



National
Qualifications
SPECIMEN ONLY

S824/75/02

**English
Critical Reading**

Date — Not applicable

Duration — 1 hour and 30 minutes

Important note regarding Section 1 — Scottish text of this specimen question paper
The Scottish text list for this course is updated approximately every three years. Please refer to the Scottish set text list on the [National 5 English webpage](#) for the most up-to-date information.

Total marks — 40

SECTION 1 — Scottish text — 20 marks

Read an extract from a Scottish text you have previously studied.

Choose ONE text from either

Part A — Drama Pages 02–07

or

Part B — Prose Pages 08–17

or

Part C — Poetry Pages 18–25

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical essay — 20 marks

Attempt ONE question from the following genres — Drama, Prose, Poetry, Film and Television Drama, or Language.

Your answer must be on a different genre from that chosen in Section 1.

You should spend approximately 45 minutes on each section.

Write your answers clearly in the answer booklet provided. In the answer booklet, you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the invigilator; if you do not, you may lose all the marks for this paper.



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SECTION 1 — SCOTTISH TEXT — 20 marks

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

If you choose this text you may not attempt a question on Drama in Section 2.

Read the extract below and then attempt the following questions.

Bold Girls by Rona Munro

This extract is taken from scene two of the play. In the social club. Marie has just reluctantly joined Cassie on the dance floor.

MARIE: Cassie, what's wrong?

CASSIE: Oh, I'm just bad Marie, didn't you know?

5 MARIE: No. I never knew that.

CASSIE: You remember that wee girl in Turf Lodge, the one Martin couldn't get enough of? She was a decent wee girl. She's bad now. Ask my mummy.

MARIE: Have you had words?

CASSIE: He's out in less than a year, Marie.

10 MARIE: *Martin!?*

CASSIE: Joe.

MARIE: I know. It will be all right Cassie.

They stop dancing, they look at each other

It'll be all right, Cassie.

15 CASSIE: I tell you Marie I can't stand the *smell* of him. The greasy, grinning, beer bellied smell of him. And he's winking away about all he's been dreaming of, wriggling his fat fingers over me like I'm a poke of chips—I don't want him in the house in my bed, Marie.

MARIE: You'll cope.

20 CASSIE: Oh I'm just bad. I am.

MARIE: Don't. Don't say that about yourself.

CASSIE: I'll go crazy.

MARIE: I won't let you. You won't get a chance Cassie, I'll just be across the road, I won't let you go crazy. You just see what you'll get if you try it.

25 *Slowly Cassie smiles at her*

(Putting a hand on Cassie's arm) Now will you come and sit down?

The doors at the back bang open

Hard white light floods everything

Oh Jesus it's a raid!

30 *All the women freeze, legs apart, arms raised as if they're being searched*

The same hard light stays on them

- DEIRDRE: Brick in your hand, hard in your hand, hit skin and it'll burst open and bleed, hit bones and they'll break, you can hear them break, hear them snap.
- MARIE: Why are you asking my name, you know my name.
- 35 DEIRDRE: Smell the petrol, lungs full of the smell of it. Blow it out again and you'll be breathing fire. Throw fire in a bottle and it runs everywhere like it's water.
- MARIE: Everyone knows where I live.
- DEIRDRE: Get a car, fast car, drive it till its wheels burn, leave it smoking, burning, exploding.
- 40 MARIE: Everyone knows all about me, don't they? So what do you want to know? What do you want?
- DEIRDRE: The whole town's a prison, smash chunks off the walls 'cause we're all in a prison.
- Cut the hard white light*

Questions

1. Summarise what happens in this extract. Make at least **three** key points. 3

2. By close reference to **one** example of word choice, show how Cassie's attitude to Joe is made clear in this scene. 2

3. Look closely at the dialogue and stage directions and then explain what they tell us about:
 - (a) the difference in personality between Cassie and Marie 4
 - (b) Deirdre's personality. 3

4. By referring to both this extract and to the play as a whole, comment on the playwright's use of at least **two** different dramatic techniques used in the play. 8
 (*You may want to comment on: characterisation, setting, stage directions, lighting changes, monologues, cross conversations, use of colloquialisms, symbolism or any other dramatic technique.*)

[Turn over

OR

Text 2 — Drama

If you choose this text you may not attempt a question on Drama in Section 2.

Read the extract below and then attempt the following questions.

***Sailmaker* by Alan Spence**

Extract from Act Two

ALEC: But ah can feel the big black woman lookin at me. Tell me, she says—big deep voice like a man's—When did the Lord Jesus come into *your* heart? Pardon? I says. Terrified! She looks right *at* me. Ah said, when did the Lord Jesus come into your heart, child?

5 That was what I thought she'd said.

And she wanted an answer. From me!

I looked down at the floor.

I could feel myself blush,

What kind of question was that to ask?

10 How was I supposed to answer it?

Why didn't she ask me something straightforward?

Who carried Christ's cross on the way to Calvary?

Simon of Cyrene.

Into what estate did the fall bring mankind?

15 The fall brought mankind into an estate of sin and misery.

(Tugs at collar)

It's hot in here. Feelin a wee bit sick.

Ah'll just go outside for a minute, get some fresh air . . .

Ah'm trippin over ma own feet.

20 Knock over a pile of hymnbooks. Jesus Christ!

Out into the street, walkin faster, runnin, away fae the Mission, through a close, into the back court . . .

The night air was cool. I stopped an leaned against a midden wall. When did the Lord Jesus come into my heart? I could have said it was when my mother died. That would have sounded pious.

25

But I didn't think it was true. I didn't know. That was it, I didn't know.

If the Lord Jesus had come into my heart, I should know.

The back court was quiet. Just the sound of the TV from this house or that.

Dark tenement blocks.

30 I kicked over a midden bin, and ran.

Questions

5. In your own words, summarise the problem Alec faces in this extract and how he deals with it. 4
6. Alec is clearly uncomfortable in this extract. Show how the playwright's word-choice and sentence structure make this clear. 4
7. Alec speaks mainly in English in this extract.
- (a) Explain fully what this tells us about his character. 2
- (b) Explain why the playwright uses the occasional Scots word in Alec's speech in this extract. 2
8. The theme of social class is explored in this extract.
Show how the theme of social class is developed here and elsewhere in the play. 8

[Turn over

OR

Text 3 — Drama

If you choose this text you may not attempt a question on Drama in Section 2.

Read the extract below and then attempt the following questions.

***Tally's Blood* by Ann Marie di Mambro**

Rosinella seated, head in hands: looks up wearily when Massimo approaches. Massimo looking at her very coldly; no sympathy at all.

MASSIMO: It's time we talked about Hughie—

ROSINELLA: (*Interrupting*) Take me to Italy, Massimo.

5 MASSIMO: What?

ROSINELLA: I want to go to Italy.

MASSIMO: Why—all of a sudden?

ROSINELLA: Just to get away from here.

MASSIMO: But why now?

10 ROSINELLA: Because I can't face it here. There's too much heartache.

MASSIMO: How long for?

ROSINELLA: I don't care.

MASSIMO: What about the shop?

ROSINELLA: Do what you like with it. Shut it. Sell it. I don't care if we never come back.

15 *Massimo looks at her in disbelief.*

MASSIMO: You mean that, don't you?

ROSINELLA: I just want away.

20 MASSIMO: When I think of the times I've asked you to come to Italy with me. Oh, but you always had an excuse ready. Now—because YOU'RE unhappy, because YOU miss Lucia—we've just to go. Just like that. To hell with the shop, to hell with everything I've worked for. To hell with everything except what YOU want.

ROSINELLA: If you knew what I've been through.

25 MASSIMO: Oh Rosie, Rosie, do you think I don't know. 'What you've been through.' It's all I've ever heard. But what about the rest of us? Do we no go through anything? What about Lucia—what about Hughie—what about me?

ROSINELLA: Massimo . . . please. Don't do this to me.

- 30 MASSIMO: But you really don't care for anyone else's pain except your own, do you? I never realised that before and I wish to God I didn't now. All these years I've known what it meant to you, no being able to have a family. God knows, you never tried to hide it. Never. But did you ever once think what it's been like for me? Did you ever think maybe I would have liked a child. A son to work alongside me, to plan things with. A son to leave my shop to . . . (*Voice breaks*) But you! You never think of anyone but yourself.
- 35 ROSINELLA: Lucia. I want Lucia.
- MASSIMO: (*With contempt*) Oh aye, 'Lucia, Lucia'. You love her that much you don't want her to love anyone else. You love her that much, nobody else has to get loving her. Oh aye, you love Lucia alright.

Questions

9. How do the stage directions in lines 1–2 prepare the audience for the conflict which follows in this scene? 2
10. Explain how sentence structure is used in lines 3–14 to reveal what the characters are thinking and/or feeling. 4
11. Re-read lines 18–34. Using your own words as far as possible, summarise the reasons why Massimo is angry and/or upset. 4
12. Explain what Massimo is saying to Rosinella in lines 36–38 of the extract. 2
13. This extract shows one moment in Rosinella and Massimo's relationship. With close reference to this extract and elsewhere in the play, explain how their relationship is portrayed. 8

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

Part B — SCOTTISH TEXT — PROSE

Text 1 — Prose

If you choose this text you may not attempt a question on Prose in Section 2.

Read the extract below and then attempt the following questions.

The Cone-Gatherers by Robin Jenkins

In this extract, Roderick, the son of Lady Runcie-Campbell, has become stuck, while climbing a fir tree. As Lady Runcie-Campbell runs for help, a shot rings out . . .

From the silver fir to the Point took ten minutes; during them she seemed to travel to the furthest limits of her being, there to be baulked by not finding what she had hoped to find, and without which she could never return.

- 5 Behind her, always at that proper distance, ran Baird, a big red-eared solemn man, who kept thinking what a good thing it was he had, after all, taken Manson with him to the tree. The lady had promised to reward Bob; but it was a recognised rule of the world that if a subordinate was rewarded, his master must be rewarded also, to maintain stations, and of course more handsomely according to his higher degree. In the war, for instance, there were different medals for privates and officers, although they fought in the same
- 10 battles.

- From a bank of whins and bracken she looked down on the promontory. Never had the loch been so potently beautiful: it was as vast, bright, and as detailed as in a dream; and there seemed to be a wonderful interpretation, if it could only be known. A warship steamed down the loch. So intimate a part of the dream was it, she seemed, during those few
- 15 moments of suspense upon the bank, to know all its crew and what was to be each man's fate in the sea towards which it was bound. There, too, dream-like, were the pines, her favourite trees, making against sea and sky what had always struck her as Scottish gestures, recalling the eerie tormented tragic grandeur of the old native ballads. Gulls, as prodigal of time and sky as she must be parsimonious, flew and shrieked high over them.

- 20 She could not see any men; they must be hidden by the trees. But as she began to go down the bank, tearing her clothes on the whins and splintering the bracken, she heard the report of a gun, followed by a scream, and then by the quickened wails of the gulls.

- As she raced among the pines, making for that gunshot, she prayed that Duror in his madness had not hurt the cone-gatherers, not for their sakes, nor for his, nor for his
- 25 wife's, but for her son's.

She saw Duror before she saw them. He was walking away among the pine trees with so infinite a desolation in his every step that it was this memory of him, rather than that of the little hunchback dangling from the tree, or that of his brother, climbing so frenziedly up into it, which was to torment her sleep for months.

- 30 She forced herself to go over to the tree. It was the strap of his bag which had caught on a branch. He hung therefore in twisted fashion, and kept swinging. His arms were loose and dangled in macabre gestures of supplication. Though he smiled, he was dead.

Questions**MARKS**

14. Read lines 1–3
How does the writer convey the anxiety of Lady Runcie-Campbell as she runs to the Point? **2**
15. Read lines 4–10
Summarise the thoughts going through Baird’s mind as he runs behind Lady Runcie-Campbell. **2**
16. Read lines 11–19
What does the writer’s word choice convey about the setting? **4**
17. Read lines 20–22
Quote the expressions which convey the difficulty Lady Runcie-Campbell had as she tried to reach the trees. **2**
18. Read lines 23–29
What is surprising about Duror’s reaction to Calum’s death? **2**
19. With close reference to this extract and to elsewhere in the novel, discuss how the theme of death is explored. **8**

[Turn over

OR

Text 2 — Prose

If you choose this text you may not attempt a question on Prose in Section 2.

Read the extract below and then attempt the following questions.

The Testament of Gideon Mack by James Robertson

On ane o' their first walks in that gloomy place, she an' her maid had stumbled upon a hidden path that led doun an' doun into the verra' he'rt o' the chasm. An' there they had come across a black-avised gentleman, dressed in the finest cla'es, danderin' aside the breengin' torrent an' smokin' his pipe as if he did it every day o' his life. He greeted them,
5 but they couldna hear a word, sae he led them into a cavern whaur the water ran slow an' silent an' black as tar. There was a table an' chair made o' iron fixed into the rock, wi' a chain attached to the chair, an' twa great slaverin' hounds sleepin' i' the mooth o' the cave. An' faur, faur ben, they thocht they could see the faint licht o' a bleezin' fire, an' even imagined they could hear voices—but that surely couldna be!

- 10 'Jean was gey fear'd, but the stranger spak' wi a gentle voice, an' speired efter the leddy's health in her ain native tongue. "You are sad, and far from home," he said, "but I have the power to transport you there, where you may be happy again." An' the leddy o' Keldo confessed to Dod Eadie that, tho' she had merriet the laird, she had done it for siller, no' for love, an' that she had anither lover in her ain land that she green'd to see. She had
15 jaloused by noo wha the gentleman o' the cavern micht be, but she didna care. She said that she wad dearly like to be joined wi' her lover aince mair. "That may be done in an instant," said the gentleman, "but your companion must wait for your return at the head of the path." The maid pleaded wi' her no' to bargain wi' sic' a frichtsome craitur', but her mistress ordered her to withdraw an' attend her at the path heid. Syne the man sent the
20 leddy o' Keldo owre the sea, by what means she never related to Dod, an' she was reunited wi' her lover. When she cam' back, tho' she felt she had been awa' for days, only an 'oor had passed. "Whenever you wish it," the stranger said, "I can arrange for you to make that journey, but there is a price, and that is that you sign a bond assigning your soul to me." He had the document a' drawn up, an' a pen ready for her, on the iron table. Eagerly she
25 sat doun to sign, but there was nae ink. The De'il—for ye may be sure it was he—produced a pocket-knife frae his coat. "Since you will supply the soul, you may supply the ink also," he said, an' nicked her airm wi' the blade sae that the blude trickled oot. She dipped the pen in the wound an' bent to sign, but again she hesitated. "It is a fair bargain," she said, "but I would fain make another with you. I pledge to settle the account with a human soul,
30 but let the name be blank. Either, when you redeem the pledge, it will be mine, or it will belong to one far more innocent than I." By this she had Jean in mind, an' the De'il, kennin' her meanin' wi' a canny look agreed to her proposal. Whan Dod heard this, he cried oot, "An' had ye nae he'rt that ye could sign awa' my dear Jean for the sake o' your ain sinfu', selfish ways?" "Alas, that I had not!" lamented the leddy, "for I was consumed
35 with my own desires, and thought that I would find some way to outwit him ere the time of reckoning came. And when he claimed her some weeks after, I tried to prevent him taking her, and wrestled with him at the mouth of that horrid cave, but he was too strong and dragged her beyond the dripping teeth of his hounds where I could not reach her. I pleaded with him, and took from my wrist a gold bracelet and threw it over the hounds to him, and
40 said if he would only release her he would have all the gold he desired. But he laughed at me for a fool, saying that he had more gold than he could wish for, and that it was nothing compared with the two souls he had gained—for, he said, by my deeds I was surely bound for his kingdom in any event. And he kicked the bracelet from him as if it were but

- 45 worthless trash.” An’ the mistress flung hersel’ at the feet o’ Dod Eadie, an’ sobbed for what she had done, an’ begged his forgiveness, an’ tauld him that if he wad gang wi’ her, she wad plead again wi’ the De’il for the lass’s release, an’ if need be wad offer hersel’ in her place, an’ Dod wad ha’e Jean back an’ lead her to safety.’

ane: one; black-avised: dark-featured; cla’es: clothes; danderin’: strolling; breengin’: rushing; faur ben: deep within; gey fear’d: very afraid; siller: money; green’d: yearned; jaloused: guessed; craitur’: creature.

Questions

20. Using your own words, summarise the story told here of the mistress and Jean, making at least **four** key points. 4
21. Using **two** specific examples from lines 1–9, show how the description of the cave and/or the gentleman help to create a menacing atmosphere. 4
22. Identify two aspects of the mistress’s character, as described in this extract. Give **two** examples to support your impressions. 4
23. Referring to this extract and to elsewhere in the novel, discuss the writer’s use of narrative style. 8

[Turn over

OR

Text 3 — Prose

If you choose this text you may not attempt a question on Prose in Section 2.

Read the extract below and then attempt the following questions.

The Strange Case of Dr Jekyll and Mr Hyde by Robert Louis Stevenson

One house, however, second from the corner, was still occupied entire; and at the door of this, which wore a great air of wealth and comfort, though it was now plunged in darkness except for the fan-light, Mr Utterson stopped and knocked. A well-dressed, elderly servant opened the door.

5 'Is Dr Jekyll at home, Poole?' asked the lawyer.

'I will see, Mr Utterson,' said Poole, admitting the visitor, as he spoke into a large, low-roofed, comfortable hall, paved with flags, warmed (after the fashion of a country house) by a bright, open fire, and furnished with costly cabinets of oak. 'Will you wait here by the fire, sir? Or shall I give you a light in the dining room?'

10 'Here, thank you,' said the lawyer, and he drew near and leaned on the tall fender. This hall, in which he was now left alone, was a pet fancy of his friend the doctor's; and Utterson himself was wont to speak of it as the pleasantest room in London. But tonight there was a shudder in his blood; the face of Hyde sat heavy on his memory; he felt (what was rare with him) a nausea and distaste of life; and in the gloom of his spirits, he seemed
15 to read a menace in the flickering of the firelight on the polished cabinets and the uneasy starting of the shadow on the roof. He was ashamed of his relief, when Poole presently returned to announce that Dr Jekyll was gone out.

'I saw Mr Hyde go in by the old dissecting room door, Poole,' he said. 'Is that right, when Dr Jekyll is from home?'

20 'Quite right Mr Utterson, sir,' replied the servant. 'Mr Hyde has a key.'

'Your master seems to repose a great deal of trust in that young man, Poole,' resumed the other musingly.

'Yes, sir, he do indeed,' said Poole. 'We have all orders to obey him.'

'I do not think I ever met Mr Hyde?' asked Utterson.

25 'O, dear no, sir. He never *dines* here, replied the butler. 'Indeed we see very little of him on this side of the house; he mostly comes and goes by the laboratory.'

'Well, good night, Poole.'

'Good night, Mr Utterson.'

And the lawyer set out homeward with a very heavy heart. 'Poor Harry Jekyll,' he thought,
30 'my mind misgives me he is in deep waters! He was wild when he was young; a long while ago to be sure; but in the law of God, there is no statute of limitations. Ay, it must be that; the ghost of some old sin, the cancer of some concealed disgrace: punishment coming, *pede claudo*, years after memory has forgotten and self-love condoned the fault. And the lawyer, scared by the thought, brooded awhile on his own past, groping in all corners of
35 memory, lest by chance some Jack-in-the-box of an old iniquity should leap to light there.

Questions

24. Look at lines 1–9.
By referring to **two** examples of language, explain how the writer creates a peaceful atmosphere. 4
25. Look at lines 10–17.
By referring to **two** examples of language, explain how the writer creates tension. 4
26. Look at lines 18–26.
Using your own words as far as possible, explain **two** things that Utterson learns about Mr Hyde. 2
27. Look at lines 29–35.
By referring to **one** example of language, explain how the writer suggests that Dr Jekyll is in trouble. 2
28. By referring to this extract and to elsewhere in the novel, show how **one** interesting character is created. 8

[Turn over

OR

Text 4 — Prose

If you choose this text you may not attempt a question on Prose in Section 2.

Read the extract below and then attempt the following questions.

***The Telegram* by Iain Crichton Smith**

It was wartime and though the village appeared quiet, much had gone on in it. Reverberations from a war fought far away had reached it: many of its young men had been killed, or rather drowned, since nearly all of them had joined the navy, and their ships had sunk in seas which they had never seen except on maps which hung on the walls of the local school which they all had at one time or another unwillingly attended.

- 5 One had been drowned on a destroyer after a leave during which he had told his family that he would never come back again. (Or at least that was the rumour in the village which was still, as it had always been, a superstitious place.) Another had been drowned during the pursuit of the Bismarck.
- 10 What the war had to do with them the people of the village did not know. It came on them as a strange plague, taking their sons away and then killing them, meaninglessly, randomly. They watched the road often for the telegrams.

- The telegrams were brought to the houses by the local elder who, clad in black, would walk along the road and then stop at the house to which the telegram was directed. People began to think of the telegram as a strange missile pointed at them from abroad. They did not know what to associate it with, certainly not with God, but it was a weapon of some kind, it picked a door and entered it, and left desolation just like any other weapon.

- 15 The two women who watched the street were different, not only physically but socially. For the thin woman's son was a sub-lieutenant in the Navy while the fat woman's son was only an ordinary seaman. The fat woman's son had to salute the thin woman's son. One got more pay than the other, and wore better uniform. One had been at university and had therefore become an officer, the other had left school at the age of fourteen.

- 20 When they looked out the window they could see cows wandering lazily about, but little other movement. The fat woman's cow used to eat the thin woman's washing and she was looking out for it but she couldn't see it. 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. The fat woman had lived in the village all her days; she was a native. Also the thin woman was ambitious: she had sent her son to university though she only had a widow's pension of ten shillings a week.

- 25 As they watched they could see at the far end of the street the tall man in black clothes carrying in his hand a piece of yellow paper. This was a bare village with little colour and therefore the yellow was both strange and unnatural.

The fat woman said: "It's Macleod again."

"I wonder where he's going today."

- 30 They were both frightened because he could be coming to their house. And so they watched him and as they watched him they spoke feverishly as if by speaking continually and watching his every move they would be able to keep from themselves whatever plague he was bringing.

Questions

29. Look closely at lines 1–12.
Give **two** examples of the writer’s use of language to emphasise the effect of the war on the people of the village. 4
30. ‘They watched the road often for telegrams.’ (line 12)
Look closely at lines 13–17.
By referring to **one** example, show how the writer uses word choice effectively to emphasise the significance of the telegrams to the people in the village. 2
31. ‘The two women who watched the street were different.’ (line 18)
From lines 18–29, summarise the differences between the two women. Use your own words as far as possible. 4
32. ‘They were both frightened because he could be coming to their house.’ (line 35)
Looking closely at lines 35–38, show how the writer’s word choice helps to emphasise their fear. 2
33. By referring to this story and at least **one** other story by Iain Crichton Smith, show how the writer is successful in building tension. 8

[Turn over

OR

Text 5 — Prose

If you choose this text you may not attempt a question on Prose in Section 2.

Read the extract below and then attempt the following questions.

***Dear Santa* by Anne Donovan**

Christmas Eve ah'm sittin on the bed in ma pyjamas wi a pad of blue lined paper and a Biro. The room is daurk but the wee bedside lamp makes a white circle that lights up the page ah'm starin at. It's hard tae find the words.

Dear Santa,

5 *Please could you*

I would like

If its no too much bother

10 But what is it ah'm tryin tae say? Could you make ma mammy love me? That's no Santa's job, he's there tae gie oot sweeties and toys tae weans wanst a year, so there's nae point in askin him. If there is a Santa. Ah look oot the windae; the sky's dirty grey and ah don't think we'll huv a white Christmas somehow.

The door opens and ma mammy comes in. The hall light's on and her fair hair sticks oot all roon her heid, fuzzy and soft. A cannae see her face.

Are ye no asleep yet? It's nine o'clock.

15 *Ah'm writin ma letter tae Santa.*

Santa doesnae come if yer no sleepin. Look, there's Katie, sound.

She bends ower Katie's bed, where she's lyin wi wan airm stickin oot fae under the covers. Ma mammy lifts the bedclothes ower her, then turns tae me.

20 *Hurry up and finish that letter, Alison. Ah'll pit it in fronty the fire and Santa'll get it when he comes.*

Ma mammy sits on the bed beside me while ah take a clean bit of paper and write dead slow so it's ma best writin.

Dear Santa,

Please could i have a Barbie doll, and a toy dog. I am a good girl.

25 *Love*

Alison

30 Ah fold the paper twice, print SANTA on the front, then gie it tae ma mammy. She pits it in her pocket and lifts the covers fur me tae get inside. Ah coorie doon, watchin her hair glowin like a halo against the blackness of the room. Ah love strokin her hair, it's that soft and fuzzy but she cannae be bothered wi that and jerks her heid away, sayin don't, you'll mess it up, just lik she does when ma daddy tries tae touch it. But it's that quiet and still and she's in a good mood so ah lift ma haun and touch her hair, just a wee bit.

Mammy, how come you've got fair hair and Katie's got fair hair and mines is broon?

You take efter yer daddy and Katie takes efter me.

35 *Ah wisht ah had fair hair.*

How? There's nothing wrang wi broon hair.

Ah wisht ah had hair lik yours.

Ma mammy smiles and the lines roon her eyes get deeper but she looks at me mair soft like.

40 *Go tae sleep hen, or Santa'll no come.*

She bends ower and kisses me, a dry kiss, barely grazin ma cheek, and before ah have time tae kiss her back she's switched off the bedside light, stood up and moved tae the door.

Night, Alison.

Night, Mammy.

45 She goes oot, nearly closin the door, but leavin a wee crack of light fallin across the bedclothes.

Questions

34. Using your own words as far as possible, summarise what happens in the extract. You should make **four** key points. 4

35. Look at lines 1–11.

Explain how **two** examples of Donovan's use of language help the reader to understand how Alison finds the task of writing the letter. 4

36. Look at lines 27–46.

(a) Explain how **one** example of Donovan's language helps the reader understand there is a **positive** aspect to Alison's relationship with her mother. 2

(b) Explain how **one** example of Donovan's language helps the reader understand there is a **negative** aspect to Alison's relationship with her mother. 2

37. Characters in Donovan's stories often face personal difficulties. With reference to the extract and to at least **one** other story, show how personal difficulties are explored. 8

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

If you choose this text you may not attempt a question on Poetry in Section 2.

Read the poem below and then attempt the following questions.

Originally by Carol Ann Duffy

We came from our own country in a red room
which fell through the fields, our mother singing
our father's name to the turn of the wheels.

- My brothers cried, one of them bawling, *Home*,
5 *Home*, as the miles rushed back to the city,
the street, the house, the vacant rooms
where we didn't live any more. I stared
at the eyes of a blind toy, holding its paw.

- All childhood is an emigration. Some are slow,
10 leaving you standing, resigned, up an avenue
where no one you know stays. Others are sudden.
Your accent wrong. Corners, which seem familiar,
leading to unimagined pebble-dashed estates, big boys
eating worms and shouting words you don't understand.
15 My parents' anxieties stirred like a loose tooth
in my head. *I want our own country*, I said.

- But then you forget, or don't recall, or change,
and, seeing your brother swallow a slug, feel only
a skelf of shame. I remember my tongue
20 shedding its skin like a snake, my voice
in the classroom sounding just like the rest. Do I only think
I lost a river, culture, speech, sense of first place
and the right place? Now, *Where do you come from?*
strangers ask. *Originally?* And I hesitate.

Questions

38. Look at lines 1–8.
Explain, using your own words as far as possible, what the poet/persona remembers about the journey. You should make **two** key points. 2
39. Look at lines 9–16.
By referring to **two** examples of the poet’s use of language, explain fully how the poet makes clear the effect(s) of moving home. 4
40. Look at lines 17–21 (‘But then . . . like the rest’).
By referring to **two** examples of the poet’s use of language explain fully how the poet suggests acceptance of the move. 4
41. Look at the last four words of the poem (‘*Originally?* . . . hesitate’).
Explain how any part of this makes an effective ending to the poem. 2
42. By referring closely to this poem, and to at least **one** other poem by Duffy, show how the poet uses word choice and/or imagery effectively to convey theme(s). 8

[Turn over

OR

Text 2 — Poetry

If you choose this text you may not attempt a question on Poetry in Section 2.

Read the poem below and then attempt the following questions.

***Trio* by Edwin Morgan**

- Coming up Buchanan Street, quickly, on a sharp winter evening
a young man and two girls, under the Christmas lights —
The young man carries a new guitar in his arms,
the girl on the inside carries a very young baby,
5 and the girl on the outside carries a chihuahua.
And the three of them are laughing, their breath rises
in a cloud of happiness, and as they pass
the boy says, ‘Wait till he sees this but!’
The chihuahua has a tiny Royal Stewart tartan coat like a teapot-
10 holder,
the baby in its white shawl is all bright eyes and mouth like favours
in a fresh sweet cake,
the guitar swells out under its milky plastic cover, tied at the neck
with silver tinsel tape and a brisk sprig of mistletoe.
15 Orphean sprig! Melting baby! Warm chihuahua!
The vale of tears is powerless before you.
Whether Christ is born, or is not born, you
put paid to fate, it abdicates
under the Christmas lights.
- 20 Monsters of the year
go blank, are scattered back,
can’t bear this march of three.
- And the three have passed, vanished in the crowd
(yet not vanished, for in their arms they wind
25 the life of men and beasts, and music,
laughter ringing them round like a guard)
at the end of this winter’s day.

Questions

43. Look at lines 1–2. Show how the poet’s use of language effectively brings the scene to life. 2
44. Examine **three** examples of how the poet uses language to create a positive atmosphere in lines 6–14. 6
45. (a) Identify **two** of the central concerns of the poem. 2
- (b) How effective do you find any aspect of lines 15–27 in enforcing either of these two concerns? You may refer to ideas and/or language. 2
46. With close textual reference, discuss in what ways this poem is similar to another poem or poems by Morgan you have studied. You may refer to ideas and/or language in your answer. 8

[Turn over

OR

Text 3 — Poetry

If you choose this text you may not attempt a question on Poetry in Section 2.

Read the poem below and then attempt the following questions.

***Aunt Julia* by Norman MacCaig**

Aunt Julia spoke Gaelic
very loud and very fast.
I could not answer her —
I could not understand her.

- 5 She wore men's boots
when she wore any.
— I can see her strong foot,
stained with peat,
paddling with the treadle of the spinningwheel
10 while her right hand drew yarn
marvellously out of the air.

- Hers was the only house
where I've lain at night
in the absolute darkness
15 of a box bed, listening to
crickets being friendly.

- She was buckets
and water flouncing into them.
She was winds pouring wetly
20 round house-ends.
She was brown eggs, black skirts
and a keeper of threepennybits
in a teapot.

- Aunt Julia spoke Gaelic
25 very loud and very fast.
By the time I had learned
a little, she lay
silenced in the absolute black
of a sandy grave
30 at Luskentyre. But I hear her still, welcoming me
with a seagull's voice
across a hundred yards
of peatscapes and lazybeds
and getting angry, getting angry
35 with so many questions
unanswered.

Questions

- | | |
|---|---|
| 47. By referring to one technique, show how the first stanza is an effective opening to the poem. | 2 |
| 48. In stanza two, show how MacCaig uses language to convey the memorable aspects of Aunt Julia's personality. | 4 |
| 49. Show how any one example of the poet's use of language in stanza four contributes to his description of Aunt Julia. | 2 |
| 50. By referring to the last stanza, show how MacCaig creates a sense of regret. | 4 |
| 51. MacCaig often observes people or places in his poetry. Referring closely to this poem and to at least one other poem by MacCaig, show how MacCaig uses observation of people or places in his poems. | 8 |

[Turn over

OR

Text 4 — Poetry

If you choose this text you may not attempt a question on Poetry in Section 2.

Read the poem below and then attempt the following questions.

Keeping Orchids by Jackie Kay

The orchids my mother gave me when we first met
are still alive, twelve days later. Although

some of the buds remain closed as secrets.
Twice since I carried them back, like a baby in a shawl,

5 from her train station to mine, then home. Twice
since then the whole glass carafe has crashed

falling over, unprovoked, soaking my chest of drawers.
All the broken waters. I have rearranged

10 the upset orchids with troubled hands. Even after
that the closed ones did not open out. The skin

shut like an eye in the dark; the closed lid.
Twelve days later, my mother's hands are all I have.

Her face is fading fast. Even her voice rushes
through a tunnel the other way from home.

15 I close my eyes and try to remember exactly:
a paisley pattern scarf, a brooch, a navy coat.

A digital watch her daughter was wearing when she died.
Now they hang their heads,

20 and suddenly grow old — the proof of meeting. Still,
her hands, awkward and hard to hold

fold and unfold a green carrier bag as she tells
the story of her life. Compressed. Airtight.

A sad square, then a crumpled shape. A bag of tricks.
Her secret life — a hidden album, a box of love letters.

25 A door opens and closes. Time is outside waiting.
I catch the draught in my winter room.

Airlocks keep the cold air out.
Boiling water makes flowers live longer. So does

cutting the stems with a sharp knife.

Questions

52. Using your own words as far as possible, explain what happens in lines 1–10 of this poem. You should make **two** key points. 2
53. Look again at lines 1–13 ('The orchids . . . fading fast.').
Explain how the poet uses **one** example of word choice and **one** feature of structure to develop the idea of time. 4
54. Look at lines 13–29 ('Even her voice . . . sharp knife.').
By referring to **three** examples of the poet's use of language, explain how the poet creates a sense of awkwardness about the meeting. 6
55. By referring closely to this poem and to at least **one** other poem by Kay, show how the poet uses personal experience to explore wider themes. 8

[END OF SECTION 1]

[Turn over

SECTION 2 — Critical Essay — 20 marks

Attempt ONE question from the following genres— Drama, Prose, Poetry, Film and Television Drama, or Language.

Your answer must be on a different genre from that chosen in Section 1.

You should spend approximately 45 minutes on this Section.

DRAMA

Answers to questions in this part should refer to the text and to such relevant features as characterisation, key scene(s), structure, climax, theme, plot, conflict, setting . . .

1. Choose a play which you feel has a turning-point.

Describe briefly what happens at this turning point and then, by referring to appropriate techniques, go on to explain how it makes an impact on the play as a whole.

2. Choose a play in which the playwright presents a flawed character who you feel is more worthy of our sympathy than criticism.

By referring to appropriate techniques, show how the character's flawed nature is revealed, then explain how, despite this, we are led to feel sympathy for her/him.

PROSE

Answers to questions in this part should refer to the text and to such relevant features as characterisation, setting, language, key incident(s), climax, turning point, plot, structure, narrative technique, theme, ideas, description . . .

3. Choose a novel or a short story or a work of non-fiction which explores an important theme.

By referring to appropriate techniques, show how the author has explored this theme.

4. Choose a novel or a short story in which the author creates a fascinating character.

By referring to appropriate techniques, show how the author has created this character and why you found him/her so fascinating.

POETRY

Answers to questions in this part should refer to the text and to such relevant features as word choice, tone, imagery, structure, content, rhythm, rhyme, theme, sound, ideas . . .

5. Choose a poem which made a lasting impression on you.
Explain briefly what the poem is about, then, by referring to appropriate techniques, show how the poem has made this lasting impression.

6. Choose a poem which features an encounter or an incident.
By referring to appropriate techniques, show how the poet's development of the encounter or incident leads you to a deeper understanding of the poem's central concerns.

FILM AND TELEVISION DRAMA

Answers to questions in this part should refer to the text and to such relevant features as use of camera, key sequence, characterisation, mise-en-scène, editing, setting, music/sound, special effects, plot, dialogue . . .

7. Choose a scene or sequence from a film or TV drama* which had an impact on you.
Briefly describe the events which led to this scene or sequence, then, by referring to appropriate techniques, go on to show how this impact was created.

8. Choose a film or TV drama which belongs to a particular genre (eg crime, adventure, romance, soap opera, sit-com, thriller. . .)
By referring to appropriate techniques, explain how the film or television makers have used features of this genre effectively.

* 'TV drama' includes a single play, a series or a serial.

[Turn over

LANGUAGE

Answers to questions in this part should refer to the text and to such relevant features as register, accent, dialect, slang, jargon, vocabulary, tone, abbreviation . . .

9. Choose a print or non-print text which aims to persuade people.

By referring to specific examples from your chosen text, show how persuasive techniques are used to engage the reader/viewer.

10. Consider a form of communication used by a particular group of people.

By referring to appropriate techniques such as distinctive vocabulary or grammatical constructions, show how the group's language is different from that used by the general population and discuss the advantages to the group of using its specific language.

[END OF SECTION 2]

[END OF SPECIMEN QUESTION PAPER]

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National
Qualifications
SPECIMEN ONLY

S824/75/02

**English
Critical Reading**

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) Candidates should gain credit for their understanding of the ideas of the passage, and their analysis and evaluation of the writer's use of language.
- (d) Unless quoting from the passage, the candidates should use their own words as far as possible.
- (e) 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

Question	Expected answer(s)	Max mark	Additional guidance
	<i>Bold Girls</i> by Rona Munro		
1.	<p>Candidates should make three separate points for 1 mark each.</p> <p>Quotation is likely but not necessary. Candidates can illustrate their understanding by referring to the content of the extract.</p>	3	<p>Possible answers include:</p> <p>Cassie hints to Marie that Martin has made a girl pregnant (1)</p> <p>Marie realises that Cassie and Nora have been arguing (1)</p> <p>Cassie is worried because Joe will be freed from prison in less than a year (1)</p> <p>Cassie tells Marie she is repulsed by Joe (1)</p> <p>Marie assures Cassie she will be there to support her in the future (1)</p> <p>There is a police raid on the social club (1)</p> <p>Deirdre says the whole town is a prison (1)</p>
2.	<p>Candidates should demonstrate that Cassie is repulsed by the idea of Joe being anywhere near her. She is worried that she will not cope with him being back home.</p> <p>Candidates should quote one example of word choice and show how it shows her repulsion/concern.</p>	2	<p>Examples of word choice showing her repulsion include:</p> <p>‘I can’t stand the smell of him.’ (1) Suggests lack of tolerance/senses repulsed (1)</p> <p>‘the greasy, grinning beer bellied smell of him’ (1) suggests lack of attraction/ugliness some candidates may comment on the alliteration in this quote (1)</p> <p>‘winking away’ (1) suggests lack of sincerity (1)</p> <p>‘dreaming of’ (1) suggests lack of realism (1)</p> <p>‘wriggling his fat fingers over me’ (1) suggests exploitative behaviour (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
			<p>'like I'm a poke of chips' (1) suggests lack of permanence behind his feelings, some candidates may comment on the simile (1)</p> <p>'I don't want him in the house in my <i>bed</i>' (1) suggests she does not want anything sexual (1)</p> <p>Examples of word choice showing she is worried:</p> <p>'Oh I'm just bad. I am.' (1) suggests she has a darker side (1)</p> <p>'I'll go crazy.' (1) suggests she is worried about her mental/emotional health (1)</p>
3.	(a)	<p>Candidates should consider both stage directions and dialogue in their response.</p> <p>Both characters should be considered and at least one comment should be made about each character.</p> <p>Candidates should quote and explain to show the different character traits.</p>	<p>4</p> <p>Example of stage direction about Cassie:</p> <p>'Slowly Cassie smiles at her' (1) suggests she is more guarded in showing her feelings (1)</p> <p>Example of stage direction about Marie:</p> <p>'(Putting a hand on Cassie's arm)' (1) suggests Marie is more reassuring (1)</p> <p>Examples of dialogue given to Cassie:</p> <p>'They can just look and think what they like.' (1) suggests Cassie is more self-confident (1)</p> <p>'I'm just bad Marie' (1) suggests Cassie puts herself down more (1)</p> <p>'...she's bad now. Ask my mummy.' (1) suggests a more child-like quality (1)</p> <p>Examples of dialogue given to Marie:</p> <p>'Cassie, what's wrong?' (1) suggests Marie is more caring (1)</p>

Question		Expected answer(s)	Max mark	Additional guidance
				<p>'No. I never knew that.' (1) suggests Marie is less likely to gossip (1)</p> <p>'Have you had words?' (1) suggests Marie is more likely to sense disharmony (1)</p> <p>'I know. It'll be all right Cassie.' (1) and 'You'll cope.' (1) suggest Marie is more reassuring (1)</p> <p>'I won't let you...' (etc) (1) suggests Marie is more protective (1)</p>
	(b)	<p>Candidates should demonstrate an understanding of Deirdre's personality as being harsh and unattractive (at this point in the play).</p> <p>Whilst no further stage directions are given to her, the fact that Deirdre speaks only in a different light to the rest of the scene should be commented upon for full marks.</p>	3	<p>Examples of stage directions about Deirdre:</p> <p>Up to 3 marks could be gained for answers which explore the fact that her whole dialogue in this extract takes place in the 'hard light'. This changes the mood of the scene to a more harsh/hostile mood and establishes Deirdre as a cold/hostile character. When she finishes speaking, the lights revert to 'normal'. (3)</p> <p>Examples of dialogue given to Deirdre:</p> <p>Up to 3 marks could be gained for answers which explore the fact that there are several references to injury/causing injury/violence which suggest ruthlessness about Deirdre.</p> <p>Some possible references include:</p> <p>'brick in your hand'/'hit skin and it'll burst open'/'hit bones and they'll break'/'hear them snap'/'smell the petrol'/'you'll be breathing fire'/'throw fire in a bottle and it runs everywhere' (1) Relevant comment on any of the above (up to 2)</p>

Question	Expected answer(s)	Max mark	Additional guidance
			<p>'get a car, fast car'/'drive it till its wheels burn'/'leave it smoking, burning, exploding' (1) suggest thrill seeking</p> <p>Relevant comment on any of the above (up to 2)</p> <p>'The whole town's a prison'/'we're all in a prison' (1) suggest she feels trapped/hopelessness/despair</p> <p>Relevant comment on any of the above (up to 2)</p>
4.	<p>Candidates must demonstrate understanding of at least two different dramatic techniques from this extract and in at least another part of the play. Answers should refer to specific techniques.</p> <p>Full answers will deal with two features as: characterisation, setting, monologue, lighting changes, cross-conversations, colloquialisms, symbolism...</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) (for example: 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>

Question	Expected answer(s)	Max mark	Additional guidance
			<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:</p> <p>as above (x 2) for up to 4 marks</p>

Question		Expected answer(s)	Max mark	Additional guidance
		<i>Sailmaker</i> by Alan Spence		
5.		<p>Candidates should identify four points from this scene.</p> <p>Candidates should use their own words as far as possible.</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • Alec is asked a difficult/challenging question about his faith (1) • Alec cannot answer it as the answer is not in a book/he hasn't learned it ... (1) • Alec runs away from the Mission rather than facing the challenge (1) • Alec returns to the life he knows - symbolised by his kicking over the midden bin (1) • Alec is no longer interested in religion (1)

Question	Expected answer(s)	Max mark	Additional guidance
6.	<p>Candidates should show how the word choice used illustrates Alec's discomfort.</p> <p>And</p> <p>Candidates should show how the sentence structure used illustrates Alec's discomfort.</p> <p>Reference to aspect of word choice (1) Appropriate comment (1)</p> <p>Reference to aspect of sentence structure (1) Appropriate comment (1)</p>	4	<p>Possible answers include:</p> <p>Word choice</p> <ul style="list-style-type: none"> • 'Feel the big black woman lookin at me' (1) - suggests that he is the focus of attention/nowhere to hide/eyes boring into him/intimidated by her ... (1) • 'Terrified' (1) - reflects feeling of intense fear as he cannot answer the question (1) • 'She looks right at me' (1) - feels threatened/intimidated (1) • 'looked down at the floor' (1) - tries to avoid eye-contact as he is embarrassed that he cannot answer (1) • 'could feel myself blush' (1) - suggests his embarrassment as he cannot answer (1) • 'hot' (1) - probably not that hot in the building - this reflects his feelings as he sweats in fear (1) • 'feeling a wee bit sick' (1) - reflects his fear (1) • 'get some fresh air' (1) - looking for a way of escaping/avoiding the question (1) <p>Sentence structure</p> <ul style="list-style-type: none"> • Lots of questions (1) reflect his insecurity/inability to answer/embarrassment (1) • List in lines 21–22 (1) reflects the series of actions as he runs away (1) • Ellipsis in line 22 (1) reflects his lack of answer (1) • Repetition - 'I didn't know' (line 26) (1) - emphasises his lack of response (1) • Final sentence (1) sums up his only decisive action (1)

Question		Expected answer(s)	Max mark	Additional guidance
7.	(a)	<p>Candidates should identify an aspect of Alec’s character which is exemplified by his use of English.</p> <p>Much of the extract features what Alec has learned (eg from the Catechism) and reflects his changing status.</p> <p>Candidates should then justify their choice.</p>	2	<p>Possible answers include:</p> <p>Alec is growing up (1) becoming more educated (1) middle class (1) distanced from his roots (1)</p>
	(b)	<p>Candidates should identify an aspect of Alec’s character which is exemplified by his use of the occasional Scots word.</p> <p>Candidates should then justify their choice.</p>	2	<p>Possible answers include:</p> <p>To show/remind/illustrate (to the audience) that (1)</p> <ul style="list-style-type: none"> • Occasionally Alec forgets his new-found education/status (1) • He is growing up - he is not completely educated yet (1) • Alec still belongs in his working-class background (1) • When challenged, Alec returns to what he knows best - his Scots background and roots (1)
8.		<p>Candidates should show how the theme of social class is developed in this extract and elsewhere in the play.</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>

Question	Expected answer(s)	Max mark	Additional guidance
			<p><u>In practice this means:</u></p> <p>Identification of commonality (2) (for example: 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:</p> <p>as above (x 2) for up to 4 marks</p>

Question		Expected answer(s)	Max mark	Additional guidance
		<i>Tally's Blood</i> by Ann Marie di Mambro		
9.		Answers may focus on the contrast between Rosinella and Massimo or may focus entirely on Massimo.	2	Rosinella is seen to be ' <i>head in hands</i> ' and ' <i>looks up wearily</i> ' showing she is looking for kindness (1); however Massimo is described to be acting ' <i>coldly</i> ' (1) and/or with ' <i>no sympathy at all</i> ' which suggests that he is angry with her (1)
10.		Identification of a relevant feature of sentence structure (1) Explanation of corresponding thoughts or feelings (1) x 2	4	The dash after Hughie (1) indicates that Rosinella has cut him off/isn't willing to listen to his point of view (1) Massimo is asking lots of questions (1) to try and get some explanation as to what Rosinella is thinking (1) Rosinella is giving short answers (1) which are blunt (1) but reveal her pain is not allowing her to think properly (1) The dash before 'all of a sudden' (1) shows Massimo is shocked/taken aback/pausing for thought/trying to understand (1) Rosinella's repetition of 'I don't care' (1) shows she has lost all interest in Scotland and the shop (1) The short sentences in 'Shut it. Sell it.' (1) show a complete disregard for the shop/life in Scotland/Massimo's hard work (1)
11.		Candidates should make four separate points about why Massimo is upset/angry for 1 mark each.	4	Rosinella has never wanted to go to Italy before/always made excuses in the past (1) But now she wants to go to Italy because Lucia is there (1) She has been (constantly) open/vocal about things that have caused her pain (1)

Question	Expected answer(s)	Max mark	Additional guidance
			<p>Massimo has always been sympathetic to her pain (1) But Rosinella has not really considered how other people have suffered also (1) He realises that she is selfish (1) but wishes he didn't know that (1)</p> <p>He wishes that he had children of his own (particularly a son) (1)</p> <p>He regrets the way he may have treated his father (1)</p>
12.	<p>Candidates should identify two separate points for 1 mark each. It is possible to gain 2 marks for a fully developed answer.</p>	2	<p>She is too possessive over Lucia (1)</p> <p>She doesn't want Lucia to have anyone else (1)</p> <p>She doesn't realise that other people love Lucia too (1)</p> <p>In doing things for Lucia she has been meeting her own needs (1) not Lucia's (1)</p> <p>She still loves herself more than Lucia (1)</p> <p>She hasn't always done the right thing for Lucia (1)</p>
13.	<p>Candidates should discuss the portrayal of the relationship between Massimo and Rosinella in this extract and elsewhere in the play.</p> <p>Possible answers include:</p> <p>Massimo and Rosinella arguing about how to discipline Lucia, for example when she refuses to take the dress off, when Lucia swears, when Lucia wants to go to the wedding with Hughie, etc. They both accuse each other of being too soft. Ultimately Rosinella is a bit tougher, but not much.</p> <p>Rosinella and Massimo argue about his treatment during the war as he wants to forget it but she says she can't.</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>

Question	Expected answer(s)	Max mark	Additional guidance
	<p>They are both distraught when Lucia has to go back to Italy and there are arguments about being ready to give her back, going to the airport, Rosinella's refusal to 'cheer up', Rosinella's treatment of Hughie, etc.</p> <p>When Rosinella goes to Italy she tells Lucia that she and Massimo are not getting on.</p> <p>Playful arguments They often pretend to be annoyed with each other, for example calls her a 'daft wee besom' with affection, Rosinella cuffs Massimo, '<i>Good natured banter between Massimo and Rosinella</i>' There are also comments such as 'The best thing that ever happened to you was the day you met me' (Massimo).</p> <p>Lack of romance Rosinella asking about the shop before Massimo's welfare.</p> <p>Love Physical affection, for example '<i>Massimo smiles with great affection, squeezes her cheek</i>'. Rosinella's concern when Massimo is taken away, for example crying, prayers, candles, waiting outside the cells, etc.</p> <p>When Rosinella and Massimo are reunited after the war.</p> <p>The story of how they met and got married: love at first sight, forbidden love, romantic elopement, Rosinella fainted when she first saw Massimo, etc.</p> <p>Their reunion at the end of the play when Massimo comes to Italy to get Rosinella and they pretend to re-enact the night they ran away together.</p>		<p><u>In practice this means:</u></p> <p>Identification of commonality (2) (for example: 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:</p> <p>as above (x 2) for up to 4 marks</p>

Question	Expected answer(s)	Max mark	Additional guidance
	The final lines of the play are Massimo declaring his love for Rosinella followed by them embracing.		

SCOTTISH TEXT PROSE

Question		Expected answer(s)	Max mark	Additional guidance
		<i>The Cone-Gatherers</i> by Robin Jenkins		
14.		Identification of feature/expression (1), explanation (1)	2	<ul style="list-style-type: none"> • Use of semi colon (1) - what follows this punctuation is a detailed account of what she felt during that run (1) • Complex/lengthy sentence; (1) suggesting the interminable run to the place (1) • 'Furthest limits of her being' (1) - she is at the very end of her ability to face what she thinks she will find (1) • 'ten minutes'/reference to time (1) emphasises how far away it was (1) • 'without which she could never return' (1) suggesting the high stakes of her mission (1)
15.		1 mark for each point	2	<ul style="list-style-type: none"> • Concerned that Manson, who has gone ahead to help Calum, should receive due reward (1) • As Manson's boss, he expects that he will also receive some kind of reward (1)

Question	Expected answer(s)	Max mark	Additional guidance
16.	Quotation (1) Comment (1) x 2	4	<p>'(Potently) beautiful' (1) - she recognises power/attractiveness of landscape (1)</p> <p>'Vast' (1) - idea of scale/scope (1)</p> <p>'Bright' (1) - suggestion of positive connotations (1)</p> <p>'Detailed as a dream' (1) - suggesting a heightened perception (1)</p> <p>'Dream' (1) - suggesting unreality (1)</p> <p>'Wonderful interpretation', if it could only be known (1) - a sense that there is hidden meaning in what is happening (1)</p> <p>Reference to the 'warship' (1) - intrusion of something sinister into something beautiful (1)</p> <p>'Pines' (1) - the pine trees representing something in the landscape with which she identifies/which moves her (1)</p>
17.	2 marks - 1 mark each	2	<p>Tearing her clothes on the whins (1)</p> <p>Splintering the bracken (1)</p>
18.		2	<p>Duror has been destroyed/feels anguished/has no satisfaction by what he has done (1)</p> <p>In spite of the fact he has hated him/wanted him dead (1)</p>
19.	Candidates should discuss how the theme of death is explored in this extract and elsewhere in the novel.	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>

Question	Expected answer(s)	Max mark	Additional guidance
			<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) (for example: 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:</p> <p>as above (x 2) for up to 4 marks</p>

Question		Expected answer(s)	Max mark	Additional guidance
		<i>The Testament of Gideon Mack</i> by James Robertson		
20.		Straightforward summary of the passage, award 1 mark for each key point made.	4	
21.		Example (1) Comment (1) x 2	4	<p>Possible answers include:</p> <p>Cave: ‘gloomy’ (1) suggesting dark, unpleasant, etc (1) ‘black as tar’ to describe the water (1) again has negative connotations of the colour black (1) and the idea of tar is distasteful (1); ‘twa great slaverin’ hounds’ (1) suggests aggression, fear (1)</p> <p>Gentleman: ‘black-avised’ (given in glossary as ‘dark-featured’) (1) suggests menace through the connotations of black (1)</p>
22.		Impression (1) Example (1) x 2	4	<p>Possible answers include:</p> <p>Feisty/brave (1) - it is said she had guessed who the stranger was but didn't care/she physically fought with him (1)</p> <p>Selfish (1) - married for money/ bargains her maid's life so she can go free (1)</p> <p>Crafty (1) - sees a way to be with her real love (without her husband knowing) (1)</p> <p>Reckless (1) - knowingly bargains with the devil (1)</p>
23.		Candidates should discuss the use of narrative style in this extract and elsewhere in 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’.

Question	Expected answer(s)	Max mark	Additional guidance
			<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) (for example: 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:</p> <p>as above (x 2) for up to 4 marks</p>

Question	Expected answer(s)	Max mark	Additional guidance
	<i>The Strange Case of Dr Jekyll and Mr Hyde</i> by Robert Louis Stevenson		
24.	<p>Look at lines 1-9.</p> <p>By referring to two examples of language, explain how the writer creates a peaceful atmosphere.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘occupied entire’ (1) suggests a settled community/people happy to live there (1)</p> <p>‘(which wore a) great air’ (1) suggests the house seemed to give out a positive/confident feeling (1)</p> <p>‘wealth and comfort’ (1) suggests prosperity, ease (1)</p> <p>‘well-dressed’ (1) suggests order, tidiness (1)</p> <p>‘elderly (servant)’ (1) suggests (he) is experienced, unlikely to panic (1)</p> <p>‘comfortable (hall)’ (1) suggests (the place is) relaxed, welcoming (1)</p> <p>‘warmed’/’open fire’(1) suggests pleasant temperature (1)</p> <p>‘bright’ (1) attractive, appealing (1)</p> <p>‘(furnished with) costly cabinets’ (1) suggests solidity (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
25.	<p>Look at lines 10-17.</p> <p>By referring to two examples of language, explain how the writer creates tension.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘(he was now) left alone’ (1) suggests isolation (1)</p> <p>‘But (tonight)’ (1) suggests a change in mood/atmosphere (1)</p> <p>‘a shudder in his blood’ (1) suggests fear (1)</p> <p>‘(the face of Hyde) sat heavy on his memory’ (1) suggests pre-occupation, remembering troubling things (1)</p> <p>‘nausea’ (1) suggests sickness, anxiety (1)</p> <p>‘distaste’ (1) suggests something unpleasant (1)</p> <p>‘gloom (of his spirits)’ (1) suggests dark thoughts (1)</p> <p>‘menace’ (1) suggests threat (1)</p> <p>‘flickering of the firelight’ /reference to alliteration (1) suggests spookiness, fright (1)</p> <p>‘uneasy’ (1) suggests worried, uncertain (1)</p> <p>‘startling’ (1) suggests unexpected (1)</p> <p>‘shadow (on the roof)’ (1) suggests threatening, unknown (1)</p> <p>‘(was ashamed of his) relief’ (1) suggests previously having been worked up (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
26.	<p>Look at lines 18-26.</p> <p>Using your own words as far as possible, explain two things that Utterson learns about Mr Hyde.</p> <p>One mark for each point.</p>	2	<p>Possible answers include:</p> <p>gloss of 'I saw Mr Hyde go in by the old dissecting room door,' Hyde is allowed into the house (1)</p> <p>gloss of 'Is that right, when Dr Jekyll is from home?' Hyde comes and goes when Jekyll is not there (1)</p> <p>gloss of 'Mr Hyde has a key.' Hyde is treated like he owns the place/has the run of the house (1)</p> <p>gloss of 'Your master seems to repose a great deal of trust in that young man, Poole,' Jekyll has confidence/belief in Hyde (1)</p> <p>gloss of 'We all have orders to obey him.' Hyde tells the servants what to do (1)</p> <p>gloss of 'He never dines here,' / 'we see very little of him' Hyde keeps away from people (1)</p>
27.	<p>Look at lines 29-35.</p> <p>By referring to one example of language, explain how the writer suggests that Dr Jekyll is in trouble.</p> <p>Reference (1) Comment (1)</p>	2	<p>Possible answers include:</p> <p>'(homeward with a very) heavy heart' (1) suggests that Utterson is worried about him (1)</p> <p>'Poor Harry Jekyll' (1) suggests that Utterson feels sorry for him (1)</p> <p>'(he is in) deep waters' (1) suggests he is in a dangerous place/situation (1)</p> <p>'He was wild when he was young' (1) suggests he has a history of breaking rules (1)</p> <p>'the ghost of some old sin' / 'the cancer of some concealed disgrace' (1) suggests his past is catching up with him (1)</p> <p>'punishment coming' (1) suggests he is about to be brought to justice (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
			'(the lawyer)...brooded awhile on his own past' (1) realising that Jekyll is in trouble Utterson reviews his own life/guilt (1)
28.	<p>By referring to this extract and to elsewhere in the novel, show how one interesting character is created.</p> <p>Possible answers include:</p> <p>Extract:</p> <p>Dr Jekyll:</p> <ul style="list-style-type: none"> • leads a successful life in a rich, comfortable home • seems to be associating with a troubling character Mr Hyde • his friend - Mr Utterson - is very concerned about him <p>Mr Utterson:</p> <ul style="list-style-type: none"> • is curious/wants to find out about Mr Hyde and his association with Dr Jekyll • is worried about Dr Jekyll/thinks Dr Jekyll is in some sort of trouble, but he doesn't know what <p>Elsewhere:</p> <p>Dr Jekyll:</p> <ul style="list-style-type: none"> • leads a 'double life' public/private; he creates a character - Mr Hyde - as a cover for aspects of his behaviour • is aware that his own personality contains many aspects • is violent/is a murderer • pushes the boundaries of scientific investigation/experiment <p>Mr Utterson:</p> <ul style="list-style-type: none"> • is a loyal friend to Dr Jekyll who tries to help him in a time of need 	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) (for example: 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>

Question	Expected answer(s)	Max mark	Additional guidance
	<ul style="list-style-type: none"> • tries to solve the mystery of who Mr Hyde is and what he has to do with Dr Jekyll • believes in trying to find rational explanations for mysterious/troubling events 		<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:</p> <p>as above (x 2) for up to 4 marks</p>

Question		Expected answer(s)	Max mark	Additional guidance
		<i>The Telegram</i> by Iain Crichton Smith		
29.		Example (1) Explanation (1) x 2	4	<p>Suggested answers may include any two of the following + explanation of the effect:</p> <ul style="list-style-type: none"> • Contrast: the village ‘appeared quiet’ but ‘much had gone on’ - emphasises the turmoil that the war has brought • Tone: irony of ‘their ships had sunk in seas which they had never seen’ - emphasises that they are involved in a war which they understand little about • Repetition of ‘drowned’ - emphasises the tragic loss of lives • Sentence inversion: ‘What the war...did not know’ - emphasis on the war at the start of the sentence to highlight its impact • Metaphor: ‘strange plague’ - emphasises destructive nature; kills large numbers indiscriminately • Word choice: ‘meaninglessly’ - emphasises the pointless loss of life; ‘randomly’ - everybody is at risk
30.		Example (1) Explanation (1)	2	<p>Suggested answers:</p> <ul style="list-style-type: none"> • ‘Strange missile’ - the telegram is like a deadly weapon/they are unfamiliar with/brings devastation to a family • ‘a weapon’/‘desolation’ - emphasises the destructive force of the telegram/brings news of death and destroys the family

Question	Expected answer(s)	Max mark	Additional guidance
31.	Answers must highlight the differences between the women. Candidates must use their own words as indicated.	4	<p>Suggested answers:</p> <p>Thin woman</p> <ul style="list-style-type: none"> • ‘ambitious’ for her son/wants him to have opportunities/sent him to university/was an officer in the navy • She is poor - ‘only had a widow’s pension...’ • Seen as an outsider - ‘an incomer’ • Not well liked in the village - ‘not popular’ <p>Fat woman</p> <ul style="list-style-type: none"> • Doesn’t have the same ambitions for her son ‘left school at fourteen’/‘ordinary seaman’/‘had to salute the thin woman’s son’ • Had a sense of belonging in the village - ‘had lived in the village all her days’/‘was a native’
32.	Example (1) Explanation (1)	2	<p>Suggested answers:</p> <ul style="list-style-type: none"> • ‘watched’/‘watching’: suggests they are unable to take their eyes off it • ‘feverishly’: suggests state of panic/terror • ‘plague’ - sees it as something dreadful/deadly like a disease which will wipe out many people
33.	<p>Candidates should discuss how Iain Crichton Smith builds tension in this story and in at least one other story.</p> <p>Possible areas for comment include:</p> <p>‘The Red Door’ - tension over whether villagers will make Murdo repaint the door, or leave the village. Tension builds as Murdo knocks on Mary’s door.</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>

Question	Expected answer(s)	Max mark	Additional guidance
	<p>'Mother and Son' - tension created through the clear conflict between mother and son.</p> <p>'Home' - tension between the husband and wife over their different attitudes to the concept of 'home'.</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) (for example: 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:</p> <p>as above (x 2) for up to 4 marks</p>

Question	Expected answer(s)	Max mark	Additional guidance
	<i>Dear Santa</i> by Anne Donovan		
34.	<p>Four points to be made.</p> <p>One mark for each point.</p>	4	<p>Possible answers include:</p> <p>Alison is writing a letter to Santa (1)</p> <p>She is trying to ask him to make her mother love her (1)</p> <p>She is finding writing the letter difficult (1)</p> <p>She doesn't believe Santa can make her mother love her (1)</p> <p>She isn't sure if she believes in Santa (1)</p> <p>She is feeling unhappy/pessimistic (1)</p> <p>Her mother comes into the bedroom/looks after Katie/spends time with Alison (1)</p> <p>Alison finishes the letter but does not ask for what she really wants (1)</p> <p>Alison and her mother spend some close/loving time together (1)</p> <p>Alison demonstrates her affection for her mother (1)</p> <p>Alison's mother demonstrates a little affection towards Alison (1)</p> <p>At the end of the extract it is suggested there is hope for their relationship (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
35.	Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>‘the page ah’m starin at’ (1) suggests it is hard for her to start the letter (1)</p> <p>‘it’s hard tae find the words’ (1) shows she finds it difficult to say what she really wants/feels (1)</p> <p>Unfinished sentences (1) emphasise how hard she finds it to put her feelings into words (1)</p> <p>Repeated questions (1) suggest she doubts her request would work (1)</p> <p>Negative answers(1) reinforce the fact that she doubts whether a letter to Santa would be effective (1)</p> <p>Reference to grey outside/no white Christmas (1) reflects the negativity of her mood (1)</p> <p>The fact that she doesn’t write down what she actually wants (1) shows she doesn’t think it’s achievable (1)</p>

Question		Expected answer(s)	Max mark	Additional guidance
36.	(a)	Reference (1) Comment (1)	2	<p>Possible answers include: 'Hair glowin like a halo' (1) - suggests angelic, connotations of goodness, bringing light into darkness, positivity, etc. (1)</p> <p>(Hair) 'soft and fuzzy' (1) - makes the mother seem kind and gentle (1)</p> <p>'she's in a good mood' (1) etc., suggests she's mellowed towards Alison and is allowing her to be closer (1)</p> <p>'There's nothing wrang wi broon hair' (1) suggests she understands Alison wants to be more like her and Katie but she reassures her that she is fine the way she is (1)</p> <p>' She looks at me mair soft like' (1) - suggests more loving (1)</p> <p>' She kisses me' (1) - suggests affection (1)</p> <p>'nearly', or reference to 'a wee crack of light' (1) suggests hope that the relationship can be rebuilt/that there is some love there (1)</p>
	(b)	Reference (1) Comment (1)	2	<p>Possible answers showing negative contrast include:</p> <p>'she cannae be bothered wi that'/'jerks her heid away'/'sayin don't'/'you'll mess it up' (1) suggests mother doesn't like physical contact with Alison (1)</p> <p>'dry (kiss)' (1) suggests limited, grudging etc (1)</p> <p>'barely grazing' (1) suggests mother hasn't much time for Alison (1)</p> <p>'before ah've kissed her back' (1) suggests she does not really want physical contact with Alison (1)</p> <p>'closin the door' (1) suggests putting up a barrier between herself and Alison, or similar (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
37.	<p>Possible areas for comment include:</p> <p>‘All that Glisters’ - how Clare copes with her father’s illness and death; how she copes with difficult adults such as the shopkeeper and her aunt; how she overcomes challenges; how she supports her mother in her grief; how she celebrates her daddy.</p> <p>‘Hieroglyphics’ - the barriers to Mary’s learning and the impact this has on her life (especially on her relationships with teachers at school).</p> <p>‘Away in a Manger’ - the personal plight of the homeless man has a strong effect on Amy; reference is made to Sandra’s financial difficulties.</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. 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 part of the text.</p> <p><u>In practice this means:</u> Identification of commonality (2) (for example: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of dramatic devices or any other key element...)</p> <p>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)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other part of the text: as above (x2) for up to 4 marks</p>

SCOTTISH TEXT POETRY

Question	Expected answer(s)	Max mark	Additional guidance
	<i>Originally by Carol Ann Duffy</i>		
38.	One mark for each point made. Own words needed.	2	<p>Possible answers include:</p> <p>gloss of 'red room' - reference to vehicle (1)</p> <p>gloss of 'fell' - travelled downhill/in a downwards direction (1)</p> <p>gloss of 'through the fields' - travelled through the country/ countryside (1)</p> <p>gloss of 'mother singing' - reference to her mother's voice (1)</p> <p>gloss of 'My brothers cried' / 'bawling' - brothers being upset (1)</p> <p>gloss of 'miles rushed back...etc' - sense of leaving somewhere/ distance (1)</p> <p>gloss of 'toy, ...holding its paw, etc' - had comfort of toy/ teddy (1)</p>
39.	Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>'slow' (1) a gradual awareness of the new surroundings/a gradual build up of feelings in response to the move (1)</p> <p>'leaving you standing' (1) you find yourself isolated (1)</p> <p>'resigned' (1) you have to accept things/learn to accept things (1)</p> <p>'up an avenue' (1) you can be lonely (1)</p> <p>'sudden' (1) change can seem quick/unexpected (1)</p> <p>'Your accent wrong' (1) you feel out of place/don't fit in (1)</p> <p>'unimagined' (1) you haven't been able to picture new surroundings (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
			<p>'pebble-dashed estates' (1) find yourself in unfamiliar surroundings (1)</p> <p>'big boys eating worms' (1) people seem very different (1)</p> <p>'shouting words you don't understand' (1) language barriers (1)</p> <p>'parents' anxiety' (1) you sense other people's worries (1)</p> <p>'stirred like a loose tooth' (1) you become aware that things are different (1)</p> <p>'I want our own country' (1) you miss your old surroundings/want to return (1)</p>
40.	Reference (1) Comment (1) x2	4	<p>Possible answers include:</p> <p>'But' (1) suggests a change from being an outsider to accepting her new surroundings (1)</p> <p>'then you forget/don't recall' (1) suggests your memory blots out old life (1)</p> <p>'change' (1) you adapt to your surroundings (1)</p> <p>'brother swallow a slug' (1) suggests awareness that other family members are accepting the local culture (1)</p> <p>'skelf of shame' (1) suggests how little guilt is felt in accepting the local culture (1)</p> <p>'my tonguesnake' (1) suggests a casting off of old life, just as a snake casts off its old skin (1)</p> <p>'my voice ...like the rest' (1) suggests she's fitting in with the local culture (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
41.	Reference (1) Comment (1)	2	Possible answers include: the use of the title 'Originally' (1) rounds off/brings a sense of closure (1) the use of 'Originally' (1) links back to the discussion of where you come from/your origins (an important theme of the poem) (1) 'hesitates' (1) suggests uncertainty about national/ cultural identity (one of the main themes of the poem)/ suggests acceptance of new surroundings (1)
42.	Possible areas for comment include: 'War Photographer' - themes conveyed include, for example, memory, painful memories, human cruelty, isolation. 'Valentine' - themes conveyed include, for example, love (and symbols of love), passion, honesty, relationships, communication. 'Mrs Midas' - themes conveyed include, for example, love, changing relationships, rejection, isolation, change. 'In Mrs Tilscher's Class' - themes conveyed include, for example, memory, growing up, childhood, human cruelty, change. 'The Way my Mother Speaks' - themes conveyed include, for example, memory, childhood, isolation, change, growing up.	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 part of the text . <u>In practice this means:</u> Identification of commonality (2) (for example: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of dramatic devices or any other key element...) From the extract: 1 x relevant reference to technique (1) 1 x appropriate comment (1) OR 1x relevant reference to idea (1) 1x appropriate comment (1)

Question	Expected answer(s)	Max mark	Additional guidance
			<p>OR</p> <p>1x relevant reference to feature(1) 1x appropriate comment (1)</p> <p>OR</p> <p>1x relevant reference to text (1) 1x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other part of the text: as above (x2) for up to 4 marks</p>

Question	Expected answer(s)	Max mark	Additional guidance
	<i>Trio</i> by Edwin Morgan		
43.	<p>Relevant reference (1)</p> <p>Appropriate comment (1)</p> <p>Other answers are possible.</p>	2	<p>He uses present tense (1) to give a sense of immediacy (1)</p> <p>He uses 'quickly' (1) to indicate speed (1)</p> <p>He uses 'sharp' (1) to indicate coldness, icy weather (1)</p> <p>He mentions Christmas lights (1) to give a festive feel (1)</p> <p>Use of short phrases/punctuation (1) indicates business, speed of movement, urgency (1)</p>
44.	<p>For 6 marks, candidates should refer to three examples of how language is used to create a positive atmosphere.</p> <p>Example (1) plus comment (1) - x 3</p>	6	<p>Possible answers:</p> <p>'three of them are laughing' (1) - the three are all happy/united in their laughter (1)</p> <p>'their breath rises in a cloud of happiness' (1) - suggests again they are united as one and enveloped by their happiness (1)</p> <p>'Wait till he sees this but!' (1) - direct speech/colloquial language expresses the boy's happy anticipation of the pleasure his gift will bring (1)</p> <p>OR</p> <p>Reference to aspect of the positive description of the gifts, for example 'tiny Royal Stewart tartan coat like a teapot-holder' (1) - description of dog's coat reveals it is made of a very brightly coloured tartan (1)</p> <p>OR</p> <p>Simile compares the dog's coat to a teapot holder. Both are small, soft objects designed to keep something cosy suggesting the dog is loved. (1)</p> <p>'baby in its white shawl all bright eyes and mouth like favours in a fresh sweet cake' (1) - description of baby's shawl reveals it is protected against the cold/white, suggests the innocence of the baby (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
			<p>OR</p> <p>Simile compares baby's eyes and mouth to the decorations on a wedding cake. Both are small, pretty things. Wedding is a celebration of love, suggesting how much love there is for the baby (1)</p> <p>'guitar swells out under its milky plastic cover tied at the neck with silver tinsel tape and a brisk sprig of mistletoe' (1) - description of cover suggests guitar is also protected from the elements (1) OR word choice of 'swells'/'milky' (1) suggest pregnancy/birth and suggest the guitar is full of life (1) OR 'silver tinsel tape' (1) makes it obvious guitar has been decorated as it is a gift (1) OR 'sprig of mistletoe' (1) suggests it is being given with love (1)</p>
45.	(a)	2	<p>Possible answers:</p> <p>Friendship/love defeat problems (1) Camaraderie brings strength to cope with life's problems (1) That formal religion isn't as important as people loving and caring for one another (1) The importance of music as a means to express emotion (1)</p>
	(b)	2	<p>Possible answers:</p> <p>'The vale of tears is powerless before you' (1) - effective use of the Biblical metaphor for the world's problems to emphasise the strength of the trio (1)</p> <p>'Monsters of the year go blank' (1) - effective to present life and its problems as monsters that are also beaten by the trio. Their friendship defeats all such problems (1)</p> <p>Parenthesis/brackets in lines 24–26 (1) - allow the poet to reflect on the trio's deeper significance emphasising their strength (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
			<p>‘Whether Christ is born, or is not born’ (1) - it doesn’t matter if Christ really lived or not, effectively enforces idea of love being more important than religion (1)</p> <p>‘Abdicates’ (1) - effective word choice to indicate formal religion surrenders when faced with the power of their friendship (1)</p> <p>‘Laughter ringing round them like a guard’ (1) - effective simile to highlight that the laughter they share protects them like a guard would from all life can throw at them (1)</p> <p>‘Orphean sprig!’ (1) - reference to Orpheus who is a famous musician in Greek legend, and to the mistletoe, emphasises the importance of music as a way of expressing emotion (1)</p> <p>List of the three objects the members of the trio are carrying/ ‘Orphean sprig! Melting baby! Warm Chihuahua!’ (1) OR Conjunction ‘and’ used to link ‘men and beasts, and music’ (1) highlights how the poet sees music as being just as important as the other two (1)</p>
46.	<p>Candidates should show awareness of relevant ideas and/or language features in this poem and at least one other Morgan poem.</p> <p>Possible areas for comment include:</p> <p>‘Glasgow 5 March 1971’ - snapshot of ordinary lives, moment in time; social comment; persona observes; use of present tense.</p> <p>‘In the Snack-bar’ - snapshot of ordinary experience; social comment; persona observes; use of present tense.</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>

Question	Expected answer(s)	Max mark	Additional guidance
	<p>‘Good Friday’ - snapshot of ordinary lives; social comment; persona observes; use of present tense.</p> <p>‘Glasgow Sonnet 1’ - social comment; use of present tense.</p> <p>‘Winter’ - persona observes; moment in time.</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) (for example: 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:</p> <p>as above (x 2) for up to 4 marks</p>

Question	Expected answer(s)	Max mark	Additional guidance
	<i>Aunt Julia</i> by Norman MacCaig		
47.	Technique (1) Comment (1) Other answers are possible	2	Repetition of 'very' (1) establishes strong/extrovert/eccentric personality (1) Repetition of 'I could not' (1) establishes extent to which MacCaig did not know her/could not get to know her/lack of closeness between them (1) Direct statement of fact about Aunt Julia (1) establishes at outset she is central to poem/her strong personality (1) Aunt Julia placed as first phrase (1) establishes her as central concern (1)
48.	Reference (1) Comment (1) x 2 Other answers are possible	4	'She wore men's boots' (1) - strong, doing 'male' tasks, worked outdoors, hardworking (1) 'when she wore any' (1) - used to working outdoors, 'at one' with nature/earth (1) 'her strong foot stained with peat' (1) - working outdoors, over many years (1) 'while her right hand drew yarn marvellously out of the air' (1) -idea of magical, delicate, skilful, gentle work (1)
49.	Reference (1) Comment (1) x 1 Other answers are possible	2	'She was buckets and water flouncing into them' (1) suggests her tasks were part of her/her life, energetic, at one with nature, tough/hardworking/energetic (1) OR 'She was winds pouring wetly round house-ends' (1) - suggests her tasks were part of her/her life, at one with nature/climate, tough/hardworking/energetic (1) OR 'She was brown eggs, black skirts and a keeper of threepenny bits in a teapot' (1) suggests her tasks were

Question	Expected answer(s)	Max mark	Additional guidance
			part of her/her life, 'dull' /earthy colours, thrifty/self-sufficient, focus on setting/the home (1)
50.	<p>Reference/gloss/quote (1) Comment (1)</p> <p>x 2</p> <p>Other answers are possible</p>	4	<p>'By the time I had learned a little' /now that he is older/more mature/later in life (1) he reflects that he cannot now communicate with her/that he has missed opportunity (1)</p> <p>'silenced' / 'absolute black' /finality of death (1) means he cannot now develop his relationship with her/that he has missed opportunity (1)</p> <p>'But I hear her still' /he imagines her in the present/her voice haunts him (1) suggests he is nostalgic about the past/is still influenced by her (1)</p> <p>'with so many questions unanswered' (1) suggests a sense of futility/lack of resolution (1)</p>
51.	<p>Candidates should show understanding of how MacCaig uses observation of people or places in this poem and at least one other.</p> <p>Possible areas for comment include:</p> <p>'Visiting Hour' - persona's visit to hospital. Sense of place clearly evoked. Themes suggested - communication difficulties, human condition, death, etc.</p> <p>'Assisi' - persona's visit to Church of St Francis, Assisi. Themes suggested - communication difficulties, suffering, human condition, etc.</p> <p>'Basking Shark' - persona's encounter with basking shark clearly evoked. Themes suggested - human condition, relationship between humans and nature, progress, etc.</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) (for example: theme, central relationship, importance of setting, use of imagery, development in</p>

Question	Expected answer(s)	Max mark	Additional guidance
	<p>'Hotel Room, 12th Floor' - persona's visit to New York. Themes of human condition, progress, violence, death, etc.</p> <p>'Brooklyn Cop' - persona's visit to New York. Brooklyn cop clearly described. Themes of human condition, violence, death, etc.</p>		<p>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:</p> <p>as above (x 2) for up to 4 marks</p>

Question	Expected answer(s)	Max mark	Additional guidance
	<i>Keeping Orchids</i> by Jackie Kay		
52.	<p>Candidates must use their own words as far as possible.</p> <p>1 mark for a valid answer x2</p>	2	<p>Possible answers include:</p> <p>The (first person) narrator describes what happens when she meets her mother for the first time (1)</p> <p>There is an awkward atmosphere between the two women (1)</p> <p>The mother gives the narrator flowers (orchids) (1)</p> <p>Orchids are rare/exotic and (therefore) difficult to look after (1)/this symbolises the precarious nature of their relationship (1)</p> <p>The vase of flowers spills twice (1)/symbolises the fragile nature of their relationship (1)</p> <p>The narrator tries to sort out the flower arrangement but she is not good at it (1)/symbolises her feelings of awkwardness (1)</p> <p>Some of the buds stay shut (1)</p> <p>The narrator sees the flowers as a burden/responsibility (not a pleasure) (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
53.	<p>Word choice: Reference (1) Comment (1)</p> <p>Structure: Reference (1) Comment (1)</p>	4	<p>Possible answers of word choice include:</p> <p>‘first (met)’ (1) establishes the importance of that moment (1)</p> <p>‘twelve days later’ (1) shows how much time has elapsed since the meeting (1)</p> <p>‘Twice since’ (1) shows the effort put in to take the flowers home (1)</p> <p>‘Even after that’ (1) shows that time seems to be against the flowers (1)</p> <p>Repetition of ‘twelve days later’ (1) reiterates the distance since the meeting time (1)</p> <p>‘fading fast’ (1) suggests the haziness of time passing (1)</p> <p>Possible answers on structure include:</p> <p>The poem is written in couplets (1) which gives a regular (predictable) pace/rhythm to indicate time passing steadily (1)</p> <p>There is repeated use of enjambment (1) to indicate the pace of events (1)</p> <p>The frequent use of conjunctives (1) moves the story of the poem forward at a fast pace (1)</p> <p>Parenthesis is limited (1) indicating the urgency to recount only the basic account of what happened (1)</p> <p>Short sentences (1) indicate the poet’s intention to summarise events as succinctly as possible (1)</p> <p>Repetition of ‘twice since’ (1) reiterates frequency of an event (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
54.	Reference (1) Comment (1) x3	6	<p>'voice rushes through a tunnel the other way' (1) suggests distance (1)</p> <p>'try to remember' (1) shows lack of clarity (1)</p> <p>shows the physical distance (1)</p> <p>'a paisley pattern scarf, a brooch' (1) suggests the mother is dressed up for the occasion (1)</p> <p>'her hands, awkward and hard to hold' (1) suggests lack of familiarity of touch (1)</p> <p>'fold and unfold' (1) suggests the mother is fidgeting (1)</p> <p>'the story of her life' (1) suggests lack of familiarity (1)</p> <p>'Compressed' (1) suggests stiffness/only revealing the bare minimum of details (1)</p> <p>'Airtight' (1) suggests defensiveness/being impenetrable (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
55.	<p>Possible areas for comment include:</p> <p>‘My Grandmother’s Houses’ - personal experience of visiting grandmother’s houses used to explore themes of, for example, family relationships, the importance of place/environment in shaping our behaviour/influencing our thinking.</p> <p>‘Lucozade’ - personal experience of visiting mother in hospital used to explore themes of, for example, mother/child relationships, the influence of time in shaping our memories/points of view, growing up, the complex nature of love.</p> <p>‘Gap Year’ - personal experience of son going away on a gap year trip used to explore themes of, for example, mother/child relationships, loss, the difficulties of parenthood, the complex nature of love.</p> <p>‘Old Tongue’ - personal experience of leaving Scotland used to explore themes of, for example, the importance of place/environment in shaping our behaviour/influencing our thinking, conflict within family relationships, identity.</p> <p>‘Whilst Leila Sleeps’ - personal experience of mother facing/escaping from danger used to explore themes of, for example, the difficulties of parenthood, identity, mother/child relationships.</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 part of the text.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (for example: 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: 1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1x relevant reference to idea (1) 1x appropriate comment (1)</p> <p>OR</p> <p>1x relevant reference to feature (1) 1x appropriate comment (1)</p> <p>OR</p> <p>1x relevant reference to text (1) 1x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other 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 minimum requirements for technical accuracy, and whether it is relevant to the question.
- 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 which 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 which 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 which 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 	Although such essays should be rare, in this category, the candidate's essay will demonstrate one or more of the following:
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 reference 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 reference 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 	<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
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 reference 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 reference 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 	<ul style="list-style-type: none"> the answer is simply too thin
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 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/punctuation/ sentence construction 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 SPECIMEN MARKING INSTRUCTIONS]

Published: October 2018

Change since last published:

Part B, Texts 3, 4 and 5 changed; Part C, Texts 1 and 4 changed and respective marking instructions.