a non-commercial basis. If it is reproduced, SQA must be clearly acknowledged as the source. If it is to be reproduced for any other purpose, written permission must be obtained from permissions@sqa.org.uk.



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	Possible answers include: ‘What do you want?’ (1) suggests caution/uncertainty (1) ‘I brought your money back’ (1) is a reference to a traumatic/painful event or loss (1) ‘There’s a fiver gone on chips and drinks’ (1) suggests carelessness over the money (that is likely challenging/threatening) (1) ‘watching Deirdre like she’s a dog deciding whether to bite or not’ (1) suggests fear/wariness (1) ‘What happened to your arm?’ (1) suggests concern/anxiety (1) ‘You’ve followed me’ (1) suggests stalking (1) ‘you’ve watched me’ (1) suggests being looked at/stared at (1) ‘you’ve stolen from me’ (1) suggests sense of grievance/stated awareness of crime (1) ‘Yeah’ (1) suggests lack of concern (about crime being known) (1) ‘What more do you want?’ (1) suggests threat/challenge/worry about the unknown (1)

Question			Expected response(s)	Max mark	Additional guidance
2.			Reference (1) Comment (1) x2	4	Possible answers include: ‘Deirdre points to the picture of Michael.’/‘Him.’ (1) suggests her interest in finding out about Michael/who Michael really is (1) ‘Deirdre clutches the picture awkwardly’/‘Bemused’ (1) suggests she doesn’t know the whole story about Michael/she’s not sure (1) ‘He was my daddy’/reference to repetition (1) suggests Michael has real significance to her (therefore wants to find out more) (1) ‘My mummy told me’ (1) suggests Deirdre has some information but wants more (1) ‘for years I thought my daddy was a hood’ (1) suggests she knows she only has had partial awareness of truth (1) ‘she told me he was a bad man’ (1) suggests growing awareness/ increased curiosity (1) ‘I thought . . . didn’t I want to leave her too’ (1) suggests wanting to know more about her connection with/similarity to Michael (1) ‘So I started asking’ (1) suggests she began questioning people (1) ‘No one will tell you the truth to your face’ (1) suggests frustration at not being given answers (1) ‘so I went looking for him’ (1) suggests physically trying to find Michael (1)

Question			Expected response(s)	Max mark	Additional guidance
3.			Reference (1) Comment (1) x2	4	Possible answers include: ‘Cassie’/‘Aye’/reference to short or single word sentence (1) suggests confirmation (for Marie) that Cassie was involved (1) ‘In his car’ (1) suggests important evidence to confirm claims (1) ‘that made me stare first’ (1) suggests she was stopped in her tracks (1) ‘I couldn’t imagine how . . .’ (1) suggests something out of place (1) ‘I saw his face so I had to stay’/reference to repetition (1) suggests compelling find (1) ‘I saw his face’/‘I saw hers’ (1) suggests confirmation of identities (1) ‘I stopped following him after that’ (1) suggests (significant) impact of what has been found out (1) reference to stage direction/ ‘(Pause)’ (1) suggests can’t convey enormity of what has been found out (1)
4.			Possible areas for comment include: Extract: Deirdre is presented as a mysterious character. Other characters are unsure of her and her motivations (‘watching Deirdre like she’s a dog deciding whether to bite or not’) Deirdre has a toughness/strength (‘It’s just bruised’) Deirdre is focused on finding out about her father (‘I used to follow him about’/‘I didn’t know where to look for him then’)	8	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’. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. 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 text/part of the text by the writer.

Question			Expected response(s)	Max mark	Additional guidance
			Elsewhere: Deirdre is presented as a threatening character to the other women ('There is a thunderous knocking at the front door') Deirdre is presented as a victim, deserving of sympathy ('Her legs are bare and scratched, there are more scratches on her arms') Deirdre is a mysterious/ghost-like character ('I don't know your face'/'So what happened to you then?') Deirdre's connection with a knife symbolises truth/the search for truth ('A wee bit of hard truth you could hold in your hand and point where you liked') Deirdre steals Cassie's hidden money; therefore blocking her chance of escape ('then almost leisurely reaches behind it and removes the money Cassie has hidden there') Deirdre destroys illusions, cutting up Nora's precious remnant of material ('She looks at the broad, smooth stretch of material and then starts to slash at it, ripping it, trampling it till she's breathless') Deirdre exposes the truth about Cassie's involvement with Michael ('It was in a car. A blue car . . . With a man. With him. With —')		In practice this means: 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: 1 x relevant reference to technique (1) 1 x appropriate comment (1) OR 1 x relevant reference to idea (1) 1 x appropriate comment (1) OR 1 x relevant reference to feature (1) 1 x appropriate comment (1) OR 1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract) from at least one other text/part of the text: as above (x2) for up to 4 marks

Text 2 – *Sailmaker* by Alan Spence

Question			Expected response(s)	Max mark	Additional guidance
5.			Reference (1) Comment (1) x2	4	Possible answers include: Alec being 'preoccupied' (1) suggests not properly engaging with Davie (1) 'Ah'm no bothered' (1) suggests lack of interest in/engagement with Davie (1) 'but how about makin a suggestion once in a while!'/reference to exclamation mark (1) suggests confrontation/frustration (1) 'What's the matter?' (1) suggests Alec's confusion/new realisation that Davie is annoyed (1) use of rhetorical questions/'D'ye think it's easy?'/ 'what dae ah get?' (1) suggests Davie is struggling/ annoyed/feels unappreciated (1) repetition of 'Day after day . . . ' (1) suggests Davie's frustration (1) Davie 'mimics' Alec/'Ah'm no bothered'/'Disnae matter'/'It's aw wan tae me' (1) suggests antagonism/provocation (1) Alec's criticism of the likely (list) choices/expectation that he decides (1) suggests his unhappiness/lack of enthusiasm/resentment (1) use of ellipsis (1) suggests unfinished sentences/unable to clearly articulate thoughts/knows it will annoy Davie further/reluctant to say what he really feels (1) 'What?' (1) suggests Davie is being defensive/expecting offence (1) Alec's criticism of Davie's cooking/limited range of options (1) suggests lack of satisfaction (1) Davie's sarcasm/'helluva sorry'/'didn't realise we had a gourmet' (1) suggests resentment (1)

Question			Expected response(s)	Max mark	Additional guidance
6.			Reference (1) Comment (1) x2	4	Possible answers include: ‘become a vegetarian’ (1) suggests open to new ideas (1) ‘readin this book’ (1) suggests seeks out knowledge/is academic (1) ‘craze’ /use of list/‘dinky toys . . . pop stars’ (1) suggests/emphasises changing interests (1) ‘Och forget it!’ (1) suggests finds it difficult to speak to Davie (1) ‘Forget everythin’ /‘ah have forgotten’ /‘Somethin ah’ve lost’ (1) suggests confusion/struggle to remember/feelings of loss (1) ‘Wish ye could’ (1) suggests desire for a different life (1) Alec’s choice of music/reference to ‘My Generation’ (1) suggests divide between him and Davie/interest in music of the time (1) Alec’s response to the music/‘jumps’, ‘jabbing’, ‘kicking’, ‘aggressive’ (1) suggests rebellion/teenage behaviour (1)

Question			Expected response(s)	Max mark	Additional guidance
7.			Reference (1) Comment (1) x2	4	Possible answers include: ‘How come there’s nae light?’ (1) suggests lack of communication/Davie has been concealing extent of problems (1) ‘Couldnae pay the bill’ (1) suggests Davie cannot cope with the responsibility of running the house/ being a parent (1) ‘Aw Christ’ (1) suggests Alec’s annoyance/disappointment in Davie/their situation (1) ‘Ah wanted tae buy some things’/‘A shirt an that’ (1) suggests Alec’s sacrifice/resentment (1) reference to Davie’s reassuring comments/ ‘It’s awright’/ ‘Don’t worry’ (1) suggests he is trying to maintain the illusion of everything being under control (1) Alec’s offer to use his bursary money (1) suggests he is taking on an adult responsibility/role reversal/kind (1) ‘They charge you extra for reconnection’ (1) suggests Alec’s awareness of the added expense/his disappointment in Davie’s money management (1) ‘You tell me what kinda shirt ye want an ah’ll get it’ (1) suggests Davie’s unfilled promises (1) ‘Candlelight dinner for two’/Davie makes a joke (1) suggests they are still able to laugh together regardless of difficulties (1) ‘smiles in spite of himself’ (1) suggests Alec is unable to maintain his annoyance at Davie (1)

Question			Expected response(s)	Max mark	Additional guidance
8.			Possible areas for comment include: Extract: Loss of closeness in Alec and Davie's relationship Alec's loss of respect/admiration for Davie due to his unreliability and loss of appropriate domesticity eg cooking options/paying the bills Alec's feelings of confusion regarding loss/forgetting something Loss of traditional roles (parent/child) Loss of power/electricity Lack of money Elsewhere: The death of Alec's mother/Davie's wife at the start of the play and the impact this has on them eg Davie's feelings of isolation, loneliness and depression and resulting alcohol/gambling/financial problems which also then impacts on his ability to be a reliable parent for Alec. Alec's open childhood grief and his attempts to find solace in religion, which is then replaced with his academic pursuits. Davie's loss of work is a recurring issue throughout the play as he changes from being a sailmaker to a tick man to a store man and is then unemployed. This results in him feeling a loss in enthusiasm, fulfilment, status and also finances. Alec's loss of respect and admiration for Davie from his childhood belief that he will fix up the yacht/pride in his trade, to then hiding the yacht in the glory hole and then finally burning it at the end of the play.	8	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'. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. 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 text/part of the text by the writer. In practice this means: 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: 1 x relevant reference to technique (1) 1 x appropriate comment (1) OR 1 x relevant reference to idea (1) 1 x appropriate comment (1) OR 1 x relevant reference to feature (1) 1 x appropriate comment (1) OR 1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract) from at least one other text/part of the text: as above (x2) for up to 4 marks

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	Possible answers include: reference to Luigi looking after it/‘supposed to’ (1) suggests it will not be well cared for (1) ‘two rooms’ (1) suggests small (1) ‘bare’/repetition of ‘bare’ (1) suggests unfurnished/empty (1) ‘hens march in . . . ’ (1) suggests overrun by animals/unclean (1) use of list/repetition of ‘no’/any of the examples in the list (‘water’, ‘cludgie’, ‘lights’ or ‘gas’) (1) suggests lacking in basic amenities (1) ‘two miles for water’ (1) suggests physical challenges of obtaining provisions/far removed from basic amenities (1) ‘cook . . . on the fire’ (1) suggests simple domestic arrangements (1) reference to outdoor toilet (1) suggests lacking basic necessities (1) ‘flies buzz round . . . ’ (1) suggests unhygienic (1) ‘God, I wish I was there now.’ (1) suggests he sees it as a place of safety/home (1)

Question			Expected response(s)	Max mark	Additional guidance
10.			Reference (1) Comment (1) x2	4	Possible answers include: ‘Screams’/‘Shouts’ (1) suggests shock/alarm/uncertainty (1) characters running to each other (1) suggests seeking protection (1) shouting names of each other (1) suggests concern for safety (1) use of exclamation marks (1) suggests distress (1) ‘What’s wrong?’ (1) suggests uncertainty (1) ‘Shut the shop up.’ (1) suggests need to take action (1) ‘Quick’ (1) suggests need for haste (1) Reference to short sentences (1) suggests panic/fear (1) ‘rushes’ (1) suggests speedy movements (1) ‘grabs’ (1) suggests desire to protect (1) ‘be brave’ (1) suggests impending danger (1) ‘What’s happening?’ (1) suggests confusion (1) ‘Italy is in the war against this country’ (1) suggests wider conflict (1) ‘People are taking it out on the Italians’ (1) suggests the Italian community is being targeted (1) ‘I’m frightened’ (1) suggests panic (1)

Question			Expected response(s)	Max mark	Additional guidance
11.			Two key points.	2	Possible answers include: Rosinella is concerned about damage or theft of stock/looting (1) Massimo is concerned about physical violence/his wife and niece being attacked (1)
12.			Reference (1) Comment (1)	2	Possible answers include: ‘brick’ (1) suggests use of weapons (1) ‘bashing’ (1) suggests frightening noise (1) ‘mob’ (1) suggests crowd/pack/gang mentality (1) ‘banging on doors and windows’ (1) suggests physical intimidation/ alarming noises (1) ‘shouting’ (1) suggests hostility (1)
13.			Extract: Reference to extended family members in Italy as well as those closer to home who run a family business. Clear protective feelings from Massimo towards Rosinella and Lucia, as well as Rosinella and Lucia, with family prioritised over everything else.		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’. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. A further 2 marks can be achieved for reference to the extract given.

Question			Expected response(s)	Max mark	Additional guidance
			Elsewhere: Rosinella and Massimo are married and demonstrate both romantic moments as well as conflict. Lucia is raised in devotion by her aunt and uncle who don't have their own children. Rosinella has clear ideas for how her family members should behave and tries to enforce this, often with a detrimental impact. She spoils Lucia in terms of gifts/treats but also in allowing her misbehaviour. Conversely Lucia's own dad (Luigi) has a new family in Italy and shows little interest in her, only asking her to return for his financial advantage. Massimo is close with his brother Franco. Franco sees the family relationships as restraining in terms of romantic relationships and other opportunities. Franco demonstrates love for his family as well eg playing with Lucia, visiting Rosinella and Massimo. The whole family is distraught when he dies in the war. Massimo and Franco's father feels annoyed that his sons do not wish to work in his shop. He does not always speak to them but still expects Rosinella to cut his toenails. When he dies during the internment period of the war, Massimo is devastated. Bridget and Hughie Devlin are also shown to have a close family relationship and care greatly for their mother who was widowed, and their brother who gets married. Hughie is, at times, considered to be almost part of the Pedreschi family.	8	4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer. In practice this means: 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: 1 x relevant reference to technique (1) 1 x appropriate comment (1) OR 1 x relevant reference to idea (1) 1 x appropriate comment (1) OR 1 x relevant reference to feature (1) 1 x appropriate comment (1) OR 1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract) from at least one other text/part of the text: as above (x2) for up to 4 marks

SCOTTISH TEXT PROSE

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

Question			Expected response(s)	Max mark	Additional guidance
14.			Reference (1) Comment (1)	4	Possible answers include: use of direct instructions/‘Give up your cones’/‘You’ve to come with me’/‘Get your brother down’/‘you’ve got to go’ (1) suggests dramatic event (1) ‘other fruit to gather’ (1) suggests important alternative mission (1) ‘gallop’ (1) suggests high speed (1) reference to short sentences (1) suggests need for haste (1) ‘the mistress herself’ (1) suggests request has come directly from the top (1) ‘Leave your bags’/‘leave everything’/reference to repetition (1) suggests a more significant task at hand/could be time sensitive (1)

Question			Expected response(s)	Max mark	Additional guidance
15.			Reference (1) Comment (1) x2	4	Possible answers include: ‘Neil had himself risen, in courtesy’ (1) suggests Neil knew he had to get up (but he wasn’t willing)/only being polite (1) ‘trembling deliberation’ (1) suggests wavering/careful thought (1) ‘He sat down again’ (1) suggests defiance (1) ‘And went on with (his plucking of cones)’/‘Still Neil plucked the cones.’ (1) suggests Neil ignores Graham (1) ‘Graham kept patient’/‘Graham persevered’ (1) suggests Graham is aware of/responding to Neil’s disobedience (1) ‘Neil shook his head’/‘We will not go’ (1) suggests (flat) refusal to cooperate with request (1) ‘agitation’ (1) suggests anger/protest (1)

Question			Expected response(s)	Max mark	Additional guidance
16.			Reference (1) Comment (1) x2	4	Possible answers include: ‘clapped both hands to his head’ (1) suggests disbelief (1) ‘God almighty’/‘cried’ (1) suggests astonishment (1) ‘all you’ve to do . . .’/reference to Neil and Calum’s skill in the trees (1) suggests he feels bewildered as it’s a small/easily achievable request (1) ‘abhorrent’ (1) suggests he finds Neil disgraceful/disgusting (1) Use of questions/example of question/extreme language in scenario eg ‘break his neck’ (1) suggests dismay at lack of care (for Roderick) (1) “‘Are you daft?’” (1) suggests he is exasperated (1) “‘You can’t expect her to come . . . and say, ‘please!’” (1) suggests he is accusing Neil of not knowing how class hierarchy works (1) ‘(gave a jump of) rage’ (1) suggests anger (1) ‘yet he was impressed’/‘such thrawnness he had never encountered’ (1) suggests (grudging) admiration for Neil (1) ‘you can name your price’ (1) suggests he is pleading/desperate (1)

Question			Expected response(s)	Max mark	Additional guidance
17.			Extract: Neil – refuses to cooperate with request from LRC via Graham, due to a grudge following events of the beach hut. Feels he is defending his brother whom he loves, but also shows that he is determined/stubborn and resentful of the class system. Graham - he is aware of constraints of social class and upholds them ('Don't you know she owns all this estate...You can't expect her to come like a byremaid and say, "please!"') Lady Runcie Campbell – referred to as 'the mistress herself' and compared to a 'queen'. She is described as a woman of great wealth, power and intelligence who loves her son and would be generous to anyone who helped him. However, Neil feels she has treated them poorly eg 'lower than dogs'. Elsewhere: Neil – Proud and stubborn. Angered by inequalities in class. He resents the disparity between his situation and that of the 'mansion' ('a symbol of humiliation') which he views with 'calm yet bitter intentness' whilst 'waiting for it to change' – he feels that the social inequalities are unfair. Calum – childlike and innocent. Struggles with disabilities. Represents good/Christ-like allusions. Has an affinity with nature and loves animals. Is an excellent tree climber. Is murdered by Duror at the end of the novel.	8	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'. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. 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 text/part of the text by the writer. In practice this means: 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: 1 x relevant reference to technique (1) 1 x appropriate comment (1) OR 1 x relevant reference to idea (1) 1 x appropriate comment (1) OR 1 x relevant reference to feature (1) 1 x appropriate comment (1) OR 1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract)

Question			Expected response(s)	Max mark	Additional guidance
			Lady Runcie Campbell – a wealthy landowner with a Christian conscience which causes her conflict. Is in charge of the estate due to her husband being away in the war. Struggles to cope with Calum/Peggy and is easily influenced by Duror. Demonstrates uncharitable behaviour towards the CG eg deer drive, beach hut, squalid accommodation, but expects their help with Roderick. Roderick – the teenage son of LRC who disagrees with his parents' views of social status and seeks fairness/justice. He demonstrates disapproval when his mother/sister treat the CG poorly eg beach hut, lift in the car. He climbs the tree at the end trying to be like Calum. Roderick admires the cone gatherers (particularly Calum) despite their differences in social status. Roderick's views are heavily influenced by his grandfather. Setting – the houses on the estate (the hut, Duror's house, the beach hut, the mansion house) reflect the theme of social class.		from at least one other text/part of the text: as above (x2) for up to 4 marks

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

Question			Expected response(s)	Max mark	Additional guidance
18.			Reference (1) Comment (1) x2	4	Possible answers include: ‘More coal . . . week’ (1) suggests he can be generous (with the heating for the visitor) (1) ‘actually reached a reasonable temperature’ (1) suggests he is usually meaner with the fuel (1) ‘spotted this’ (1) suggests he notices everything (1) ‘at once’ (1) he is watching every move (1) ‘said nothing’ (1) suggests can be secretive/keep his opinions to himself (1) ‘been telling me’/‘the church is still an option’ (1) suggests he will decide Gideon’s future (1) ‘dismissed this possibility’ (1) suggests he ignores Gideon’s wishes (1)
19.			Reference (1) Comment (1) x2	4	Possible answers include: ‘cautiously’ (1) suggests there may be danger ahead (1) ‘childish’/‘whim’/‘not to be taken seriously’ (1) suggests Gideon’s father is putting him down (1) ‘he set his cup and saucer on the chair arm’ (1) suggests he means business or is starting something (1) ‘no doubt as he intended’ (1) suggests he wants to cause trouble (1) ‘presumption’ (1) is provocative (1) ‘angry’ (1) suggests annoyance, even rage (1)

Question			Expected response(s)	Max mark	Additional guidance
20.			Reference (1) Comment (1) x2	4	Possible answers include: ‘Gideon has always been headstrong/goes his own way’ (1) suggests she makes excuses for Gideon and/or his father and/or their clashes (1) ‘trembling’ (1) suggests nervousness or fearfulness (1) ‘as if’ (1) suggests she knows full well what she is doing (1) ‘oblivious’ (1) suggests she is in her own world (1) ‘something like’ (1) suggests she is hard to read (1) ‘pride’ (1) suggests admiration (1) ‘(he’s always been a serious boy)/‘nearly twenty-one’ (1) suggests she still treats Gideon like a child (1)
21.			Possible areas for comment include: Extract Gideon is bringing Jenny to meet his parents for the first time and is nervous (‘I said cautiously’) Jenny is working hard to be polite etc meeting them for the first time (“Your father’s been telling me . . .”) The atmosphere is clearly strained Gideon’s mother and father seem to have different attitudes to Gideon Gideon’s father is making a reluctant effort in front of Jenny Gideon and his father have different views on his future (“I’m not cut out to be a minister.”)	8	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’. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. 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 text/part of the text by the writer. In practice this means: 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 . . .)

Question			Expected response(s)	Max mark	Additional guidance
			Gideon and his father are goading each other throughout this extract (“Your wit is beneath you,” he said coolly.’) Elsewhere Gideon and his father have never got along. He was very strict with Gideon and showed little love towards him. As time went on it became apparent to Gideon that what they wanted for him was different and that he had disappointed his father, this turns into resentment on Gideon’s part. Gideon’s father is weakened by a stroke but rather than feeling sympathy, Gideon feels more able to stand up to him and defy him, although in the end, after his death, Gideon feels as though he has ‘become’ his father. Gideon’s mother is dutiful towards his father and is the quiet, passive homemaker he wanted from a wife. In return he ‘tolerates’ her and there is no real love seen in this relationship. His mother is supportive of Gideon but is quite distant and there is no real love shown towards him. This distance becomes even greater in her later years when she develops dementia. Distance is a feature of his own marriage to Jenny as right from the start she is his second choice as he loves Elsie who has gone with John. At the start his marriage is a good one, nevertheless, but as time goes on they grow further and further apart. Gideon’s love for Elsie is effectively the end of his marriage although when Jenny dies in a car crash he misses her and speaks to her regularly.		from the extract: 1 x relevant reference to technique (1) 1 x appropriate comment (1) OR 1 x relevant reference to idea (1) 1 x appropriate comment (1) OR 1 x relevant reference to feature (1) 1 x appropriate comment (1) OR 1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract) from at least one other text/part of the text: as above (x2) for up to 4 marks

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

Question			Expected response(s)	Max mark	Additional guidance
22.			Reference (1) Comment (1) x2	4	Possible answers include: ‘(somewhat) odd sensations’ (1) suggests strange/unusual feelings (1) ‘in vain I looked about me’ (1) suggests useless attempt at seeing immediate surroundings (1) ‘in vain I saw the decent furniture/proportions of my room/recognized the pattern/design of the mahogany frame’ (1) suggests familiar things seem unfamiliar (1) repetition of ‘in vain’ (1) suggests many pointless attempts at making sense of things (1) ‘something still kept insisting that I was not where I was’ (1) suggests disorientation (1) ‘I had not wakened where I seemed to be’ (1) suggests he (has found himself) in an unfamiliar place (1) ‘illusion’ (1) suggests things are not what they appear to be (1) ‘my eye fell upon my hand . . . It was the hand of Edward Hyde’/ reference to changes in ‘hand’ (1) suggests surprising/shocking changes have happened to Dr Jekyll’s body (1)

Question			Expected response(s)	Max mark	Additional guidance
23.			Reference (1) Comment (1) x2	4	Possible answers include: ‘I must have stared upon it for near half a minute’ (1) suggests he can’t believe what he is looking at (1) ‘sunk as I was’ (1) suggests he has been defeated (1) ‘mere stupidity of wonder’ (1) suggests he is frozen/immobile (1) ‘terror (woke up in my breast)’/‘another bound of terror’ (1) suggests (extreme) fear (1) ‘bounding from my bed’ (1) suggests trying to get away from what he has seen (1) ‘I rushed to the mirror’ (1) suggests he urgently needs confirmation (1) ‘my blood was changed (into something exquisitely thin and icy)’ (1) suggests he is physically altered by it (1) ‘How was this to be explained?’ (1) suggests no rational explanation for what has happened (1) ‘how was it to be remedied?’ (1) suggests (frantically) trying to find a solution (1) Reference to use of questions (1) suggests confusion (1) ‘(I was then standing) horror-struck’ (1) suggests shock (1) ‘darkened brow’ (1) suggests worry caused by fear (1) ‘to make a feint of breakfasting’ (1) suggests lack of appetite caused by fear (1)

Question			Expected response(s)	Max mark	Additional guidance
24.			Reference (1) Comment (1) x2	4	Possible answers include: ‘small indeed was my appetite’ (1) suggests physical reaction to stress (1) ‘this reversal (of my previous experience)’ (1) suggests a set-back for Dr Jekyll (1) ‘like the Babylonian finger on the wall’ (1) suggests/symbolises Dr Jekyll’s possible downfall (‘the writing on the wall’) (1) ‘spelling out the letters of my judgement’ (1) suggests that Dr Jekyll will face the consequences of his actions (1) ‘I began to reflect more seriously than ever before on the issues and possibilities of my double existence’ (1) suggests he has had to think deeply about what might happen to him (1) ‘I began to spy a danger’ (1) suggests approaching harm/challenges (1) ‘(the balance of my nature’ might be) permanently overthrown’ (1) suggests awareness that he could change for the worse (1) ‘the power of voluntary change be forfeited’ (1) suggests he could lose control of his life (1) ‘the character of Edward Hyde become irrevocably mine’ (1) suggests that he could turn into Mr Hyde (forever) (1)

Question		Expected response(s)	Max mark	Additional guidance
25.		Possible areas for comment include: Extract: Dr Jekyll thinks (or used to think) that he can live with the dual identity of Mr Hyde ('I smiled to myself, and . . . began lazily to inquire into the elements of this illusion') Dr Jekyll is worried that he will turn (permanently) into Mr Hyde ('Yes, I had gone to bed Henry Jekyll, I had awakened Edward Hyde.') Dr Jekyll is concerned that his personality is changing/he is losing control of himself ('the balance of my nature might be permanently overthrown, the power of voluntary change be forfeited') Elsewhere: Dr Jekyll is presented as a rational, respectable, scientific figure ('Henry Jekyll, MD, DCL, LLD, FRS, &c.') Dr Jekyll is presented as having a split personality ('those provinces of good and ill which divide and compound man's dual nature') Dr Jekyll is presented as being secretive/hiding things ('I concealed my pleasures') Dr Jekyll is presented as having taken the wrong direction/made wrong choices ('He began to go wrong, wrong in mind') Dr Jekyll is presented as having a dark/evil side (as represented in Mr Hyde and the actions of Mr Hyde - eg murder) Dr Jekyll is presented as being ill (eg 'looking deadly sick') Dr Jekyll is presented as having self-doubt (eg 'I have lost confidence in myself')	8	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'. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. 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 text/part of the text by the writer. In practice this means: 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: 1 x relevant reference to technique (1) 1 x appropriate comment (1) OR 1 x relevant reference to idea (1) 1 x appropriate comment (1) OR 1 x relevant reference to feature (1) 1 x appropriate comment (1) OR 1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract) from at least one other text/part of the text:

Question			Expected response(s)	Max mark	Additional guidance
			Dr Jekyll is presented as having self-knowledge (eg 'I was slowly losing hold of my original and better self') Dr Jekyll is presented as regretting his experiment as Mr Hyde ('Yes, I preferred the elderly and discontented doctor . . . and bade a resolute farewell to the liberty . . . that I had enjoyed in the disguise of Hyde') Dr Jekyll is afraid of Mr Hyde ('it was the horror of Hyde that racked me')		as above (x2) for up to 4 marks

Question			Expected response(s)	Max mark	Additional guidance
26.			Reference (1) Comment (1) x2	4	Possible answers include: ‘the old tenements were being knocked down’ (1) suggests homes/neighbourhoods have been lost (1) ‘(people) shuttled out’ (1) suggests that locals have been forced to move (elsewhere) (1) ‘to huge featureless estates’ (1) suggests that the new areas are dull/uninteresting (1) ‘the windows revealed the blue sky of TV’ (1) suggests all that people have to do is watch TV (1) ‘hardly any picture houses left’ (1) suggests there is nowhere to go to watch a film/lack of entertainment (1) ‘had been converted into bingo halls’ (1) suggests that gambling/bingo is the only entertainment available (1) ‘instead of small shops’ (1) suggests that local stores have gone/loss of community (1) ‘supermarkets were springing up’ (1) suggest that the only growth is in large stores (1) ‘(supermarkets) . . . flexing their huge muscles’ (1) suggests that supermarkets were now dominating the market/forcing other shops out (1) ‘lover’s lane had disappeared’ (1) suggests that the town’s romantic spirit had disappeared (1) ‘The park seemed to have lost its atmosphere of pastoral carelessness’ (1) suggests that the wildness/freedom of the park had been lost (1)

Question			Expected response(s)	Max mark	Additional guidance
					‘was being decorated for the visitors’ (1) suggests that open spaces were not intended for locals now (1)
27.			Reference (1) Comment (1) x2	4	Possible answers include: “‘It’s thirty-five years since we left,’”/“‘Do you mind old Hannah?’” (1) suggests he is nostalgic/likes to look back on the past (1) ‘And the wallet bulged from his breast pocket’ (1) suggests he is proud of the money he has made (1) ‘a wife, two children’ (1) suggests he is proud of his family (1) ‘a good job in administration’ (1) suggests he is proud of his successful career (1) ‘He moved about restlessly’ (1) suggests he is not satisfied/content (1) ‘He wanted to tell someone how well he had done’ (1) suggests he likes to show off (1) ‘presumably dead’/‘He wondered vaguely what had happened to her.’ (1) suggests he is not really interested in people he used to know (1) “‘I wonder if the coal-house is still here.’” (1) suggests he is curious about the old place (1) “‘Come on.’” (1) suggests he is bossy/assertive (1) ‘He took his wife by the hand.’ (1) suggests he is dominant/controlling/eager (1)

Question			Expected response(s)	Max mark	Additional guidance
28.			Reference (1) Comment (1) x2	4	Possible answers include: ‘(In those days of) poverty’ (1) suggests hardship because people were poor (1) ‘he himself had been frightened to visit him’ (1) suggests people were intimidated by authority figures (1) ‘wee office with the dim glass door’/‘wee lawyer in the undertaker’s suit’ (1) suggests official places or people were unwelcoming/off-putting (1) ‘He imagines what he would do to that factor now’ (1) suggests he stills resents the (harsh) treatment he received (1) “‘I want to report the rain coming through the roof.’” (1) suggests housing conditions were poor (1) “‘And what do you expect for fifteen shillings a week?’” (1) suggests landlords cheated tenants/were uncaring (1) ‘as if even giving words away were an agony of the spirit’ (1) suggests officialdom was ungenerous (1) ‘an umbrella dripped . . . black rain’ (1) suggests a dark/gloomy atmosphere (1)

Question		Expected response(s)	Max mark	Additional guidance
29.		Possible areas for comment include: Extract Idea of change – from past to present; changes in home town/place of origin ('The town had changed a lot since they had left it, that much was clear'/'the people shuttled out to huge featureless estates') Theme of isolation/separation ('All the people he had known were gone elsewhere') Theme of poverty/deprivation ('what do you expect for fifteen shillings a week') Idea of conflict within relationships ('She kept her fur coat as far away from them as she could') Elsewhere <i>The Red Door</i> Sense of an individual being trapped/constrained by their community ('he felt it necessary that he should be as like the other villagers as possible'/'Nevertheless there were times when he felt that there was more to life than that') Sense of dissatisfaction with life ('After a while there was something boring about green'/'I don't want to be green'/'I have never . . . been myself'/'But really was he happy?') Sense of hope/possibilities/a new life ('It was like a magic door out of the village'/'Please let me live my own life.') Exploration of feelings/love ('he had feelings too tenuous to be called love towards her')	8	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'. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. 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 text/part of the text by the writer. In practice this means: 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: 1 x relevant reference to technique (1) 1 x appropriate comment (1) OR 1 x relevant reference to idea (1) 1 x appropriate comment (1) OR 1 x relevant reference to feature (1) 1 x appropriate comment (1) OR 1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract)

Question			Expected response(s)	Max mark	Additional guidance
			<i>The Telegram</i> Pain/suffering/loss ('People began to think of the telegram as a strange missile pointed at them from abroad'/'whatever plague he was bringing'/'The elder had a telegram directed to himself, to tell him of the drowning of his son') Theme of sacrifice ("I made sacrifices to have my son educated"/"We have to make sacrifices") Theme of war ('Reverberations from a war far away had reached it: many of its young men had been killed'/'What the war had to do with them the people of the village did not know') Sense of isolation from community ('But no matter how hard you tried you could never like the thin woman.'/'Why did she want to be better than anyone else') <i>Mother and Son</i> Harsh conditions/realities of life ('it had been a cold, dismal afternoon in the fields') Conflict in relationships – between mother and son ("Well, what's the matter with you!" she snapped pettishly.'/'At such moments he became deferential.'/'He had now become so sensitive that he usually read some devilish meaning into her smallest utterance.'/'How he hated her.') Sense of isolation from community ("Why should anybody laugh at me? They don't laugh at the other chaps."') Sense of possibility of escape from restrictive life/circumstances ('Then he walked to the door, opened it, and stood listening to the rain.')		from at least one other text/part of the text: as above (x2) for up to 4 marks

Text 5 – All That Glisters by Anne Donovan

Question			Expected response(s)	Max mark	Additional guidance
30.			Reference (1) Comment (1) x2	4	Possible answers include: ‘(Noo he’s an) expert (on it)’ (1) suggests he knows a lot about the subject (1) ‘read up aw these books’ (1) suggests he has studied hard (1) ‘try and unnerstaun’ (1) suggests he has attempted to work it out (1) ‘he used tae talk about it’ (1) suggests he had tried to inform other people about it (1) ‘the word asbestos comes fae a Greek word’ (1) suggests he has found out the origins of the meaning of the word behind his illness (1) ‘In the aulden days . . . ’ (1) suggests he knows the history of asbestos (1) ‘bury the royals in it’/‘funeral dress of kings’ (1) suggests he knew key facts about the subject (1)

Question			Expected response(s)	Max mark	Additional guidance
31.			Reference (1) Comment (1)	2	Possible answers include: ‘brilliant’ (1) suggests amazing effect (1) ‘But the pens werenae like that’ (1) suggests the pens are better than other things (1) ‘it wis even better than the first time’ (1) suggests the pens have now worked well for her (1) ‘ah knew whit tae dae wi them’ (1) suggests growing confidence (1) ‘today ah found a different way a daein it’ (1) suggests recognition of a better method (1) ‘the shape that wis left wis nicer’ (1) suggests she knows when the product is an improvement (on earlier efforts) (1) ‘the glitter wis finer and lighter’ / ‘as if sumbdy’d sprinkled it, (steady ladelin it on)’ / ‘subtle’ (1) suggests refinement (1) ‘it looked crackin’ (1) suggests the results were impressive (1) ‘It’s lovely, Clare.’ (1) suggests she receives praise (1)

Question			Expected response(s)	Max mark	Additional guidance
32.			Reference (1) Comment (1) x2	4	Possible answers include: ‘beside his bed’ (1) suggests he is not well enough to get up (1) ‘(He seemed) a bit better (than usual)’/‘mair alert’ (1) suggests he is ill most of the time (1) ‘his skin wis a terrible colour’ (1) suggests he has an unhealthy appearance (1) ‘his cheeks were hollow’ (1) suggests he has lost weight around his face (1) ‘haun lyin on the bedcover’ (1) suggests he is not moving/active (1) ‘bones stickn oot’ (1) suggests serious (all over) weight loss/skeletal appearance (1) ‘veins showin through’ (1) suggests thin skin/fragility (1) ‘Ah took his haun . . . ’ (1) suggests he needs Clare to help him/move him (1) ‘a wavery wee smile’ (1) suggests lack of strength/he is weak/his mood is low (1)

Question			Expected response(s)	Max mark	Additional guidance
33.			Reference (1) Comment (1)	2	Possible answers include: ‘ah lay awake’ (1) suggests they are compelling/she can’t stop thinking about them (1) ‘imaginin aw the things’ (1) suggests many (creative) possibilities (that the pens have given her) (1) ‘Ah really wanted tae make sumpn fur ma daddy’s Christmas wi them.’ (1) suggests they gave her an opportunity to do something for her father (1) ‘The tips of ma fingers were still covered in glitter’ (1) suggests the effects (of the pens) were long-lasting/she didn’t want to remove it (1) ‘they sparkled in the daurk’/‘gleamed’ (1) suggests they are impressive because they give their own light/they light up (1) ‘fell intae a deep glistery sleep’ (1) suggests fantasy/dreams initiated by glitter pens (1)

Question			Expected response(s)	Max mark	Additional guidance
34.			Possible areas for comment include: Extract Father/child relationship between Clare and her father. Clare is keen to see her father and tell him about her day at school ('Ah tellt ma daddy aboot it that night efter school') Clare is close to her father ('sittin on the chair beside his bed') Clare worries about her father's health ('his skin wis a terrible colour') Clare wants to do nice things for her father/wants to cheer him up ('Ah really wanted tae make sumpn fur ma daddy's Christmas wi them.') Elsewhere <i>Away in a Manger</i> Loving relationship between mother and daughter. Sandra is kind and generous towards Amy ('Sandra always wanted Amy to have nice things') Sandra is protective towards Amy (Sandra pulled Amy close in tae her') Amy becomes assertive towards her mother, strongly expressing her opinion ('We have so, Mammy, we've got a spare room') <i>Dear Santa</i> Focus on relationship between daughter and mother. Alison has the sense that her mother is not fond of her ('Ma mammy disnae love me. Ah kin see it in her eyes.')	8	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'. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. 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 text/part of the text by the writer. In practice this means: 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: 1 x relevant reference to technique (1) 1 x appropriate comment (1) OR 1 x relevant reference to idea (1) 1 x appropriate comment (1) OR 1 x relevant reference to feature (1) 1 x appropriate comment (1) OR 1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract)

Question			Expected response(s)	Max mark	Additional guidance
			Alison feels envy/resentment towards her sister ('Ah don't know if ma mammy loved me afore Katie wis born'/'ma mammy says, Why can't you be more like your sister') Alison wants to be like her mother ('Ah wisht ah had hair lik yours') <i>Hieroglyphics</i> Parent/child relationships. Teacher/pupil relationships. Mary has difficult relationship with the teacher Mr Kelly ('he hud tae make hissel smart by drawin attention tae me'/'Ah hated . . . Mr Kelly') Mary's relationship with Mr Kelly affects her relationship with others in school/class ('And there seemed tae be an empty space aw roond me in class, fur naebody sat next tae me if they could help it') Mary ultimately grows in confidence and asserts herself in her relationship with teacher ('pit ma story right on tap ae the pile and planted the whole lot doon in the centre of his desk') While being supportive, Mary's mother does not fully understand her ('Ma mammy thoat ah wis daft, no daft exactly') Mary recognises that her mother loves her children ('ma mammy wid say we are her three best things; Catherine and Elizabeth and me')		from at least one other text/part of the text: as above (x2) for up to 4 marks

SCOTTISH TEXT POETRY

Text 1 – *In Mrs Tilscher's Class* by Carol Ann Duffy

Question			Expected response(s)	Max mark	Additional guidance
35.			Reference (1) Comment (1) x2	4	Possible answers include: ‘Travel (with your finger)’/‘Blue Nile’/‘Tana . . . ’ (1) suggests children are engaged in learning about exciting/exotic/faraway locations (1) ‘chanted (the scenery)’ (1) suggests happily singing together (1) ‘Skittle of milk’ (1) suggests playful image (1) ‘(chalky Pyramids) rubbed into dust’ (1) suggests the power of the teacher to conjure up images and then make them disappear (1) ‘laugh of a bell’ (1) suggests a joyous way of hearing the sound (1) ‘swung/running’ (1) suggests energy and excitement (1)

Question			Expected response(s)	Max mark	Additional guidance
36.			Reference (1) Comment (1)	2	Possible answers include: ‘Better than home.’ (1) suggests the classroom is a place of sanctuary/comforting (1) ‘enthraling books’/ ‘Sugar paper’/ ‘Coloured shapes’ (1) suggests high level of engagement/availability of material (1) ‘The classroom glowed like a sweetshop’ (1) suggests warmth/delight/the promise of pleasure (1) ‘Brady and Hindley faded’ (1) suggests that children felt safe/protected (1) ‘loved you’ (1) suggests a strong sense of nurture (1) ‘gold star’ (1) suggests positive reinforcement/reward (1) ‘slowly, carefully’ (1) suggests calm and ordered (1)

Question			Expected response(s)	Max mark	Additional guidance
37.			Reference (1) Comment (1) x2	4	Possible answers include: ‘Easter’ (1) suggests the beginning of change/new beginnings (1) ‘tadpoles . . . frogs’ (1) suggests journey to maturity/changing (1) ‘Commas into exclamation marks’ (1) suggests change physically/change of behaviour (1) ‘croaking’ (1) suggests voice breaking (1) ‘away from the lunch queue’ (1) suggests boundaries are dissolving/change from the normal order of things (1) ‘how you were born’ (1) suggests learning about more mature topics (1) ‘stared at your parents, appalled’ (1) suggests loss of innocence (1)
38.			Reference (1) Comment (1)	2	Possible answers include: ‘feverish/always untidy, hot, fractious’ (1) suggests discomfort/agitated as body changes (1) ‘tangible alarm’ (1) suggests danger/concern/warning of things to come (1) ‘Mrs Tilscher smiled then turned away’ (1) suggests the relationship has run its course (1) ‘Reports were handed out’ (1) suggests approach to giving feedback to older children is impersonal and judgmental (1) ‘The sky split open/thunderstorm’ (1) suggests there could be danger ahead (1)

Question			Expected response(s)	Max mark	Additional guidance
39.			Possible areas for comment include: Extract Reference to powerful emotions eg. the speaker's mixed feelings about growing up ('the inky tadpoles changed from commas into exclamation marks'/'You ran through the gates'/'impatient to be born'). Feelings of joy ('The laugh of a bell swung by a running child'/'The classroom glowed like a sweet shop') Feelings of dismay ('But stared at your parents, appalled') Elsewhere <i>Originally</i> Feelings of loss ('the vacant rooms where we didn't live any more'/'I want our own country') Emotions around a crisis of identity ('All childhood is an emigration'). <i>War Photographer</i> Painful memories of war and the effects of war (All flesh is grass'/'beneath his hands, which did not tremble then though seem to now'); ('The reader's eyeballs prick with tears between the bath and pre-lunch beers'). <i>Valentine</i> Feelings of love, pain and heartbreak ('It will blind you with tears'). <i>The Way My Mother Speaks</i> Feelings of loss of mother's language/presence ('I say her phrases to myself'/'in love with the way my mother speaks') <i>Mrs Midas</i> Emotions contained in the growing tension in the relationship between Mr and Mrs Midas ('It was then that I started to scream'/'Separate beds.'/'Pure selfishness').	8	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'. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. 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 text by the writer. In practice this means: 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 . . .)

Text 2 – Good Friday by Edwin Morgan

Question			Expected response(s)	Max mark	Additional guidance
40.			Reference (1) Comment (1)	2	Possible answers include: ‘Three o’clock’ (1) suggests (religious) significance of the time (1) ‘Bus’ (1) suggests confined space/stuck with strangers (1) ‘round into the sun’ (1) suggests bright/spring day (1) ‘(he) flops beside me’ (1) suggests that the action of the poem is taking place inside the vehicle/lack of personal space (1) ‘Bath Street’ (1) suggests the location (of Glasgow) (1) ‘Easter’ (1) suggests the time of year (1)

Question			Expected response(s)	Max mark	Additional guidance
41.			Reference (1) Comment (1) x2	4	Possible answers include: ‘I’ve had a wee drink’ (1) suggests that the man has consumed a lot of alcohol/understatement (1) ‘Ye understand’/repetition of ‘Ye understand’ (1) suggests that the man is looking for reassurance/is feeling self-conscious (1) ‘wee’/‘ye’/‘ye’ll’/‘well, no, but . . .’/‘I wasny working’, ‘when I’m no working’/reference to use of Glaswegian dialect (1) suggests where the man is from (1) ‘Ye’ll maybe think it’s a funny day to be celebrating’ (1) suggests that the man realises it’s a religious occasion and is questioning his drinking (1) ‘I wasny working’ (1) suggests that the man has the day off (1) ‘I like to celebrate (when I’m no working)’ (1) suggests that the man looks for occasions to enjoy himself (1) ‘I don’t say it’s right’/‘I’m no saying it’s right’/repetition of ‘right’ (1) suggests the man understands how others may view his drinking as questionable (1) reference to dashes (1) suggests that the man’s speech is broken/unsteady and therefore reflective of his train of thought (1) ‘Ye understand?’/reference to use of question mark (1) reflects the man’s need for conversation/uncertainty (1)

Question			Expected response(s)	Max mark	Additional guidance
42.			Reference (1) Comment (1) x2	4	Possible answers include: ‘tha’s the way I look at it’ (1) suggests individual interpretations of religious festivals/occasions (1) ‘I don’t know what today’s in aid of’ (1) suggests lack of awareness over the significance of the occasion/the idea that religion is not equally important for all members of society (1) ‘Whether Christ was – crucified or was he – rose fae the dead’ (1) suggests confusion over Jesus’ involvement in Easter/lack of knowledge of religious events (1) ‘the working man’ (1) suggests that the man sees a difference between himself and the speaker/is aware of class differences (1) ‘has nae education’ (1) suggests inequity in education/that there are differences between social classes (1) ‘He jist canny’/‘jist hasny got it’ (1) suggests that the speaker feels there is a clear barrier to obtaining an education based on social class (1) ‘Jist bliddy ignorant’ (1) suggests that the man has the perception that this (lack of learning) will never be overcome (1)

Question			Expected response(s)	Max mark	Additional guidance
43.			Reference (1) Comment (1)	2	Possible answers include: ‘(The’) ‘bus brakes violently’ (1) suggests the sudden end of the journey and simultaneously the end of the man’s speech (1) ‘lunges’/‘swings’ (1) suggests the man’s movements are sudden/disjointed mirroring the man’s speech throughout the poem and indicative of him leaving the bus (1) ‘off,/into the sun’ (1) suggests the man has finished his conversation and will continue with his day (1) ‘Easter eggs’ (1) returns to one of the central concerns of the poem, Easter and its meaning (1) ‘On very/nearly/steady/legs’/the structure of the final lines (1) mirrors the unsteady nature of the man and is suggestive of his last movements (1)
44.			Possible areas for comment include: Extract The man on the bus feels that his children are important to him/it’s important that they are given presents to mark significant events (‘I’ve got to get some Easter eggs for the kiddies’) The man on the bus feels that he has a right to enjoy himself/have a holiday (‘I like to celebrate when I’m no working’) The man on the bus is confused about the significance of Easter (‘I don’t know what today’s in aid of’) The man on the bus expresses religious doubts (‘whether Christ was - crucified or was he - rose fae the dead like, see what I mean’) The man on the bus feels a lack of confidence about his education	8	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’. Up to 2 marks can be achieved for identifying elements of commonality as requested in the question. 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 Morgan. In practice this means: 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:

Question			Expected response(s)	Max mark	Additional guidance
			(‘You’re an educatit man’/‘the working man has nae education’) Elsewhere: <i>Glasgow 5th March 1971</i> Feelings of terror from the victims of the attack (‘Their faces show surprise, shock/and the beginning of pain.’) Cold indifference of the attackers (‘Their faces show no expression.’) The passers-by think that the incident is nothing to do with them/they don’t want to get involved (‘In the background two drivers/ keep their eyes on the road.’) <i>Glasgow Sonnet I</i> The speaker thinks it is appalling that people have to live in these conditions (‘Four storeys have no windows left to smash’) Feelings of isolation (‘mother and daughter the last mistresses’) Feelings of hopelessness (‘The man lies late since he has lost his job’). <i>In the Snack Bar</i> The speaker’s feelings of sympathy for the old man (‘Dear Christ, to be born for this!’) The speaker feels a responsibility to help (‘I guide his arm and tell him the steps’) The speaker thinks about what the old man’s life must be like (‘His life depends on many who would evade him.’) <i>Trio</i> Feelings of joy (‘the three of them are laughing, their breath rises in a cloud of happiness’)		1 x relevant reference to technique (1) 1 x appropriate comment (1) OR 1 x relevant reference to idea (1) 1 x appropriate comment (1) OR 1 x relevant reference to feature (1) 1 x appropriate comment (1) OR 1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract) from at least one other text/part of the text: as above (x2) for up to 4 marks

Question			Expected response(s)	Max mark	Additional guidance
			The speaker thinks about the importance of religion/religious questions at this time ('Whether Christ is born, or is not born') The speaker feels that the trio have/symbolize emotional strength ('the vale of tears is powerless before you.') <i>Winter</i> The speaker thinks about big issues such as death ('The year goes, the woods decay, and after, many a summer dies.') The speaker reflects on the passing of time ('Fades off, goes, the scene, the voices fade') The speaker feels isolated from nature/surroundings ('I do not know/ about that grey dead pane/of ice that sees nothing and that nothing sees.')		

Text 3 – *Aunt Julia* by Norman MacCaig

Question			Expected response(s)	Max mark	Additional guidance
45.			Reference (1) Comment (1) x2	4	Possible answers include: ‘Aunt Julia spoke Gaelic’ (1) suggests he is impressed by her being able to speak this language (1) ‘very loud and very fast’/reference to repetition (1) suggests wonder and/or fascination for his aunt’s personality/wonder at her language fluency/skill (1) ‘I could not . . . ’/reference to repetition (1) suggests he compares himself unfavourably to her/ felt he lacked the skills she had (1) ‘she wore men’s boots’/‘when she wore any’(1) suggests speaker respects the fact that she is practical/hard working/unconventional /free spirited /independent (1) ‘(her) strong (foot)’ (1) suggests physically powerful/resilient (1) ‘paddling with the treadle of the spinningwheel/(drew yarn) marvellously out of the air’ (1) suggests speaker thinks she is magical/is in awe at her skills/loves to watch her at work/he is amazed by her (1) Reference to variety of the jobs she does/‘strong foot’, ‘stained with peat’, ‘spinning wheel’, ‘drew yarn’ (1) suggests respect for her talents/ability to do lots of different tasks (NB need to show she does more than one task) (1) ‘(Hers was) the only house’/ ‘Listening to crickets being friendly’ (1) suggests he felt totally safe in the home she has created (1)

Question			Expected response(s)	Max mark	Additional guidance
46.			Reference (1) Comment (1) x2	4	Possible answers include: ‘She was buckets’ (1) suggests manual labour /hard working/practical/lack of technology (1) ‘(She was) water flouncing’ (1) suggests energetic/busy/constantly moving (1) ‘She was winds pouring wetly’ (1) suggests a force of nature/connecting to nature/harsh conditions/overpowering (1) ‘She was brown eggs’ (1) suggests traditional way of life/self sufficient/living off the land/ she has feminine qualities (1) ‘black skirts’ (1) suggests she dressed plainly/she wore clothes that reflected the setting (1) ‘a keeper of threepenny bits’ (1) suggests she was careful (with money) (1) ‘in a teapot’ (1) suggests she had her own ways/didn’t use a bank (1) Reference to variety of descriptions (1) suggests her versatility/active nature (1) Reference to (series of) metaphors used (1) suggests they are symbolic of her culture/land/identity (1)

Question			Expected response(s)	Max mark	Additional guidance
47.			Reference (1) Comment (1) x2	4	Possible answers include: ‘very loud and very fast’/reference to repetition from first stanza/ reference to repetition of ‘very’ (1) suggests he feels upset/agitated because he still can’t follow the pace of the conversation (1) ‘By the time I had learned a little’/ reference to change of tone (from childhood admiration to regret) (1) suggests he feels irritated with himself that he didn’t learn her language while she was alive (1) ‘she lay silenced’ (1) suggests he feels guilt for not learning her language/he feels regret that he could not speak to her (1) ‘silenced in the absolute black of a grave’/‘absolute black’/‘grave’ (1) suggests that now that she is dead the darkness is no longer a comfort for him (1) ‘getting angry, getting angry’/ ‘getting angry’/reference to repetition (1) suggests he feels regret for his inability to communicate with her/he is unhappy that he didn’t learn her language earlier (1) ‘so many questions unanswered’ (1) suggests he still has more to ask her/he has more to learn about her way of life/the loss of her Scottish culture (1)

Question		Expected response(s)	Max mark	Additional guidance
48.		Possible areas for comment include: Extract: Joy/admiration of his aunt's skills ('drew yarn marvellously out of the air'/security 'the only house', 'listening to crickets being friendly') Annoyance at not being able to speak to his aunt in her language ('I could not answer her-', 'I could not understand her') Regret ('By the time I had learned a little') Sadness at the death of his aunt ('she lay silenced', 'the absolute black of a sandy grave') Displeasure/fury ('getting angry, getting angry') Elsewhere: <i>Brooklyn cop</i> Fear ('the thin tissue over violence', 'should the tissue tear' 'gorilla with a nightstick') Uncertainty ('he hoped it, he truly hoped it', whose home is a place he might, this time, never get back to?) Terror of uncivilised society ('plunge through into violence', 'clubbings', 'Whamburger') Lack of safety/shock that the cop is dangerous ('And who would be who have to be his victims?') <i>Visiting Hour</i> Upset ('hospital smell combs my nostrils', 'green and yellow corridors'/controlling feelings reference to repetition, 'I will not feel, I will not feel', 'until I have to') Feelings of isolation ('white cave of forgetfulness', 'distance shrinks till there is none left')	8	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'. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. 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. In practice this means: 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: 1 x relevant reference to technique (1) 1 x appropriate comment (1) OR 1 x relevant reference to idea (1) 1 x appropriate comment (1) OR 1 x relevant reference to feature (1) 1 x appropriate comment (1) OR 1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract) from at least one other text/part of the text:

Question			Expected response(s)	Max mark	Additional guidance
			Sorrow at the gradual loss of his loved one ('withered (hand)', 'stalk') Loss of loved one's memories ('black figure in her white cave') Hopelessness 'round swimming waves', 'dizzily goes off' <i>Assisi</i> Isolation ('outside the three tiers of churches') Disgust ('A rush of tourists', 'clucking contentedly', 'he scattered the grain of the Word.') Hypocrisy ('A priest explained how clever', 'reveal to the illiterate the goodness of God', 'passed the ruined temple outside') <i>Basking Shark</i> Shock at confrontation with nature ('monster with a matchbox brain') Revelation ('Swish up the dirt', 'made me grow pale', 'a spring is all the clearer', 'I saw me, in one fling', 'emerging from the slime of everything') Self-awareness ('so who's the monster?') <i>Hotel room 12th floor</i> Anxiety ('helicopter skirting', 'damaged insect', 'uncivilised darkness') Terror ('wildest of warwhoops', 'police cars and ambulances racing') Fear ('broken bones', 'harsh screaming', 'blood glazed on sidewalks') Hopelessness ('The frontier is never somewhere else') Despair ('And no stockades can keep the midnight out')		as above (x2) for up to 4 marks

Text 4 – *Whilst Leila Sleeps* by Jackie Kay

Question			Expected response(s)	Max mark	Additional guidance
49.			Reference (1) Comment (1) x2	4	Possible answers include: ‘moving’/‘packing’/‘turning’/ reference to present tense (1) suggests urgency/rapid movement (1) ‘in the dead of the night’ (1) suggests the scariest time of the day/a period when strange or unexpected things happen (1) ‘turning out lights’ (1) suggests darkness/unknown (1) ‘My fingers tie knots like fish nets’ (1) suggests fumbling due to anxiety/being scared of something/feeling trapped (1) ‘I want to be in my mother’s house’ (1) suggests speaker’s need for comfort/to be comforted (1) ‘(but she is all the way over) the other side of the world’ (1) suggests (increased) anxiety caused by mother not being close (1) ‘I can’t see out of the back window’ (1) suggests (increased) danger (1)

Question			Expected response(s)	Max mark	Additional guidance
50.			Reference (1) Comment (1) x2	4	Possible answers include: ‘Leila is a bundle’ (1) suggests the child is hidden/hard to identify (1) ‘(mouth) hanging open’ (1) suggests surprise/shock (1) ‘Maybe’/‘it could be’ (1) suggests doubt (1) ‘paranoic eyes’ (1) suggests suspicion (1) ‘sweeping the streets’ (1) suggests surveillance (1) ‘A split second’ (1) suggests proximity to danger/speed that things are happening (1) ‘they’/‘Their’ (1) suggests anonymity/unknown people in control (1) ‘for – what?’/‘What is that fear.’ (1) suggests questioning (1) ‘I thought I was safe’ (1) suggests not being sure (1) ‘Does it have a name.’ (1) suggests anonymous/hard to identify (1) ‘Their smiles tighten my stomach.’ (1) suggests nervousness/anxiety (1) ‘I have no witness’ (1) suggests impossible to verify (what is happening) (1) ‘They take my licence, my papers.’ (1) suggests impossible to self-identify (1) ‘. . . go with the men in plain suits.’ (1) suggests unknown fate (1)

Question			Expected response(s)	Max mark	Additional guidance
51.			Reference (1) Comment (1) x2	4	Possible answers include: ‘Leila stirs and opens her eyes wide.’ (1) suggests speaker recognises Leila’s fear/panic/need for mother (1) ‘. . . say something to soothe’ (1) suggests speaker wants to calm Leila (1) ‘My voice is a house with the roof blown off’ (1) suggests lack of control/security (1) ‘What do I tell my daughter’ (1) suggests speaker wants to protect Leila/speaker is uncertain what to do for best (1) ‘We are done for’ (1) suggests hopelessness (1) ‘There is a need to worry’ (1) suggests speaker is deeply concerned for Leila (1) ‘I cannot lie to her’ (1) suggests speaker wants to be honest with Leila (1) ‘The night dreams/my terror’ (1) suggests extreme anxiety (1) ‘I whisper her cradle song’ (1) suggests speaker wants to comfort/soothe Leila (1)

Question		Expected response(s)	Max mark	Additional guidance
52.		Possible areas for comment include: Extract Challenging situation of having to leave home urgently/find a home quickly ('I am moving in the dead of night') Speaker's fear of the unknown ('My headlights are paranoid eyes sweeping the streets for - what?') Speaker's fear of losing identity/sense of self ('They want my name') Speaker longing for comfort ('I want to be in my mother's house but she is all the way over the other side of the world') Feeling of powerlessness ('We are done for.') Elsewhere <i>Gap Year</i> Speaker coming to terms with son being away from home/growing up ('Now you are eighteen, six feet two, away, away in Costa Rica . . .') Speaker dealing with being alone/an empty house ('I feel like a home-alone mother') <i>Keeping Orchids</i> The emotional difficulty of meeting birth mother ('the whole glass carafe has crashed fallen over unprovoked') The challenge for the speaker of understanding her mother ('Her secret life - a hidden album, a box of love letters') The challenge of searching for the truth ('some of the buds remain closed as secrets')	8	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'. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. 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 text/part of the text by the writer. In practice this means: 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: 1 x relevant reference to technique (1) 1 x appropriate comment (1) OR 1 x relevant reference to idea (1) 1 x appropriate comment (1) OR 1 x relevant reference to feature (1) 1 x appropriate comment (1) OR 1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract)

Question			Expected response(s)	Max mark	Additional guidance
			<i>Lucozade</i> Challenge for speaker of mother being ill ('I am scared my mum is going to die') Challenge of dealing with mother's demands ('I am sixteen; I have never tasted a Bloody Mary.') <i>My Grandmother's Houses</i> Difficulties of understanding grandmother's life/environment ('stories of things I can't understand') Challenges for speaker in coming to terms with grandmother's new identity/new life in 'high rise' ('On the way back to her high rise I see her like the hunchback of Notre Dame') <i>Old Tongue</i> Challenge of moving house/change of place ('When I was eight, I was forced south')/'I turned my back on Scotland') Challenge of losing identity contained in language of childhood ('I wanted my old accent back'/'Oh where did all my words go')		from at least one other text/part of the text: as above (x2) for up to 4 marks

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 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:	- 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	- 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	- 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	- familiarity with some aspects of the text - attempts a line of thought but this is may lack relevance to the task	Although such essays should be rare, in this category, the candidates essay will demonstrate one or more of the following
Analysis of the text demonstrates:	- 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	- 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	- 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	- some awareness of the more obvious techniques used by the writer - description of some stylistic devices followed by some reference and/or quotation	- 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
Evaluation of the text is shown through:	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	a reasonably developed commentary of what has been enjoyed/ gained from the text (s), supported by appropriate references to its relevant features	some commentary of what has been enjoyed/gained from the text(s), supported by some appropriate references to its relevant features	brief commentary of what has been enjoyed/gained from the text(s), followed by brief reference to its features	
The candidate	- 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	- 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	- 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	- 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 candidates essay is	thorough and precise	very detailed and shows some insight	fairly detailed and relevant	lacks detail and relevance	superficial and/or technically weak

[END OF MARKING INSTRUCTIONS]