



2015 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.
- (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

Passage 1

Question		Expected Answer(s)	Max Mark	Additional Guidance
1	(a)	<p>There must be some attempt to use own words. Blatant lifts: 0.</p> <p>Marks will depend on the quality of explanation. A clear explanation of either of the following will be worth 2 marks; more basic explanations will be worth 1 mark each.</p> <p>Possible answers:</p> <ol style="list-style-type: none"> 1. modern man is dominated by, weakened by, enslaved by technology (“soulless appendages to their desktop computers”) but Bond makes use of <i>and/or</i> dominates, rises above technology (“triumph over...harness”) 2. modern man is subservient, lacks independence (“functionaries...flunkies”) but Bond is free, is independent, has thrown off the shackles that constrain lesser mortals (“unfettered”) 	2 U	

Question		Expected Answer(s)	Max Mark	Additional Guidance
1	(b)	<p>Marks will depend on the quality of comment.</p> <p>A single insightful comment will be worth 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"> 1. “hero” suggests Bond is a figure of exceptional/superior courage, strength, ability, nobility; has almost superhuman powers; succeeds where ‘normal’ humans would fail 2. “triumph (over)” suggests Bond’s mastery; Bond achieves exceptional success 3. “harness” suggests Bond’s ability to take control and direct the forces of something quite powerful 4. “soulless (appendages)” suggests that (unlike Bond) modern man lacks humanity, spiritual strength or deep feelings; has no spirit or spark; is dull, characterless, uninspiring 5. “(soulless) appendages” suggests that (unlike Bond) modern man is a secondary, peripheral figure; an adjunct to, subservient to something larger or of greater importance 6. “functionaries” suggests that (unlike Bond) modern man has a specific, possibly inflexible role; is somewhat mechanical in the work he carries out; carries out a series of set tasks rather than being able to act with self-determination or spontaneity 	2 A	

Question		Expected Answer(s)	Max Mark	Additional Guidance
1	(b)	<p>(cont.)</p> <p>7. “office (flunkies)” suggests modern man has a desk-bound, mundane, perhaps sedentary, existence</p> <p>8. “(office) flunkies” suggests that (unlike Bond) modern man performs menial, undemanding, trivial tasks; is subservient; is slavishly and unquestioningly obedient; is a lackey or a drudge</p> <p>9. “worshipped” suggests modern man deifies, reveres Bond; regards him as some kind of god; considers him in the same light as a figure of religious importance</p> <p>10. “(cinematic) altar” (an altar is a table used in religious ceremonies, so this expression) continues the idea of modern man being devoted to Bond, seeing him as a figure of god-like importance</p> <p>11. “long to be” suggests the depth of modern man’s desire to be like Bond; suggests a desire for something fundamentally out of reach</p> <p>12. “unfettered” suggests modern man’s desire to be as free-spirited, unrestrained, independent as Bond</p>		

Question	Expected Answer(s)	Max Mark	Additional Guidance
2	<p>There must be some attempt to use own words. Blatant lifts: 0.</p> <p>Any three of the following points for 1 mark each.</p> <ol style="list-style-type: none"> 1. the Bond films are chock-a-block, crammed full of modern devices and gizmos (“gadgets galore”) 2. however, Bond scorns the notion that machines are superior (“contemptuous of the idea...machines”) 3. however, Bond really believes in/usually triumphs through his own power, force, strength, endurance (“physical stamina”) 4. however, Bond really believes in/usually triumphs through his own courage, determination (“guts”) 5. however, Bond really believes in/usually triumphs through his intelligence, brainpower, quickness of thought (“mental agility”, “wits”) 6. however, Bond’s ultimate triumph usually involves him (taking pleasure in) ruining, wiping out, blowing up his opponent’s technology (“destroying the villains’ hardware”) 	3 U	

Question	Expected Answer(s)	Max Mark	Additional Guidance
3	<p>Marks will depend on the quality of comment. Insightful comment on one feature could score up to 3 marks; alternatively a candidate could make more basic comments for up to 1 mark each. For full marks, there must be comment on both word choice and sentence structure, and there must be recognition of the contrast.</p> <p>Reference alone: 0. Mere identification of a feature of sentence structure: 0.</p> <p>Possible answers:</p> <p>Word choice:</p> <p>Bond's environment:</p> <ol style="list-style-type: none"> 1. "ultra-traditional" suggests a very conventional, long-established environment 2. "small, warm" emphasises the very intimate, personal, welcoming, homely nature of the environment 3. "human" suggest the personal, individual nature of the environment 4. "organic (materials)" suggests something very natural 5. "decorations" suggests an artistic sensibility at work, a desire to personalise the environment and to make it attractive 6. "chosen" suggests an individual mind at work creating a personalised environment 7. "charm" suggests something pleasing, delightful, attractive 8. "national heritage" suggests respect for the past, one's country and its traditions 	4 A	

Question	Expected Answer(s)	Max Mark	Additional Guidance
3	<p>(cont.)</p> <p>Environment of Bond's enemies:</p> <p>9. "set themselves up" suggests the newness, the untraditional starting-from-scratch nature of the environment</p> <p>10. "ultra-modern" suggests something at the very cutting edge of design, as up-to-date as possible; possibly even unconventional or experimental, slightly disturbing or threatening</p> <p>11. "lair" (a lair is a wild animal's resting place, so this image) suggests very secret, well-hidden locations <i>and/or</i> places not for humans <i>and/or</i> the habitat of malevolent creatures</p> <p>12. "filled with" suggests an abundance, a plentiful supply of machinery, gadgetry</p> <p>13. "impressive" suggests something imposing, striking, remarkable, awesome</p> <p>14. "technological (marvels)" suggests something very up-to-date, at the cutting edge of scientific, computing or industrial progress</p> <p>15. "(technological) marvels" suggests (machinery, devices that provoke) wonder, astonishment, profound admiration</p> <p>16. "constructed" suggests systematic design (as opposed to any kind of organic growth)</p>		

Question	Expected Answer(s)	Max Mark	Additional Guidance
3	<p>(cont.)</p> <p>17. "miles and miles" emphasises the vast scale and/or labyrinthine nature of these "lair's"</p> <p>18. "gleaming" suggests something dazzlingly new and bright</p> <p>19. "stainless steel" emphasises the modernity <i>and/or</i> the hard, cold, industrial, somewhat antiseptic nature of these environments</p> <p>20. "huge, cold" suggests something intimidatingly large, cavernous, spartan, unwelcoming</p> <p>21. "intimidating" suggests somewhere unnerving, oppressively threatening, daunting</p> <p>22. "depersonalised" suggests somewhere anonymous, clinical, lacking in humanity or individual character</p> <p>23. "(made of) metal" reinforces the hard, cold, modern nature</p> <p>24. "stripped of" suggests the removal of all excess detail, an environment reduced to the bare essentials</p> <p>25. "(stripped of anything) charming" suggests the absence of anything pleasing or attractive</p> <p>26. "cluttered" suggests confusion, disorder, muddle</p>		

Question	Expected Answer(s)	Max Mark	Additional Guidance
3	<p>(cont.)</p> <p>27. “objects” the somewhat imprecise, unspecific term emphasises the impersonal nature, the lack of intimacy in these places</p> <p>28. “confusion” suggests a lack of clarity, cohesion or unity</p> <p>29. “inhabited” suggests its occupants exist in such an environment but it’s not any kind of home to them</p> <p>30. “emotionless” suggests the detachment, lack of feeling, desensitised nature of the people in these environments</p> <p>31. “automata” suggests mechanical, emotionless, programmed, brainwashed people, who are closer to machines than human beings</p> <p>32. “only as numbers” suggests all humanity and character have been removed: human beings reduced to mere cogs in the machine</p> <p>Sentence structure:</p> <p>33. Repetition of “contrast” is a fairly blunt, unsophisticated way to remind the reader that various aspects of a contrast are being developed.</p> <p>34. Short, abrupt, punchy sentence “The contrast could not be clearer” – in the middle of quite complex sentences – to emphasise the notion of two very different environments.</p> <p>35. The parallel structure/repetition and balance between the fourth and fifth sentences: “The good dwell...” followed by the “The evil, by contrast, dwell...” signposts the contrast. (The use of ‘by contrast’ in the second of these sentences makes the signposting all the more obvious.)</p>		

Question	Expected Answer(s)	Max Mark	Additional Guidance
3	<p>(cont.)</p> <p>36. Repetition of “anything” in the penultimate sentence emphasises how every single vestige of humanity or personality has been stripped away.</p> <p>37. The (repeated) use of oppositional words/phrases throughout the paragraph makes the contrast all the more obvious:</p> <ul style="list-style-type: none"> (i) “ultra-modern” vs “ultra-traditional (ii) “small, warm and human” vs “huge, cold, intimidating, depersonalised” (iii) “organic” vs “made of metal” (iv) “charm” vs “stripped of anything charming” (v) “suggests national identity” vs “stripped of...national identity”/“confusion of national identities” <p>38. It might be possible – when dealing with the descriptions of Bond’s enemies’ environment – for candidates to make a point about the build-up of descriptive detail emphasising their scale or awesomely impersonal nature. The “huge...depersonalised” (line 27) description is the best example of this technique.</p>		
4	<p>There must be some attempt to use own words. Blatant lifts: 0.</p> <p>The following points for 1 mark each:</p> <ol style="list-style-type: none"> 1. Britain was in decline, had become a much less influential country... 2. ...but Bond was a symbol of British national pride, suggested Britain was still important on the world stage, was still a force for good in the battle against evil, could save the world in a time of crisis, still represented the correct moral values <p>N.B. Be alert to responses which cover point 1 implicitly in a good handling of point 2; award 2 marks.</p>	2 U	

Question		Expected Answer(s)	Max Mark	Additional Guidance
5	(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"> 1. they are updated versions... 2. ...of traditional stories/of stories which have been passed down from generation to generation... 3. ...involving the battle (on a grand scale) between good and evil 	2 U	
5	(b)	<p>There must be some attempt to use own words. Blatant lifts: 0.</p> <p>Marks will depend on the quality of explanation. A clear explanation will be worth 2 marks; more basic explanations will be worth 1 mark each.</p> <p>Possible answers:</p> <ol style="list-style-type: none"> 1. the writer exemplifies this idea by adopting a “new for old” listing strategy. An “old” feature of the folk epic is given, followed by its “modern” equivalent (or vice-versa, in the final sentence) 2. writer describes how nature of evil has changed: in some cases, the threat of a frightening individual (“the Devil’s power”, “the evil vampire”) has been superseded by more modern, more impersonal terrors (“machinery and atomic power”) 3. writer describes how the environment of evil has changed: from medieval fastness (“castle”) to a modern, technological, scientific location (“subterranean laboratory”). 	2 U	

Question		Expected Answer(s)	Max Mark	Additional Guidance
5	(b)	<p>(cont.)</p> <p>4. writer describes how instruments of death have changed: from the “natural” (“fangs”) to the manufactured (“steel claws”)</p> <p>5. writer describes how destructive powers at the figure of evil’s command have changed: from the unfathomable, mystical, innately evil (“unholy source”) to the comprehensible, technological, scientific (“atomic reactor”)</p> <p>6. writer describes how the hero’s weaponry has been updated: from the medieval and/or mythical (“magic swords and spears”, “helmets of invisibility”, “indestructible shields”) to the modern and/or ingenious (“Bond’s gadgets”)</p>		
6	(a)	<p>There must be some attempt to use own words. Blatant lifts: 0.</p> <p>Any two of the following points for 1 mark each:</p> <p>1. he has a clear understanding of the difference between right and wrong, the difference between good and evil, (“he is not morally confused”, he “has no compunction...moral judgements”, “He knows who the bad guys are”)</p> <p>2. he is in no doubt that he has the right to mete out justice accordingly, to act decisively (“He doesn’t agonise over it later”, “He doesn’t wonder if he did the right thing”, “punish evildoers”)</p> <p>3. he is in no doubt that evildoers should be punished (“he knows they deserve it”)</p> <p>4. he is not influenced by what other people think (“Bond relies entirely on his own judgement”)</p>	2 U	

Question		Expected Answer(s)	Max Mark	Additional Guidance
6	(b)	<p>Marks will depend on the quality of comment. Insightful comment on one feature could score up to 3 marks; alternatively a candidate could make more basic comments for up to 1 mark each.</p> <p>For full marks, there must be comment on at least two features. For full marks, candidates must deal with both the humorous tone and the serious tone. Reference alone: 0. Mere identification of a feature of sentence structure: 0.</p> <p>Matters relating to tone are tricky. The following points could be made, but all points which candidates propose will have to be judged on their merits.</p> <p>Possible answers:</p> <p>Humorous tone:</p> <p>1. the list of killings the excessive length of the list; the sheer variety of killing methodology; the breathlessly rapid fire nature of the exemplification; the pulsatingly indulgent beat of the verbs; the increasingly esoteric, arguably ridiculous, nature of the killings: all of these serve to create a comic effect in capturing the cartoon-like mayhem of Bond's world</p> <p>2. use of anti-climax to end list ("...and sometimes just shoots them.") brings list to a delightful prosaic, downbeat conclusion, just when it seems an even more spectacular example is inevitable</p>	4 A	

Question		Expected Answer(s)	Max Mark	Additional Guidance
6	(b)	<p>(cont.)</p> <p>3. word choice in list</p> <p>4. repetitive use of short, punchy sentences (“He doesn’t agonise...”, “He doesn’t wonder...”)</p> <p>5. further use of punchy language (“He knows...and he knows”)</p> <p>6. “the bad guys”</p> <p>7. “they deserve it”</p> <p>Serious tone:</p> <p>8. use of short, punchy sentences (“He doesn’t agonise...”, “He doesn’t wonder...”)</p>		
		<p>some candidates may comment on the rather informal nature of some of the verbs (“dumps”, “explodes”) and how this adds to the trivialisation of death</p> <p>creates a throwaway, conversational style, perhaps mimicking the quickness of Bond’s decision-making. The continuation of the staccato style of the opening sentence and the parallel structure of these two sentences arguably add to the punchy, comic impact of these sentences</p> <p>continues the throwaway, conversational style described in point 4</p> <p>this simplistic reference to Bond’s enemies reinforces the cartoon-like portrayal of the battle between good and evil presented in the opening sentence</p> <p>word choice here has echoes of the deadpan, nonchalant humour of pulp fiction</p> <p>candidates may see these sentences as being much more serious than the reading described in point 4. They may focus on the repetition and the parallel structure as emphasising Bond’s unwavering, unequivocal moral certainty</p>		

Question		Expected Answer(s)	Max Mark	Additional Guidance
6	(b)	<p>(cont.)</p> <p>9. emphatic “No” at the start of the antepenultimate sentence</p> <p>10. repetition of “he knows” in penultimate sentence</p> <p>11. authoritative nature of final sentence</p> <p>12. elevated language of the final sentence</p> <p>13. contrasting register in final two sentences</p> <p>NB. In discussing the creation of either of the two tones, some candidates may make reference to elements of contrast (structure, word choice, register) which permeate the paragraph; for example, they may argue that the gravity of the tone is heightened (or arguably, diminished) by the preceding levity. Such a line of argument is likely to have merit.</p>		

Question	Expected Answer(s)	Max Mark	Additional Guidance
7	<p>Marks will depend on the quality of the comment. A single insightful comment will be worth 2 marks; more basic comments will be worth up to 1 mark each.</p> <p>Mere identification of an image: 0.</p> <p>When dealing with imagery, answers must show recognition of the literal root of the image and then explore how the writer is extending it figuratively.</p> <p>Possible answers:</p> <ol style="list-style-type: none"> 1. “eternal truth shining through” just as light shining through is bright and illuminating, so the writer believes the truth revealed in myths such as James Bond is clear and powerful 2. “spiritual fuel” just as fuel is consumed to produce energy or power, so the writer is suggesting that myths such as James Bond stimulate our development as human beings, encourage our dreams and aspirations 3. “erect” just as to erect something suggests to construct a building or bridge etc of some significance, so the writer is suggesting that the truths revealed by myths such as James Bond are substantial, long-lasting 	2 A	

Passage 2

Question		Expected Answer(s)	Max Mark	Additional Guidance
8	(a)	<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"> 1. gloss on “made Britain feel good about growing old” – eg James Bond has enabled Britain to feel contented about becoming less vigorous, having seen better days, going past its prime 2. gloss on “maintain British pride in a declining British empire” – eg James Bond has allowed the people of Britain to retain a strong sense of themselves as a significant nation, despite Britain’s weakening position in the world <p>NB. Reference to “single-handedly” alone could be worth 1 mark, eg James Bond has helped Britain without assistance.</p>	2 U	

Question		Expected Answer(s)	Max Mark	Additional Guidance
8	(b)	<p>There must be some attempt to use own words. Blatant lifts: 0.</p> <p>Marks will depend on the clarity of the explanation. Clear explanation: 2 marks; less assured explanation: 1 mark.</p> <ol style="list-style-type: none"> 1. gloss on “the past and its relationship with the present” – eg how we learn from and are affected now by times gone by 2. gloss on “ageing robustly, as characters and as a country” – eg growing older but remaining vigorous, both as individuals and as a nation 3. gloss on “patriotism without cloying nostalgia” – eg feeling pride in one’s country without an excessive desire to return to the past 4. gloss on “acknowledging the past without being trapped by it” – eg recognising the importance of past events while not allowing the past to exert an undue influence on the present or future 5. gloss on “getting the job done with grit and wit” – eg using one’s strength of character, mental resources, sense of humour to ensure a task is completed 	2 U	

Question	Expected Answer(s)	Max Mark	Additional Guidance
9	<p>The writer's description of the figurine in these lines should be shown to represent symbolically one or more than one of the following:</p> <ul style="list-style-type: none"> • the spirit of the British people – as a symbol of the British spirit, there is a sense of sentimentality blended with patriotism and a suggestion of the indomitability of the spirit of the British people, who have endured so much (and sustained injuries), but who have managed to survive united. • Bond as portrayed by Daniel Craig – just as the figurine is no longer visually perfect, so this incarnation of Bond is showing obvious signs of previous battles and of ageing. None of this matters. The bulldog, a relic of the past and a faithful friend, represents survival and a refusal to give up just as Bond, although also no longer young, can use his experience to overcome his foes by never yielding. • the state of contemporary Britain – the obvious imperfections of the figurine mean that it can be seen to represent a Britain which was once much more powerful with a large empire but which now is much reduced in size and influence as a result of conflict. Although both have survived thus far, they are both now open to successful attack. <p>Marks should be allocated as follows:</p> <p>3 marks: a strong understanding of the symbolic nature of the figurine</p> <p>2 marks: an adequate understanding of the symbolic nature of the figurine</p> <p>1 mark: a very basic understanding of the symbolic nature of the figurine</p> <p>0 marks: no understanding of the symbolic nature of the figurine</p>	3 U	

Question		Expected Answer(s)	Max Mark	Additional Guidance
10	(a)	<p>Marks will depend on the quality of comment. An insightful comment on one word could score 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"> 1. “decline” suggests a period of gradual deterioration (in this case linked to loss of empire) 2. “limping” suggests proceeding with difficulty 3. “appalled” suggests the very strong reaction of horror and dismay at what Fleming witnessed in Britain 4. “rationing” suggests hard times, struggling for basic necessities 5. “slump” suggests a dispiriting decline in self-confidence, sense of worth 6. “withering” suggests fading, becoming dry with age, shrinking 7. “dreary” suggests gloomy, cheerless 8. “dowdy” suggests dull-looking, drab, out-of-fashion, ultra-conservative 9. “austerity” suggests lifestyle is severe, harsh, spartan, bleak 	2 A	

Question		Expected Answer(s)	Max Mark	Additional Guidance
10	(b)	<p>There must be some attempt to use own words. Blatant lifts: 0.</p> <p>Any two of the following for one mark each:</p> <ol style="list-style-type: none"> 1. in <i>Casino Royale</i>, Bond is an influence or force to offset Britain's uncertainty about its role in the world ("counterweight to national insecurity") 2. in <i>Casino Royale</i>, Bond demonstrates the decency and integrity shown by Britain in the past ("a character with the innate moral rectitude of the Second World War") 3. in <i>Casino Royale</i>, Britain still occupies a position of power/can manipulate other countries ("Britain still calls the shots") 4. in <i>Casino Royale</i>, Britain seems more powerful, effective, efficient than the USA ("the Americans need Bond") 5. in <i>Casino Royale</i>, the rest of the world relies on Britain's guardianship ("the world needs Britain to save the world") 6. in <i>Casino Royale</i>, Britain has regained the important role it had during the Second World War ("...as Britain had done during the war") 	2 U	
10	(c)	<p>There must be some attempt to use own words. Blatant lifts: 0.</p> <p>Any two of the following for one mark each:</p> <ol style="list-style-type: none"> 1. many British spies were double agents who betrayed their home country ("The British Secret Service was revealed to be riddled with traitors.") 2. the Americans did not depend upon Britain's Intelligence Services ("Far from relying on them") 3. American Intelligence Services became increasingly reluctant to trust British agents ("the CIA came to regard their British counterparts with mounting suspicion.") 	2 U	

Question	Expected Answer(s)	Max Mark	Additional Guidance
11	<p>Marks will depend on the quality of comment on appropriate language feature(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. Mere identification of a language feature: 0.</p> <p>Possible answers:</p> <ol style="list-style-type: none"> 1. “no ambivalence” stresses the absolute certainty, absence of doubt in the character 2. “immune to doubt” suggests Bond is almost superhuman as he is not susceptible to a normal human emotion 3. contrast of “...anxiety, the old certainties may have crumbled” with “no ambivalence...immune to doubt” comment could be made on the contrast made between post-war Britain and Bond’s world, suggesting the energy and excitement of the films compared to the worrying and insecure nature of life in post-war Britain 4. “legend” suggests that Bond is a mythical figure, looked up to and revered for his heroic actions 5. “burnished” suggests each film casts Bond in an even better light, polishes his image and makes him more appealing 	2 A	

Question	Expected Answer(s)	Max Mark	Additional Guidance
11	<p>(cont.)</p> <p>6. contrast of “seep” with “burnished”</p> <p>7. use of colon (line 41)</p> <p>8. use of comparative adjectives (“faster... better ...improved ... more...more...”)</p> <p>9. list (“with faster...more martinis.”)</p> <p>10. repetition – “more girls, more martinis.”</p> <p>11. “wallow”</p> <p>12. “nostalgia”</p>		

Question		Expected Answer(s)	Max Mark	Additional Guidance
12	(a)	<p>There must be some attempt to use own words in order to “explain”; extensive lifting without explanation: 0.</p> <p>Both of the following for 1 mark each:</p> <ol style="list-style-type: none"> 1. in previous films, Bond is not quite believable as a character <i>and/or</i> is unrepresentative of Britain in reality (“Bond is actually straining to keep up the act...just as Britain has struggled to find a comfortable role in the post-war world.”) 2. in <i>Skyfall</i>, Bond’s weaknesses make him a much more realistic character who represents contemporary Britain (“But in <i>Skyfall</i>, Bond is Britain...a bit knackered.”) 	2 U	
12	(b)	<p>Marks will depend on the quality of comment. Evaluation may be implicit.</p> <p>Reference alone: 0. Mere identification of a language feature: 0.</p> <p>Possible answers:</p> <ol style="list-style-type: none"> 1. “But” at the start of the paragraph stresses the (metaphorical) connection between Bond and Britain, and highlights the subsequent description of ageing gracefully 2. “But in <i>Skyfall</i>, Bond is Britain” abrupt, punchy, alliterative opening statement defines clearly the connection between Bond and Britain 	3 A/E	

Question		Expected Answer(s)	Max Mark	Additional Guidance
12	(b)	<p>(cont.)</p> <p>3. use of dash (line 49)</p> <p>4. balanced structure of “not...but...” (lines 49-50)</p> <p>5. “not a mythical...”</p> <p>6. “not...made-up Britain”</p> <p>7. “not...inflated”</p> <p>8. “not...bolster”</p> <p>9. “real”</p> <p>10. “finally”</p>		
		<p>to introduce the development of the Bond/Britain metaphor, effectively highlights Britain’s acceptance of its decreasing importance and influence in the world</p> <p>emphasises Britain’s transition from having a rather pompous and unrealistic self-image in the past to its contemporary view of charismatic realism</p> <p>suggests that Britain is now aware that its historical importance is part of legend</p> <p>suggests that contemporary Britain views the boastful claims of the past as being meretricious and has no need to embellish its current reality</p> <p>suggests that contemporary Britain does not need to rely on exaggerated past histories, and is prepared to accept its current status without aggrandisement</p> <p>suggests contemporary Britain does not require to be cushioned from reality</p> <p>stark adjective which suggests the down-to-earth nature of current Britain</p> <p>suggests that Britain is now settled, secure in its position, resigned to its reduced status</p>		

Question		Expected Answer(s)	Max Mark	Additional Guidance
12	(b)	<p>(cont.)</p> <p>11. “come to terms with”</p> <p>12. use of colon (line 51)</p> <p>13. use of modifiers – “but not to the point of arrogance”, “still”, “but a bit”</p> <p>14. “proud”</p> <p>15. “stylish”</p> <p>16. “a bit knackered”</p> <p>17. colloquialism – “knackered”</p> <p>18. anti-climax/bathos in final clause</p>		
		<p>rather colloquial idiom suggests Britain’s agreeable acceptance of its less important powerful status in the world</p> <p>colon is used to introduce and focus attention on the powerful final description of Britain’s faded yet alluring charm</p> <p>in each description of “real Britain”, a modifying word or phrase is used as a limiting factor on the positives – this emphasises Britain’s more modest role and creates an appealing picture of an understated yet comfortable society</p> <p>suggests Britain is an upstanding nation – resilient, and honourable</p> <p>suggests contemporary Britain is a country with taste and sophistication – elegant, trendy, cool</p> <p>suggests slightly worn-out / run-down nature of Britain</p> <p>use of colloquial term reinforces view of contemporary Britain as a “matey” society in which there is no need for affectation or airs and graces</p> <p>ending the passage with the bathetic description “a bit knackered” reinforces Macintyre’s affectionate portrayal of contemporary Britain as an elderly citizen who accepts her decreasing role in the world</p>		

Question	Expected Answer(s)	Max Mark	Additional Guidance																		
13	<p>The mark for this question should reflect the quality of the response in two areas:</p> <ol style="list-style-type: none"> 1. identification of the key areas of agreement 2. reference to/treatment of the ideas which inform the writers' points of view <p>A response which clearly identifies three key areas of agreement will score a minimum of 3 marks.</p> <p>The key areas of agreement are:</p> <table border="1" data-bbox="347 757 1428 1601"> <thead> <tr> <th data-bbox="347 757 719 824">Key Area</th> <th data-bbox="719 757 1428 824">Important Ideas</th> </tr> </thead> <tbody> <tr> <td data-bbox="347 824 719 913">1. Bond is a significant figure</td> <td data-bbox="719 824 1428 913">he is an important cultural “brand”; an iconic figure across the world</td> </tr> <tr> <td data-bbox="347 913 719 1025">2. Bond is an aspirational/mythical figure</td> <td data-bbox="719 913 1428 1025">his glamour, strength, courage are desired by “ordinary” mortals</td> </tr> <tr> <td data-bbox="347 1025 719 1115">3. Bond is a patriot</td> <td data-bbox="719 1025 1428 1115">willing to do anything, including lay down his own life, in service of his country</td> </tr> <tr> <td data-bbox="347 1115 719 1205">4. Bond has special heroic qualities</td> <td data-bbox="719 1115 1428 1205">relies on courage, skill and know-how (rather than technology)</td> </tr> <tr> <td data-bbox="347 1205 719 1339">5. Bond is a figure of moral certainty</td> <td data-bbox="719 1205 1428 1339">absolutely clear about what evil is, how it should be dealt with and that he has the right to do the dealing (by killing villains)</td> </tr> <tr> <td data-bbox="347 1339 719 1429">6. Bond is Britain</td> <td data-bbox="719 1339 1428 1429">the embodiment of the nation in heroic form</td> </tr> <tr> <td data-bbox="347 1429 719 1518">7. Bond has specific roots</td> <td data-bbox="719 1429 1428 1518">the concept of the character came out of the decline in British power after the Second World War</td> </tr> <tr> <td data-bbox="347 1518 719 1601">8. Bond is a British illusion</td> <td data-bbox="719 1518 1428 1601">encouraging Britain to see itself as a nation that still matters on the world stage</td> </tr> </tbody> </table>	Key Area	Important Ideas	1. Bond is a significant figure	he is an important cultural “brand”; an iconic figure across the world	2. Bond is an aspirational/mythical figure	his glamour, strength, courage are desired by “ordinary” mortals	3. Bond is a patriot	willing to do anything, including lay down his own life, in service of his country	4. Bond has special heroic qualities	relies on courage, skill and know-how (rather than technology)	5. Bond is a figure of moral certainty	absolutely clear about what evil is, how it should be dealt with and that he has the right to do the dealing (by killing villains)	6. Bond is Britain	the embodiment of the nation in heroic form	7. Bond has specific roots	the concept of the character came out of the decline in British power after the Second World War	8. Bond is a British illusion	encouraging Britain to see itself as a nation that still matters on the world stage	5 U/E	
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Question	Expected Answer(s)	Max Mark	Additional Guidance
13	<p>(cont.)</p> <p>Where a candidate has identified satisfactorily three of these key areas, 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 point of view.</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 adequate use of supporting evidence</p> <p>3 marks - identification of key areas of agreement</p> <p>2 marks - identification of only two key areas of agreement</p> <p>1 mark - identification of only one key area of agreement</p> <p>0 marks - failure to identify any key area of agreement and/or complete misunderstanding of the task</p>		

[END OF MARKING INSTRUCTIONS]



2015 English

Higher – Critical Essay

Finalised Marking Instructions

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

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.
- (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 overleaf).

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) 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 or 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

- 3 There should be a reasonable balance between discussion of the scene and of the play as a whole. Responses which rely too heavily on either will be self-penalising.
- 4 Be reasonably generous to the candidate's definition of "the society".

Section B – Prose

- 6 Candidates may find themselves dealing with an overlap of the issues referred to in the question. Be sympathetic to such an approach.
- 7 There should be a reasonable balance between discussion of the incident and of the novel as a whole. Responses which rely too heavily on either will be self-penalising.
- 9 The two stories need not be dealt with at equal length.

Section C – Poetry

- 13 The conflicting emotions are likely to be within a character/persona in the poem, but a candidate might argue successfully that the poet is displaying conflicting emotions.
- 14 Candidates may find themselves dealing with an overlap of the feelings referred to in the question. Be sympathetic to such an approach.
- 15 Candidates may find themselves dealing with an overlap of the ideas referred to in the question. Be sympathetic to such an approach.

Section D – Film and TV Drama

Retain three paragraphs: "The following general advice...text as a whole."

- 17 Be reasonably generous to the candidate's definition of a "major character".
- 18 Be reasonably generous to the candidate's definition of a "key character".
- 19 Be reasonably generous to the candidate's definition of the "ending" of text.
- 20 Allow for some overlap between the two ideas.

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]