



**2014 English**

**Higher – Close Reading**

**Finalised Marking Instructions**

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## **Part One: General Marking Principles for: English Higher – Close 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.

- (a)** Marks for each candidate response must always be assigned in line with these general marking principles and the specific Marking Instructions for the relevant question. 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/Principal Assessor.
- (b)** Marking should always be positive ie, marks should be awarded for what is correct and not deducted for errors or omissions.

### **GENERAL MARKING ADVICE: English Higher Close Reading**

The marking schemes are written to assist in determining the “minimal acceptable answer” rather than listing every possible correct and incorrect answer. The following notes are offered to support Markers in making judgements on candidates’ evidence, and apply to marking both end of unit assessments and course assessments.

#### **Some important general principles**

The marking of Close Reading is not a straightforward, mechanical task, but one which requires from the marker a considerable element of judgement in all but the most straightforward questions – and these are rare. In a typical allocation there will be over 200 different answers to every question. In order to award the correct mark to each answer, you must be guided by the detailed instructions which follow, by the exemplification given at the Markers’ Meeting of how to apply these instructions, and by your own professional judgement.

**If the standards and methods set out in these Instructions and at the Markers’ Meeting differ from those you are in the habit of applying in your own marking, then you must adapt your approach to that which is required in order to maintain the national standard.**

Each response must be read carefully and the points being made by the candidate considered against the Marking Instructions. Be alert to apparently insignificant words such as “even”, “just”, “really”, “too” etc which often make the candidate’s thinking clearer.

The quality of candidates’ expression is not being assessed in this part of the examination. You must not, therefore, mark down an answer which is expressed clumsily – indeed you should be as sympathetic as possible to the candidates, who are working under extreme pressure. Conversely, you must not be seduced by fluent emptiness.

Answers to questions testing “**Understanding**” (coded “**U**”) must be expressed using “own words as far as is reasonably possible”. Where candidates simply quote from the passage, they gain no marks. In order to earn marks they must attempt, however inelegantly, to “gloss” the key word or words.

Answers to questions requiring “**Analysis**” (coded “**A**”) are the most difficult to mark accurately and consistently. Markers must adhere to the statements in the Marking Instructions (“Reference alone: 0”) about not awarding marks for mere quotation or mere identification of a feature of sentence structure. Nor should any marks be awarded for quotation plus repetition of the question (plus any amount of empty waffle). Inappropriate marking of this type of question (eg the mechanical ticking of quotations) can lead to serious over-rewarding of candidates. Only genuine comment by the candidate is eligible for marks. The comment need not be all that mature or sophisticated, even to score full marks in a question. The brilliant answer is easy to spot, but less luminous responses might also be worth full marks.

Answers to questions on “**Evaluation**” (coded “**E**”) will involve evaluation of the writers’ ideas (“**U/E**”) or the writers’ styles (“**A/E**”). Be guided by the points above and by the specific guidance in the Marking Instructions.

As in the past, some use is made of half marks in the marking of Analysis questions. This allows for more sophisticated discrimination and can reward candidates for making weakish but nevertheless acceptable points which might otherwise not gain credit. Half marks should not, however, be awarded where they are not deserved; conversely, they should not be used in order to deny full marks to all but the exceptional answer. Half marks are not used in the marking of Understanding questions.

### **Administrative matters**

- Enter marks in red ink in the examination booklet as neatly and clearly as possible. The total mark for each question must be entered in the right-hand margin at the end of the answer. Nothing else should be entered in the right-hand margins.
- According to your own preferences, use ticks, crosses and lines within an answer to help clarify your marking, but **do not write any words or comments in any part of the booklet**. Necessary comment on a specific answer or on the work of a candidate in general can be made only by means of referral to PA or as part of a referral under the heading of Special Arrangements (in the case of suspected malpractice). For details of how to make such referrals, please refer to the General Instructions to Markers.
- Total the marks and enter the total (rounded up if necessary) to the “Others” box under “Total Marks” on the front cover.
- Check this total at least once.

**Part Two: Marking Instructions for each Question**

Question	Expected Answer(s)	Max Mark	Additional Guidance
1.	<p>Marks will depend on the quality of the comment on appropriate language feature(s). For full marks, two examples must be dealt with, one from “Before” and one from “After”.</p> <p>Reference alone: 0. Mere identification of feature of sentence structure: 0.</p> <p>Possible answers:</p> <p><b>Before:</b></p> <ol style="list-style-type: none"> <li>1. <b>word choice: any of (“boomed ... screamed ... rattled ... cracked ... cries ... echoed”)</b> appropriate comment on connotation of chosen word(s), such as disturbing, discordant, excessive ...</li> <li>2. <b>onomatopoeia (“boomed ... screamed ... rattled ... cracked”)</b> emphasises excessive/incessant noise on the battlefield</li> <li>3. <b>list (“howitzers ... dying”)</b> suggests never-ending/frantic activity, the variety of sensory assault</li> </ol> <p><b>After:</b></p> <ol style="list-style-type: none"> <li>4. <b>“everything”</b> suggests enormity of the silence/no noise whatsoever</li> <li>5. <b>“suddenly”</b> suggests that the silence was a shock/descended instantaneously and without warning</li> <li>6. <b>“fell quiet”</b> suggests the silence settled on the land</li> <li>7. <b>“thick fog”</b> suggests an eerie atmosphere which deadened noise</li> </ol>	2 A	

Question	Expected Answer(s)	Max Mark	Additional Guidance
1.	<p>(cont)</p> <p>8. <b>“muffled”</b> suggests landscape was stifled/muted</p> <p>9. <b>“stillness”</b> conveys lack of activity/no movement</p> <p>10. <b>“palpable”</b> suggests the silence had presence, weight, impact ...</p> <p><b>NB</b> The following sentence structure points could be used to cover “Before “ and “After”:</p> <p>11. in the first sentence there is a lengthy build-up of noise/drama followed by the sudden simplicity of “suddenly fell quiet”</p> <p>12. some candidates may choose to deal with the contrasting nature of the two sentences, arguing that the juxtaposition of the complex first sentence (“before”) with the much simpler second sentence (“after”) reflects the transition from the frenzy of battle to the calm following the Armistice.</p>		

Question		Expected Answer(s)	Max Mark	Additional Guidance
2.	(a)	<p>Marks will depend on the quality of the comment on the chosen word(s). A single insightful comment will be worth up to 2 marks; more basic comments will be worth up to 1 mark each.</p> <p>Reference alone: 0.</p> <p>Possible answers:</p> <ol style="list-style-type: none"> <li>1. <b>“desolate”</b> suggests barren land, no life, isolation ...</li> <li>2. <b>“reduced”</b> suggests deterioration, a negative process of erosion</li> <li>3. <b>“piles”</b> suggests random and unsightly nature of the ruins</li> <li>4. <b>“(smoking) rubble”</b> highlights total devastation, nothing remained but debris</li> <li>5. <b>“acre upon acre”</b> suggests the vast, endless area affected, all reduced to a similar state of devastation</li> <li>6. <b>“splintered”</b> suggests broken into small, unrecognisable pieces; the woodland was beyond hope of repair or regeneration</li> <li>7. <b>“blackened”</b> suggests fire-damaged, polluted land</li> <li>8. <b>“stumps”</b> suggests injury, unnatural shape of the broken trees</li> </ol>	2 A	

Question		Expected Answer(s)	Max Mark	Additional Guidance
2.	(b)	<p>There must be some attempt to use own words. Blatant lifts: 0.</p> <p>Any three of the following for 1 mark each:</p> <ol style="list-style-type: none"> <li>1. some could not celebrate the fact, could not feel happy that the war was finally over (“little cause for rejoicing”)</li> <li>2. they were exhausted/weakened (“enervated”)</li> <li>3. some thought deeply about their experience (“some were able to remember and reflect on what they had been through.”)</li> <li>4. some soldiers were confused, adrift, numb (“Others simply felt lost.”)</li> <li>5. their lives were dominated by the experience of war (“The war had swallowed them up ...”)</li> <li>6. they were unable to think of anything else (“occupied their every waking moment”)</li> <li>7. they would never be free from the nightmare/could not escape from memories (“... just as it was to haunt their dreams in the future.”)</li> </ol>	3 U	
3.		<p>There must be some attempt to use own words. Blatant lifts: 0.</p> <p>A full explanation of either of the following for 2 marks or a less detailed explanation of both for 1+1:</p> <ol style="list-style-type: none"> <li>1. “There have been other wars since 1918 ... collective imagination.” – despite Britain’s involvement in more recent/equally terrible conflicts, we still view the First World War as having a greater significance.</li> <li>2. “The international catastrophe that was the First World War has been adopted as a peculiarly national trauma.” – despite the losses suffered by many countries involved in the First World War, Britain still considers itself to have suffered more than these other nations, or that Britain tends to disregard the suffering of other nations.</li> </ol>	2 U	

Question		Expected Answer(s)	Max Mark	Additional Guidance
4.	(a)	<p>Marks will depend on the quality of the comment on appropriate feature(s) of sentence structure. A single insightful comment on one of the following may be worth up to 2 marks; more basic comments will be worth up to 1 mark each.</p> <p>Possible answers:</p> <ol style="list-style-type: none"> <li><b>parenthesis (“of course”)</b> a knowing aside to the reader to remind us that the “extraordinary” nature of these losses is universally accepted</li> <li><b>use of colon</b> to introduce statistics which will confirm the “extraordinary” nature of losses</li> <li><b>use of semi-colon</b> to separate and highlight the appalling nature of each example of loss</li> <li><b>positioning/climax of “on the first day ... killed.”</b> inversion used in final clause allows the writer to use this shocking statistic as a climax to his argument about loss</li> </ol>	2 A	
4.	(b)	<p>There must be some attempt to use own words. Blatant lifts: 0.</p> <p>Candidates could refer to one or more than one of the following ideas.</p> <p>Basic point: 1; more perceptive point: 2</p> <ol style="list-style-type: none"> <li>the loss of special talents/our most promising young people (“flower of British youth”)</li> <li>the loss of perfection/goodness/purity (“prelapsarian”)</li> <li>the loss of virtue/incorruptibility (“state of innocence”)</li> <li>the loss of a society which seemed ideal and had no evils or imperfections (“Eden”)</li> <li>the loss of an imagined idyllic world (“somehow always perfect summer weather”)</li> <li>the loss of hope/optimism (“yearningly back rather than expectantly forward”)</li> </ol>	2 U	



Question		Expected Answer(s)	Max Mark	Additional Guidance
4.	(c)	<p>Marks will depend on the quality of comment on the chosen word(s). A single insightful comment will be worth up to 2 marks; more basic comments will be worth up to 1 mark each.</p> <p>Reference alone: 0.</p> <p>Possible answers:</p> <ol style="list-style-type: none"> <li>1. <b>“flower”</b> suggests British youth was beautiful/promising/at the peak of perfection</li> <li>2. <b>“prelapsarian”</b> suggests state of perfection before the Fall</li> <li>3. <b>“innocence”</b> suggests that British society was pure/good and had not been corrupted in any way</li> <li>4. <b>“Eden”</b> like the Garden of Eden, Britain was viewed as a perfect environment with no room for evil or sin</li> <li>5. <b>“perfect”</b> suggests everything was as it should be, with no problems or flaws in Britain</li> <li>6. <b>“summer”</b> suggests the loveliest time of year, warmth, beauty, growth; it was a time of promise for Britain</li> <li>7. <b>“ever after”</b> contains echoes of the “happily ever after” in childhood fairy tales and suggests a carefree and happy time</li> <li>8. <b>“yearningly back”</b> suggests a deep desire/longing to return to Britain’s past</li> </ol>	2 A	

Question	Expected Answer(s)	Max Mark	Additional Guidance
5.	<p>Marks will depend on the quality of the comment on appropriate language feature(s). A single insightful comment on one of the following may be worth up to 2 marks; more basic comments will be worth up to 1 mark each.</p> <p>Reference alone: 0. Mere identification of feature of sentence structure: 0.</p> <p>Possible answers:</p> <ol style="list-style-type: none"> <li>1. <b>“tremendously large place”</b> suggests the war occupies an overwhelming space, is of great importance in our thoughts</li> <li>2. <b>“the world and its history”</b> a somewhat grandiose concept of the War’s all-encompassing influence</li> <li>3. <b>“seemingly endless resource”</b> suggests the war is a continuous source of inspiration, has unlimited potential</li> <li>4. <b>list of professions (“novelists ... composers”)</b> emphasises the vast range of artistic endeavour which is inspired by the history of the First World War</li> <li>5. <b>“engraved”</b> just as “engraved” is to have been permanently marked by cutting into a surface so the images from the First World War are permanently lodged in our minds</li> <li>6. <b>“the national consciousness”</b> suggests the awareness of what it means to be British is deeply engrained.</li> </ol> <p style="text-align: right;"><b>(continued...)</b></p>	2 A	

Question	Expected Answer(s)	Max Mark	Additional Guidance
5.	<p><b>(cont)</b></p> <p>7. <b>“(recognise them) instantly”</b> suggests that images of the war have become like old friends; we are deeply familiar with these images</p> <p>8. <b>use of colon (line 32)</b> to introduce examples of these “engraved” images, thereby emphasising their potency</p> <p>9. <b>list (in lines 32-35) of the “images” referred to in line 30</b> emphasises the vast number/range of images we have stored in our consciousness</p> <p>10. <b>sequence/order of list in final sentence</b> it could be argued that the final list acts as a series of snapshots of the war, thus reminding us that we are so familiar with these events that they can be summarised in a few powerful phrases</p> <p>11. <b>repetitive structure used to describe each image of war (“the foreign place ... the lines ... the rows ... the scarlet poppies ...”)</b> builds to a climax which reminds us of the power contained within the inevitable image of poppies/shell-holes</p>		

Question		Expected Answer(s)	Max Mark	Additional Guidance
6.	(a)	<p>There must be some attempt to use own words. Blatant lifts: 0.</p> <p>Any two of the following for 1 mark each:</p> <ol style="list-style-type: none"> <li>1. the leaders did not know what they were doing/made serious mistakes (“incompetent High Command”)</li> <li>2. the loss of life was a continual, relentless process (“repeatedly”)</li> <li>3. the High Command deliberately, callously sent soldiers to their deaths (“sacrificed”)</li> <li>4. the death toll was staggeringly high (“thousands of men”)</li> <li>5. there was so little gain for such terrible loss of life (“a few yards of churned earth”)</li> <li>6. it seemed a pointless waste of life (“futility”)</li> </ol>	2 U	
6.	(b)	<p>historians who have challenged or sought to change traditional interpretations of (military) history, promulgated theories or ideas which are quite different from those of other historians, reconsidered or modified accepted ideas about the war ...</p>	1 U	

Question	Expected Answer(s)	Max Mark	Additional Guidance
7.	<p>Candidates may refer to ideas and/or language features. For full marks there must be some comment on the effectiveness of these lines as “a thought-provoking and emotional conclusion to the passage”.</p> <p>Rather than “tick and add up”, markers should assess answers to this question holistically, using the following guidelines:</p> <p>4 marks    an intelligent response</p> <p>3 marks    a clear response</p> <p>2 marks    an adequate response</p> <p>1 mark     a limited response</p> <p>0 marks    an irrelevant response; or excessive reference without comment</p> <p>Any of the following could be referred to, but all lines of argument should be judged on their merits.</p> <p><b>Ideas:</b></p> <ol style="list-style-type: none"> <li>1. the overall poignancy of referring to the very last survivor of the War, the last living link to this momentous event</li> <li>2. the opening sentence of the penultimate paragraph stresses our interest in first-hand testimony, “what it was like” – Harry Patch is able to provide this</li> </ol> <p style="text-align: right;"><b>(continued...)</b></p>	4 E	

Question	Expected Answer(s)	Max Mark	Additional Guidance
7.	<p><b>(cont)</b></p> <p>3. Harry Patch’s experiences give us a view of war which is very different from that of many military historians</p> <p>4. Harry’s lack of knowledge about military strategy reminds us of the writer’s earlier point about the differences between ordinary soldiers and High Command</p> <p>5. the writer has already mentioned the terrible conditions endured by combatants – Harry Patch’s memories of “filth ... discomfort ... exhaustion ...” remind us of these conditions</p> <p>6. the writer chooses to conclude using quotation to highlight the authentic, authoritative, voice of someone directly involved</p> <p>7. Harry Patch’s comment on the “expendable” nature of ordinary soldiers harks back to the popular view that the war was “conducted by an incompetent High Command”, that war was nothing but “mud, blood and futility”</p> <p>8. Harry Patch’s comment that the war was “a terrible waste” reinforces the writer’s earlier point about the terrible losses sustained during the First World War</p> <p style="text-align: right;"><b>(continued...)</b></p>		

Question	Expected Answer(s)	Max Mark	Additional Guidance
7.	<p><b>(cont)</b></p> <p><b>Language:</b></p> <p>9. italicisation of “like” – reminds reader of importance of eyewitness accounts and allows writer to introduce Harry Patch/links to “he knew what a battlefield was like”</p> <p>10. “diminished band” – links back to writer’s earlier points about loss</p> <p>11. “wading around in filth” – brings us back to the opening view of devastation on the battlefields of France and reminds us that Harry experienced this</p> <p>12. “lice-ridden ... discomfort ... exhaustion ... fear” – list of difficult conditions reinforces the writer’s earlier point about the nature of warfare</p> <p>13. “blown to pieces” – the use of quotation reminds us of the devastating nature of the First World War</p> <p>14. “Millions of men” – enormous, indeterminate number is used to remind us of the immense scale of the conflict and the terrible human cost of the war</p> <p>15. “expendable” – reminds us of the sacrifices made by Harry and his comrades, of the callous way they were treated</p> <p>16. “waste ... terrible waste” – repetition is used to highlight the futility of the losses in the First World War</p>		

Question	Expected Answer(s)	Max Mark	Additional Guidance
	<p>Marking Instructions for Questions 8-13 have been removed due to copyright issues.</p>		



Question	Expected Answer(s)	Max Mark	Additional Guidance
14.	<p>The mark for this question should reflect the quality of the response in two areas:</p> <ol style="list-style-type: none"> <li>1. identification of the key areas of agreement</li> <li>2. reference to/treatment of the ideas which inform the writers' reasons</li> </ol> <p>A response which clearly identifies <b>three</b> key areas of agreement and has at least some supporting evidence will score a minimum of 3 marks.</p> <p>These key areas of agreement are:</p> <ol style="list-style-type: none"> <li>1. it has had a profound effect on the British psyche</li> <li>2. it was a conflict which changed attitudes to war</li> <li>3. the scale of casualties – never experienced before or since</li> <li>4. the horrific nature of warfare – trenches and weapons of mass destruction</li> <li>5. many people believe the conflict was tactile</li> <li>6. the enduring impact of war literature, iconography, music, films, personal narratives of combatants ...</li> </ol> <p style="text-align: right;"><b>(continued...)</b></p>	5 U/E	

Question	Expected Answer(s)	Max Mark	Additional Guidance
14.	<p><b>(cont)</b></p> <p>Where a candidate has identified satisfactorily at least three of these key areas, then the decision to award 3, 4 or 5 marks will depend on the sophistication of her/his treatment of the ideas which inform each writer's reason.</p> <p>The following guidelines should be used:</p> <p>5 marks    identification of key areas of agreement, with an intelligent use of supporting evidence</p> <p>4 marks    identification of key areas of agreement, with sound use of supporting evidence</p> <p>3 marks    identification of key areas of agreement, with some supporting evidence</p> <p>2 marks    identification of only two key areas of agreement with some supporting evidence</p> <p>1 mark     identification of only one key area of agreement with some supporting evidence</p> <p>0 marks    failure to identify any key area of agreement and/or complete misunderstanding of the task</p> <p>The following main ideas could be used in support, but some other points might be used successfully:</p> <p style="text-align: right;"><b>(continued...)</b></p>		

Question	Expected Answer(s)	Max Mark	Additional Guidance
14.	<p><b>(cont)</b></p> <p><b>Parker</b></p> <ul style="list-style-type: none"> <li>• British casualties were far greater than in any other war at any time in history</li> <li>• the scale of the slaughter meant Britain lost a “generation” – “the flower of British youth”</li> <li>• the scale of the slaughter changed the British mind-set – we tend to look back to a Golden Age before 1914 rather than to the future</li> <li>• the war features in an exceedingly large body of work – history textbooks, novels, poems, plays, films and musical compositions</li> <li>• constantly revised views of the war from its futility and the generals’ incompetence to Britain’s military success</li> <li>• existence of so many personal narratives which evoke the horrors of the Front Line</li> </ul> <p><b>Boyd</b></p> <ul style="list-style-type: none"> <li>• WWI had a devastating effect on even the smallest of communities</li> <li>• a century later WWI continues to loom large in the nation’s consciousness and media</li> <li>• in Britain it is the mass slaughter of the Western front which dominates</li> <li>• in Britain our literature, films and documentaries have kept memories alive</li> <li>• the unprecedented British and Empire casualty figures cannot be forgotten</li> <li>• casualties were so high that they changed attitudes – no army or nation would accept them today</li> <li>• WWI changed our world for ever</li> </ul>		

[END OF MARKING INSTRUCTIONS]



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## **Part One: General Marking Principles for English Higher – Critical Essay**

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- (a) Marks for each candidate response must always be assigned in line with these general marking principles and the specific Marking Instructions for the relevant question. 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/Principal Assessor.
- (b) Marking should always be positive ie, marks should be awarded for what is correct and not deducted for errors or omissions.

### **GENERAL MARKING ADVICE: English Higher – Critical Essay**

*The marking schemes are written to assist in determining the “minimal acceptable answer” rather than listing every possible correct and incorrect answer. The following notes are offered to support Markers in making judgements on candidates’ evidence, and apply to marking both end of unit assessments and course assessments.*

#### **1. Judging against the Performance Criteria**

Each essay should first be read to establish whether it achieves success in all the Performance Criteria below, including relevance and the standards for technical accuracy (see 2 below).

##### **Understanding**

As appropriate to task, the response demonstrates secure understanding of key elements, central concerns and significant details of the \*text(s).

##### **Analysis**

The response explains accurately and in detail ways in which relevant aspects of structure/style/language contribute to meaning/effect/impact.

##### **Evaluation**

The response reveals clear engagement with the \*text(s) or aspects of the text(s) and stated or implied evaluation of effectiveness, substantiated by detailed and relevant evidence from the \*text(s).

##### **Expression**

Structure, style and language, including use of appropriate critical terminology, are deployed to communicate meaning clearly and develop a line of thought which is sustainably relevant to purpose; spelling, grammar and punctuation are sufficiently accurate.

\*The term “text” encompasses printed, audio or film/video text(s) which may be literary (fiction or non-fiction) or may relate to aspects of media or language.

## 2. Confirming Technical Accuracy

An essay which does not satisfy the requirement for “sufficient” technical accuracy cannot pass. If, however, technical accuracy is deemed “sufficient”, then there are no penalties or deductions for such errors.

The definition of “sufficiently accurate” is the same as that given below for “consistently accurate”, but with an allowance made for examination conditions, ie time pressure and no opportunity to redraft.

### **Consistently accurate** (in line with Core Skills statement)

Few errors will be present. Paragraphs, sentences and punctuation are accurate and organised so that the writing can be clearly and readily understood. Spelling errors (particularly of high frequency words) are infrequent.

## 3. Assigning a Category and Mark

Each essay should then be assigned to the appropriate Category as outlined in the Broad Descriptors, supported by reference to the Detailed Descriptors.

### (a) Broad Descriptors

Essays which **pass** (ie meet the minimum requirements of the Performance Criteria) should be assigned to one of four categories as follows:

Category	Mark(s)	Broad descriptor
I	25	Outstanding
II	21 or 23	Very sound
III	17 or 19	Comfortably achieves the Performance Criteria
IV	13 or 15	Just succeeds in achieving the Performance Criteria

Essays which **fail** to meet the minimum requirements of one or more than one Performance Criterion should be assigned to one of two categories as follows:

Category	Mark(s)	Broad descriptor
V	11 or 9	Fails to achieve one or more than one Performance Criterion and/or to achieve sufficient technical accuracy, or is simply too thin
VI*	7 or 5**	Serious shortcomings

In Categories II – VI, the choice of which mark to award should be determined by the level of certainty with which the response has been assigned to the Category.

\* Essays in this Category will be extremely rare. It should be used only in cases of significant misunderstanding of a text, extreme thinness, or serious weaknesses in expression and/or technical accuracy.

\*\* Marks below 5 could, in exceptional circumstances, be awarded – for example to a response of extreme brevity, perhaps just a few lines.

## **(b) Detailed descriptors**

**Category I** (25 marks): A sophisticated response which, allowing for the pressures of examination conditions and the limited time available, is outstanding in nearly every respect. Knowledge and understanding of the text(s) are sound. The question is addressed fully and convincingly in such a way as to show insight into the text(s) as a whole, and selection of evidence to support the argument is extensive and skilful. The essay is effectively structured as a genuine response to the question. As appropriate to the task and the text(s), the candidate demonstrates a sophisticated awareness of the literary and/or linguistic techniques being exploited. There is a committed evaluative stance with respect to the text(s) and the task, although this is not necessarily explicit. Expression is controlled and fluent.

Dealing with longer texts, the response ranges effectively over the whole text where appropriate, selects effectively, and while focusing on the demands of the question, never loses sight of the text as a whole; dealing with shorter texts, the response uses a text which clearly allows the requirements of the question to be met fully, avoids “blanket coverage” and mechanistic, unfocused “analysis”, and shows a pleasing understanding of the text as a whole.

**Category II** (21 or 23 marks): A very sound response which, allowing for the pressures of examination conditions and the limited time available, is secure in most respects. Knowledge and understanding of the text(s) are sound. The question is addressed fully in such a way as to show some insight into the text(s) as a whole, and selection of evidence to support the argument is extensive. The essay is soundly structured as a genuine response to the question. As appropriate to the task and the text(s), the candidate demonstrates a sound awareness of the literary and/or linguistic techniques being exploited. There is a clear evaluative stance with respect to the text(s) and the task, although this is not necessarily explicit. Expression is controlled.

Dealing with longer texts, the response ranges over the whole text where appropriate, selects sensibly, and while focusing on the demands of the question, never loses sight of the text as a whole; dealing with shorter texts, the response uses a text which clearly allows the requirements of the question to be met, avoids “blanket coverage” and mechanistic, unfocused “analysis”, and shows a sound understanding of the text as a whole.

**Category III** (17 or 19 marks): A response which, allowing for the pressures of examination conditions and the limited time available, is secure in a number of respects. Knowledge and understanding of the text(s) are on the whole sound. The question is addressed adequately in such a way as to show understanding of the text as a whole, and selection of evidence to support the argument is appropriate to the task. The essay is structured in such a way as to meet the requirements of the question. As appropriate to the task and the text(s), the candidate shows an awareness of the literary and/or linguistic techniques being exploited. There is some evaluative stance with respect to the text(s) and the task, although this is not necessarily explicit. Expression is satisfactory.

Dealing with longer texts, the response makes some attempt to range over the whole text where appropriate, makes some selection of relevant evidence, and while focusing on the demands of the question, retains some sense of the text as a whole; dealing with shorter texts, the response uses a text which meets the requirements of the question, avoids excessive “blanket coverage” and mechanistic, unfocused “analysis”, and shows an understanding of the text as a whole.

**Category IV** (13 or 15 marks): A response which, allowing for the pressures of examination conditions and the limited time available, just manages to meet the minimum standard to achieve the Performance Criteria. Knowledge and understanding of the text(s) are adequate. The question is addressed sufficiently in such a way as to show reasonable understanding of the text as a whole, and there is some evidence to support the argument. There is some evidence that the essay is structured in such a way as to meet the requirements of most of the question. As appropriate to the task and the text(s), the candidate shows some awareness of the literary and/or linguistic techniques being exploited. There is some evaluative stance with respect to the text(s) and the task, although this is not necessarily explicit. Expression is adequate.

Dealing with longer texts, the response retains some sense of the text as a whole; dealing with shorter texts, the response uses a text which meets the requirements of the question, avoids excessive use of mechanistic, unfocused “analysis”, and shows some understanding of the text as a whole.

**Category V** (11 or 9 marks): A response will fall into this Category for a variety of reasons: it fails to achieve sufficient technical accuracy; or knowledge and understanding of the text are not deployed as a response relevant to the task; or any analysis attempted is indiscriminating and/or unfocused; or the answer is simply too thin.



## Some general guidelines

- Assessment must be holistic. It is not possible to see an essay in “subsets” such as Relevance, Analysis, Evaluation, etc. In every essay there will be strengths and weaknesses; assessment should focus as far as possible on the strengths, penalising weaknesses only when they significantly detract from the overall achievement.
- Categories are not grades. Assumptions about final grades or association of final grades (such as A, B or C) with particular categories should not influence the assessment.
- Markers are reminded that all Critical Essay questions require candidates to select from their knowledge of a text in order to shape a response to a specific question. Thus, obviously “prepared” answers which entirely fail to focus on the question cannot pass. Similarly, blanket coverage (especially of a poem) which merely touches on the question is very unlikely to do well. Markers should reward good selection and genuine efforts to address the chosen question.
- The term “longer texts” should be taken to mean novels, most novellas, full-length plays, and particularly long poems; “shorter texts” should be taken to mean short stories, one-act plays, and most poems.
- The use of critical terminology is not an end in itself. The candidate’s explanation and appreciation of how a writer exploits literary/linguistic features is of more value than simply naming them.
- “Evaluation” need not be explicit. Indeed, in examination conditions, faced with unseen questions, the level of a candidate’s engagement with the question will be as telling as any superficial praise lavished on the text.
- Quality of expression should not be confused with “Technical Accuracy”, which is limited to matters of spelling, punctuation and grammar. An essay characterised by clumsy expression is likely to be self-penalising, but should not be failed for this alone.
- Where a question contains a twofold instruction, assessment should take a sensible view of the extent to which “both parts of the question” have been answered. Sophisticated responses will often tackle both parts concurrently, or give much more weight to the more demanding element. Weaker answers will often concentrate on the more straightforward element, perhaps to the near-exclusion of the remainder; such responses cannot score high marks, but may still pass.
- In the Descriptors, terms such as “sound”, “adequate”, “effective”, “sophisticated” and even “some”, can never be defined with precision, and their application can be made only after reference to exemplification. Detailed exemplification is given each year to those appointed to mark the examination, and is disseminated to the profession by such means as the Understanding Standards website, Professional Development Workshops, Development Visits.
- Markers should avoid hypothetical comparisons between essays at Higher and those at Intermediate 2. While a bare pass essay at Higher might sometimes compare unfavourably with a pass essay at Intermediate 2, the questions at Intermediate 2 are designed to be more straightforward than at Higher. Comparison, therefore, is not possible and should be resisted.

## Administration

### 1. Procedure

- At the end of the essay, indicate the Category (in Roman numerals) and the Mark out of 25.
- Transfer the two marks to the back cover of the booklet and total them there.
- Enter the total in the “Others” box under “Total Marks” on the front cover.
- Please check the arithmetic.

### 2. Comments on scripts

Absolutely no words (or codes/abbreviations such as “Sp”, “Gr”, “Rel?”, “!!!”, “??” etc) should be written on a candidate’s script. This instruction applies to all subjects and all levels. You may, however, use ticks, crosses and lines within an answer to help clarify your marking, and this is essential in order to indicate weaknesses in Technical Accuracy.

If it is necessary to make a comment or to report on an essay (or on the work of a candidate in general), this must not be written on the script but should instead be submitted either as a formal referral to the Principal Assessor (eg in the case of serious doubt about the mark to be awarded or in the event of a genre infringement) or as a referral under the heading of Suspected Malpractice. For details of how to refer under Suspected Malpractice, see page 5 of *General Marking Instructions*.

### 3. PA Referral

For details of how to make a referral to the Principal Assessor, see page 4 of *General Marking Instructions*. If you refer an essay to the PA, for whatever reason, you must have allocated it a provisional mark. You should explain on the form the reason for the referral and, if appropriate, the thinking behind the provisional mark awarded.

Please refer to the PA (after marking in the normal way) all essays from Section E – Language.

### 4. Genre Infringements

You should be alert to potential genre infringements such as:

- totally unacceptable genre (eg a poem for a drama question)
- confusion of prose genres (eg fiction for a non-fiction question, a short story for a novel question, a longer text such as a novella for a short story question)
- two questions chosen from the same section
- two essays on the same text or material.

In such cases, the essays should be marked in the normal way, as if they were entirely acceptable, and the script must then be referred to the PA for an appropriate penalty to be applied. There is no fixed tariff of penalties, and markers should avoid the temptation to impose, consciously or subconsciously, their own penalties.

### **Advice on marking essays on texts with which you are unfamiliar**

As experienced teachers of Higher English, markers are likely to be very familiar with most texts offered by candidates. It is accepted, however, that from time to time you will face answers on texts you know less well or not at all, although it is important to remember that texts do not fall simply and conveniently into those you know well and those of which you have never heard – rather, there is a spectrum which includes texts you know reasonably well, those you recall dimly, those you recognise but have not read...

When faced with answers on such texts, one or more of the following strategies could be employed:

- the text of most poems can be readily accessed via an Internet search (or on sites such as [www.poemhunter.com](http://www.poemhunter.com)) and it is not too time-consuming to familiarise yourself with a new text
- synopses of longer texts can be found in reference works such as *The Oxford Companion to English Literature* or on sites such as [www.sparknotes.com](http://www.sparknotes.com) or [www.en.wikipedia.org](http://www.en.wikipedia.org); these will allow you to re-familiarise yourself with a text
- if the packet contains more than one essay on the text in question, read all the essays before assigning any marks; this should broaden your knowledge of the text
- although one essay must not be used to predict a mark for the other, it can be helpful to read the candidate's other essay to give you some indication of her/his general level of ability to handle literature
- where appropriate, you could, without divulging details about a centre or a candidate, consult school or college colleagues about a text
- as a final check, you may refer the script to the Principal Assessor.

## **Supplementary Marking Instructions**

It is not necessary to provide detailed instructions for each question, but the following points should be noted:

### **Section A – Drama**

- 1** Be reasonably generous to the candidate's definition of a "central character". Also, candidates may find themselves dealing with an overlap of the ideas referred to in the question. Be sympathetic to such an approach.
- 3** Be reasonably generous to the candidate's definition of "opening scene".

### **Section B – Prose**

- 5** Candidates may find themselves dealing with an overlap of the ideas referred to in the question. Be sympathetic to such an approach.
- 6** Be reasonably generous to the candidate's definition of a "central character".
- 7** Candidates may find themselves dealing with an overlap of the issues referred to in the question. Be sympathetic to such an approach.

## **Section D – Film and TV Drama**

The following general advice is offered about the marking of essays from Section D:

Section D of the Critical Essay paper seeks to elicit responses on Film and TV Drama broadly similar to those on Drama, Prose or Poetry. The essay should deal with the text as a whole and should support the line of thought by reference to the impact of techniques appropriate to the genre. Some Film/TV Drama techniques are specific to these genres (eg editing and use of camera), but others are shared with Drama, Prose and Poetry.

The essay should demonstrate awareness that the film or programme makers are working in an audio-visual medium, but need not concentrate heavily (and certainly not exclusively) on highly technical features specific to Film or TV Drama. A useful comparison may be made with the Poetry section, where it is not usually appropriate or necessary for candidates to deal exhaustively with very technical areas of scansion and metre, nor deal exhaustively with single sounds, words, phrases or lines at the expense of demonstrating an appreciation of the text as a whole.

**17** Be reasonably generous to the candidate's definition of a "central character".

**19** Be reasonably generous to the candidates definition of "sequence".

## **Section E – Language**

The following general advice is offered about the marking of essays in Section E:

The "text" which must be dealt with in a language question is the research which the candidate has undertaken and any secondary language texts which may have been consulted.

Examples taken from the research must be there for you to see.

However, to demonstrate understanding and analysis related to these examples there has to be some ability to generalise from the particular, to classify and comment on the interesting phenomena discovered. It is not enough merely to produce a list of words in, say, Dundonian with their standard English equivalents. This is merely description and without any further development does not demonstrate understanding of any principle underlying the choice of words.

The list of features offered to the candidate in the box at the head of the section provides prompts for the candidates, but is not exclusive. Some appropriate use of technical terminology should be expected.

Explicit evaluation is required by each of the questions, but there may also be evaluation integral to the research itself.

All essays from Section E – Language should be referred to the PA.

[END OF MARKING INSTRUCTIONS]