



National  
Qualifications  
2016

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# 2016 English Reading for Understanding, Analysis and Evaluation

## National 5

### Finalised Marking Instructions

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## General Marking Principles for National 5 English: Reading for Understanding, Analysis and Evaluation

*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 detailed marking instructions, which identify the key features required in candidate responses.*

- (a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) If a specific candidate response does not seem to be covered by either the principles or detailed Marking Instructions, and you are uncertain how to assess it, you must seek guidance from your Team Leader.
- (d) Candidates should gain credit for their understanding of the ideas of the passage, and their analysis and evaluation of the writer's use of language.
- (e) Unless quoting from the passage, the candidates should use their own words as far as possible.

*The following notes are offered to support markers in making judgements on candidates' evidence.*

Marking Instructions for each question

| Question | Expected Answer(s)  | Max Mark | Additional Guidance   |
|----------|---|----------|---|
| 1.       | <p>Any two points</p> <p><b>NB</b> Some bullet points may gain 2 marks</p>  | 2        | <p>Glosses of:</p> <ul style="list-style-type: none"> <li>• "follow in the footsteps of Diana Ross and Whitney Houston" eg she was a great (female) singer/star (1) too (1)</li> <li>• "belt out" eg give a powerful delivery (1)</li> <li>• "the voice of Elsa"/"the most successful animated film ..." eg she was the singer of the hit film/song (1)</li> <li>• "ubiquitous" eg the song was heard everywhere (accept eg 'was well known') (1)</li> <li>• "Oscar-winning" eg the song was critically acclaimed (1)</li> <li>• "more than three million copies sold" eg the song was (very) popular/profitable (1)</li> <li>• "(more than passing) acquaintance" eg she has (good) experience (1)</li> <li>• "with anthems" eg of important /highly-regarded songs (1)</li> </ul> |
| 2.       | <p>Reference (1)<br/>Comment (1)</p> <p>Do not reward reference to or comment on "success".</p> <p>If <u>no</u> reference given, any comment cannot be awarded.</p> | 2        | <ul style="list-style-type: none"> <li>• "stratospheric" (1) eg suggests signal/immense/far-reaching/heightened achievement/out of this world (1)</li> <li>• "(takings of more than) £800 million" (1)</li> </ul> <p><b>OR</b></p> <p>"it's No 5 in the all-time list of highest-grossing films" (1)</p> <p><b>OR</b></p> <p>uses statistics (1)<br/>eg to show that the film has made a great deal of money (1)</p> <ul style="list-style-type: none"> <li>• uses parenthesis (1) to include (significant) statistics/evidence (1)</li> <li>• "has elevated her" (1) eg she has achieved greater prominence (1)</li> <li>• "into a new league" (1) eg into a different (superior) context (1)</li> </ul>   |

| Question | Expected Answer(s) | Max Mark  | Additional Guidance  |
|----------|--------------------|---|--|
| 3.       |                    | Any five points<br><br>NB Answers should focus on mindset rather than events<br>NB Last bullet point may gain 2 marks | 5<br><br>Glosses of: <ul style="list-style-type: none"> <li>• “she has clearly been reprimanded” eg they have a system of discipline/control (1)</li> <li>• “by the Disney suits” eg they are conventionally dressed (ie reference to <u>appearance</u>) (1)</li> <li>• “by the Disney suits” eg conservative/corporate/faceless (ie reference to <u>attitude/mindset</u>) (1)</li> <li>• “Apparently I spoke out of turn” eg they disliked dissent (1)</li> <li>• “Disney doesn’t have sequels, (so it would be a first if there was one)” eg they don’t (usually) produce follow-up films (1)</li> <li>• “stage show” OR “six-minute short” OR “new song” indicates eg (commercial) versatility (1)</li> <li>• “(much) mooted” eg Disney is the centre of speculation (1)</li> <li>• “the Disney people keep things close to their chests” OR “tight-lipped” eg they are secretive/ they say little (1)</li> <li>• “happy to milk the commercial opportunities” OR “enjoyed a mighty bump” eg they take pleasure in exploiting/ maximising (1) the financial gain (1)</li> </ul> |

| Question | Expected Answer(s) | Max Mark   | Additional Guidance  |
|----------|--------------------|--|--|
| 4.       |                    | <p>Reference (1)<br/> Comment (1)<br/> x2</p> <p>If <u>no</u> reference given, any comment cannot be rewarded.</p> | <p>4</p> <p>Reference to:</p> <ul style="list-style-type: none"> <li>• “There to be shot at” (1) eg suggests people’s readiness to denigrate (1) <b>OR</b> (image of) “shot at” (1) illustrates eg the critics’ aggression/hostility /targeting (1)</li> <li>• “criticised” (1) eg indicates open to negative comment (1)</li> <li>• “failing to hit a high note” (1) eg suggest harshness of criticism (1)</li> <li>• parenthetical insertion (of “singing in sub-zero temperatures”) (1) eg serves to highlight the point (1)</li> <li>• substance of “sub-zero temperatures” (1) eg adverse conditions (1)</li> <li>• “still some who noticed the odd flat note” (1) eg suggests (excessive) vigilance of audience/ inability to please everyone (1)</li> <li>• “The unnerving” (1) eg it is scary (1)</li> <li>• “proximity” (1) eg the footballers are close (1)</li> <li>• “of several dozen” (1) eg there are many of them (1)</li> <li>• “hulking (American footballers)” <b>OR</b> “huge” (1) eg they are <u>very</u> big/intimidating (1)</li> <li>• “strong presence (these athletes have)” (1) eg they have an aura/ charisma (1)</li> <li>• “you’re this one woman, singing on her own” (1) eg she was alone/an outnumbered female (1)</li> <li>• “(they’re so ...) daunting” (1) eg (the men are) intimidating (1)</li> <li>• use of ellipsis (1) suggests she wants to be precise in her own comments/provides a <u>dramatic</u> pause/emphasises “daunting” (1)</li> </ul> |

| Question | Expected Answer(s) | Max Mark  | Additional Guidance  |
|----------|--------------------|---|--|
| 5.       |                    | Any one pair, OR two correct selections covering different directions                                   | <p>2</p> <p>For example:</p> <ul style="list-style-type: none"> <li>• "One woman" looks back (1) to "one woman" OR "on her own" OR the idea of isolation (1)</li> <li>• "squad of men" looks back (1) to "several dozen hulking" OR "huge" OR "American footballers" OR the idea of male physical presence (1)</li> <li>• "Frozen" looks forward (1) to "Disney animation" (1)</li> <li>• "a feminist breakthrough" looks forward (1) to (idea of) "The first ... to be directed ... by a woman" OR "love ... between two sisters" OR "not because some Prince Charming is saving the day" (1)</li> <li>• "One woman opposite a squad of men" (accept paraphrase) looks back (1) to the isolation of Idina Menzel (1)</li> <li>• information <u>before colon</u> looks back (1) information <u>after colon</u> looks forward (1)</li> </ul>  |
| 6.       |                    | Reference (1)<br>Comment (1)<br>x2<br><br>If <u>no</u> reference given, any comment cannot be rewarded. | <p>4</p> <ul style="list-style-type: none"> <li>• "heroine" eg strength of character</li> <li>• "subtle" (1) eg not straightforward (1)</li> <li>• "conflicted" (1) eg has contradictory emotions/ internal battles/ complications (1)</li> <li>• "sorceress" (1) eg supernatural (1)</li> <li>• "struggling to control her powers" (1) eg has difficulties with her abilities (1)</li> <li>• "she keeps [Anna] at a distance" (1) eg deliberately remote (1)</li> <li>• "for fear of turning her into a popsicle" (1) eg she wields (potentially harmful) power (1)</li> <li>• "(grandiose) sulks" (1) eg is (spectacularly) moody (1)</li> <li>• "emo (princess)" (1) eg alternative/sensitive/of dark mind or appearance/saturnine (1)</li> <li>• "(definitely) complicated" (1) eg (undeniably) complex (1)</li> <li>• "not stereotypes" (1) eg not predictable/what is conventionally expected (1)</li> </ul> |

| Question | Expected Answer(s) | Max Mark  | Additional Guidance  |
|----------|--------------------|---|--|
| 7.       |                    | <p>No mix and match</p> <p>NB "slip" is a lift<br/> NB "mistake" is a lift<br/> NB "representing ... sisters" is a lift</p> | <p>2</p> <ul style="list-style-type: none"> <li>• Her sister's company (1) (beautifully) encapsulated key ideas of the films (1)</li> <li>OR</li> <li>• Travolta's error (1) heightened her profile (1)</li> <li>OR</li> <li>• The song was up for (and won) an (top) award - "Oscar" may be lifted (1) and she got to sing it (1)</li> </ul>  |
| 8.       |                    | <p>Possible to gain full marks through examination of one linguistic aspect</p>   | <p>4</p> <p><b>Sentence structure:</b></p> <ul style="list-style-type: none"> <li>• Long compared to short sentences</li> <li>OR appropriate contrasting references (1)</li> <li>shows complexity compared simplicity (1)</li> </ul> <p><b>Tone:</b></p> <ul style="list-style-type: none"> <li>• Appropriate contrasting references eg "several zeitgeist-y things across different generations" / "people who are trying to find themselves" compared with "one more (burning) question" / "No I do not!" (1)</li> <li>shows formality/seriousness compared to lightness humour/vehemence (1)</li> </ul> <p><b>Word choice:</b></p> <ul style="list-style-type: none"> <li>• "zeitgeist-y" or "resonate" compared to "Does she have her own Elsa dress" (1)</li> <li>shows the difference between difficulty and simplicity (1)</li> <li>• "proud" and "much to learn" (1) exhibits the difference between self-esteem and humility (1)</li> <li>• "<i>Rent</i> to <i>Wicked</i>" OR "<i>Glee</i> to <i>Frozen</i>" (1)</li> <li>illustrates then and now (1)</li> <li>• "Frozen" and "burning" (1)</li> <li>Comment must show understanding these are antonyms (1)</li> <li>• "certainly aware" and "I have as much to learn myself" (1)</li> <li>Comment must show understanding these are antonymous (1)</li> </ul> |

| Question  |  | Expected Answer(s) | Max Mark | Additional Guidance  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
|---|--|--------------------|----------|--|--------------|-----------------|-----------------------|---------------------------------|--|--|------------------------------------|--|--------------------|-----------------------|------------------------|------------------------|--|---------------------------|--|---|-------------|--|--|-----------------------------|---|--|--------------------|------------------------|------------|---------------------|-----------------------------------|---------------------------|---------------------|--|----------------------------------|----------------------------|--------------------------------------|--|---|---------------------------------------|
| 9.  |  |                    | 5        |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
|   |  |                    |          | <table border="1"> <thead> <tr> <th>Reference to</th> <th>Glossed by (eg)</th> </tr> </thead> <tbody> <tr> <td>"I spoke out of turn"</td> <td>She can be forthright/impulsive</td> </tr> <tr> <td>"I'd have to play Elsa's mother, probably" or "she laughs"</td> <td>She has a (self-deprecating) sense of humour</td> </tr> <tr> <td>"she sounds slightly disappointed"</td> <td>She likes to be the star/centre of attention/is self-centred</td> </tr> <tr> <td>Despite criticisms</td> <td>She shows persistence</td> </tr> <tr> <td>"they're ... daunting"</td> <td>She can be intimidated</td> </tr> <tr> <td>"not because some Prince Charming is saving the day"</td> <td>She is assertive/feminist</td> </tr> <tr> <td>"It was Cara whom Menzel took as her date"</td> <td>She is close to/fond of her sister/caring</td> </tr> <tr> <td>"wincingly"</td> <td>She is modest/embarrassed by her sister's admiration</td> </tr> <tr> <td>"she ... recognises ... Travolta's slip"</td> <td>She is perceptive/realistic</td> </tr> <tr> <td>"her conversation is a mix of Broadway-speak"</td> <td>She can be/is shrewd enough to adapt to her environment/use platitudes</td> </tr> <tr> <td>"battled-hardened"</td> <td>She is tough/resilient</td> </tr> <tr> <td>"ambition"</td> <td>She has aspirations</td> </tr> <tr> <td>"aware of the value of appearing"</td> <td>She is shrewd / pragmatic</td> </tr> <tr> <td>"I'm proud of that"</td> <td>She relishes fans' identification with her</td> </tr> <tr> <td>"I have as much to learn myself"</td> <td>She is modest / self-aware</td> </tr> <tr> <td>"I don't look that good as a blonde"</td> <td>She is modest<br/>NB please don't credit 'modest' twice</td> </tr> <tr> <td>"she'd also quite enjoy ruling over her own wintry kingdom"</td> <td>She enjoys power/dominance/prominence</td> </tr> </tbody> </table> <p>Any five.</p> <p>The question focuses on <u>personality</u>, not ability.</p> | Reference to | Glossed by (eg) | "I spoke out of turn" | She can be forthright/impulsive | "I'd have to play Elsa's mother, probably" or "she laughs" | She has a (self-deprecating) sense of humour | "she sounds slightly disappointed" | She likes to be the star/centre of attention/is self-centred | Despite criticisms | She shows persistence | "they're ... daunting" | She can be intimidated | "not because some Prince Charming is saving the day" | She is assertive/feminist | "It was Cara whom Menzel took as her date" | She is close to/fond of her sister/caring | "wincingly" | She is modest/embarrassed by her sister's admiration | "she ... recognises ... Travolta's slip" | She is perceptive/realistic | "her conversation is a mix of Broadway-speak" | She can be/is shrewd enough to adapt to her environment/use platitudes | "battled-hardened" | She is tough/resilient | "ambition" | She has aspirations | "aware of the value of appearing" | She is shrewd / pragmatic | "I'm proud of that" | She relishes fans' identification with her | "I have as much to learn myself" | She is modest / self-aware | "I don't look that good as a blonde" | She is modest<br>NB please don't credit 'modest' twice | "she'd also quite enjoy ruling over her own wintry kingdom" | She enjoys power/dominance/prominence |
| Reference to  | Glossed by (eg)  |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "I spoke out of turn"                                       | She can be forthright/impulsive  |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "I'd have to play Elsa's mother, probably" or "she laughs"  | She has a (self-deprecating) sense of humour                           |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "she sounds slightly disappointed"                          | She likes to be the star/centre of attention/is self-centred           |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| Despite criticisms  | She shows persistence  |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "they're ... daunting"                                      | She can be intimidated   |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "not because some Prince Charming is saving the day"        | She is assertive/feminist  |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "It was Cara whom Menzel took as her date"                  | She is close to/fond of her sister/caring                              |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "wincingly"   | She is modest/embarrassed by her sister's admiration                   |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "she ... recognises ... Travolta's slip"                    | She is perceptive/realistic  |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "her conversation is a mix of Broadway-speak"               | She can be/is shrewd enough to adapt to her environment/use platitudes |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "battled-hardened"  | She is tough/resilient   |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "ambition"  | She has aspirations  |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "aware of the value of appearing"                           | She is shrewd / pragmatic  |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "I'm proud of that"   | She relishes fans' identification with her                             |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "I have as much to learn myself"                            | She is modest / self-aware   |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "I don't look that good as a blonde"                        | She is modest<br>NB please don't credit 'modest' twice                 |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |
| "she'd also quite enjoy ruling over her own wintry kingdom" | She enjoys power/dominance/prominence                                  |                    |          |  |              |                 |                       |                                 |  |  |                                    |  |                    |                       |                        |                        |  |                           |  |   |             |  |  |                             |   |  |                    |                        |            |                     |                                   |                           |                     |  |                                  |                            |                                      |  |   |                                       |

[END OF MARKING INSTRUCTIONS]





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## General Marking Principles for National 5 English: Critical Reading

*This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the specific Marking Instructions for each question. The marking schemes are written to assist in determining the “minimal acceptable answer” rather than listing every possible correct and incorrect answer.*

- (a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for the relevant question.
- (b) Marking should always be positive. This means that, for each candidate response marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) If a specific candidate response does not seem to be covered by either the principles or detailed Marking Instructions, and you are uncertain how to assess it, you must seek guidance from your Team Leader.

The Marking Instructions indicate the essential idea that a candidate should provide for each answer.

Marking Instructions for each question

SCOTTISH TEXT DRAMA

| Question |  | Expected Answer(s)  | Max Mark | Additional Guidance  |
|----------|--|---|----------|--|
| 1.       |  | <p>Any three key points<br/>1 mark for each.</p> <p>Candidates are expected to use their own words.</p> | 3        | <p>Possible answers include:</p> <p>Deirdre confronts Marie about the truth about Michael (her father) (1)</p> <p>Marie tries to avoid telling her the truth (1)</p> <p>Marie (loses her temper) and destroys the photograph of Michael (1)</p> <p>Marie sees Deirdre's bruises and asks about them (1)</p> <p>There is temporary physical closeness between the women (1)</p> <p>The women start to face up to the truth about Michael (and his affairs) (1)</p> <p>There is an increasing sense of understanding between the women by the end of the extract (1)</p> |
| 2.       |  | <p>Reference (1)<br/>Comment (1)<br/>x2</p>   | 4        | <p>Possible answers include:</p> <p>Marie is angry (1) "Marie doesn't turn" (1)</p> <p>Marie is shocked (1) "Marie turns startled" (1)</p> <p>Marie loses control of her emotions (1) "... laugh hysterically" (1)</p> <p>Marie is frightened (1) "Marie backs off a step" (1)</p> <p>Marie loses her temper (1) "Suddenly Marie flies at her" (1)</p>   |

| Question |  | Expected Answer(s)   | Max Mark | Additional Guidance   |
|----------|--|--|----------|---|
| 3.       |  |  | 2        | <p>Candidates should make some of the following possible observations:</p> <p>She destroys Michael's photograph (1) which is surprising as it has been a symbol of her adulation/ has dominated the setting/staging (1)</p> <p>She is aggressive in destroying the photograph (1) which is surprising because she is usually calm (1)</p> <p>She immediately tidies up (1) which is surprising because she seems to accept this as 'closure' (1)/returns to domestic role (1)</p>   |
| 4.       |  | <p>Candidates should identify one attitude towards Marie. (1) This is an emotional scene close to the ending of the play. Accept a wide range of answers: hostile - surprised - upset- more accepting of Marie.</p> <p>Only one mark available for identification of attitude.</p> <p>Candidates should select a relevant piece of dialogue (1) and explain fully how this conveys the attitude (1)</p> <p><b>Please do not reward repetition of identification of attitude.</b></p> | 3        | <p>Possible answers include:</p> <p>Identification of attitude:<br/>Deirdre is at points surprised (1)/ confused (1)/upset (1)/aggressive (1)/calm (1)/inquisitive (1)</p> <p>"But you'd know..." (1) seeks the truth (1)</p> <p>"here, that's you got everything back" (1) implies resentment (1)</p> <p>"I want the truth out of you. I mean it." (1) short sentences gives emphatic tone/impatience/ assertiveness (1)</p> <p>"Tell me!" (1) exclamation/ monosyllabic words indicate(s) impatience (1)</p> <p>"Just the fella she's got living with her just now." (1) indicates she is accepting/philosophical about being a victim of domestic violence (1)</p> |

| Question | Expected Answer(s)  | Max Mark | Additional Guidance   |
|----------|---|----------|---|
| 5.       | <p>Candidates should identify areas of conflict in the characters' lives from this scene and elsewhere in the play.</p> <p>Possible areas for comment include:</p> <p>Marie and Deirdre seem to resolve their conflict as an understanding is reached between them by the end of the play.</p> <p>Cassie and Nora's conflict grows as Cassie's plan to move away is revealed and she does not accept the truth about her father.</p> <p>There is ongoing political conflict in the world beyond the immediate setting of the play.</p> <p>There is conflict between the characters and their bleak setting. There are continued references to the blandness/drabness of the setting.</p> <p>Conflict between men and women is a feature of the play. There are several examples of ongoing clashes between stereotypical male and female behaviour.</p> <p>There is conflict between Cassie and Marie over the issue of infidelity.</p> <p>Reference to the knife being a symbol of conflict.</p> | 8        | <p>Candidates may choose to answer in <b>bullet points</b> in this final question, or write a number of linked statements. There is <b>no requirement</b> to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question. A further 2 marks can be achieved for reference to the <b>extract given</b>.</p> <p>4 additional marks can be awarded for similar references to <b>at least one other part of the text</b>.</p> <p><u>In practice this means:</u><br/> <b>Identification of commonality (2)</b><br/> (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of dramatic devices or any other key element...)</p> <p><b>From the extract:</b><br/> <b>1 x relevant reference to technique (1) 1 x appropriate comment (1)</b></p> <p><b>OR 1x relevant reference to idea (1) 1x appropriate comment (1)</b></p> <p><b>OR 1x relevant reference to feature (1) 1x appropriate comment (1)</b></p> <p><b>OR 1x relevant reference to text (1) 1x appropriate comment (1)</b></p> <p><b>(maximum of 2 marks only for discussion of extract)</b></p> <p><b>from at least one other part of the text:</b><br/> as above (x2) for up to 4 marks</p> |

| Question |  | Expected Answer(s)  | Max Mark | Additional Guidance  |
|----------|--|---|----------|--|
| 6.       |  | Candidates should make four key points.   | 4        | <p>Possible answers include:</p> <p>Davie does not realise that Alec actually does need him/would like him to use his skills (1)</p> <p>Davie is already making excuses about not fixing up the yacht immediately (1)</p> <p>Davie indulges in unlawful gambling (1)</p> <p>Davie's lack of preparedness/homemaking skills (1)</p> <p>Does not provide financially for his family (1)</p> <p>Asks Alec to go to the bookies for him (1) against his will (1)</p>   |
| 7.       |  | For full marks candidates should identify two different aspects of Davie's mood, eg positive and negative, with supporting quotation/reference. | 4        | <p>Possible answers include:</p> <p><b>Lines 2-3:</b></p> <p>Davie's mood is: sad, depressing, pessimistic, rejected, worthless, futile, angry etc (1) (when discussing being made redundant as a sailmaker)</p> <p>"chucked" / "Nothin else doin" / "Nae work" / Naebody needs sailmakers" (1)</p> <p><b>Lines 10-16:</b></p> <p>Davie's mood is optimistic, hopeful, humorous, excited, etc (1) (when speaking about gambling)</p> <p>"wait an see" / "Who knows?" / "Maybe my coupon'll come up" / exaggerations about potential activity with winnings / "Never mind" / "Some ae these days" (1)</p> |

| Question |     | Expected Answer(s)   | Max Mark | Additional Guidance   |
|----------|-----|--|----------|---|
| 8.       | (a) |  | 2        | <p>Possible answers include:</p> <p>It is against the law to gamble (1)<br/>Occasionally the bookmaker gets caught (1)</p> <p>Gamblers protect their identity/ avoid getting caught(1)</p>  |
|          | (b) | Two clear points required for full marks 1 + 1.  | 2        | <p>Possible answers include:</p> <p>Reveals he still considers himself a sailmaker (1) pride/sense of identity/sense of importance (1)</p>  |
| 9.       |     | <p>Possible areas for comment include:</p> <p>Extract:</p> <p>Alec gives Davie the yacht believing that he will fix it up (1) represents his belief that Davie will live up to his promises (1)</p> <p>Davie speaks knowledgably about the yacht (1) revealing his past as a skilled worker (1)</p> <p>Davie is already making excuses (1) about why he can't fix up the yacht now (1)</p> <p>Elsewhere:</p> <p>Alec speaks with admiration about his father's past as a Sailmaker to Ian, and believes that his dad will fix up the yacht for him to play with.</p> <p>Davie's continual lack of action in fixing the yacht represents his general procrastination in other matters/his bitterness at not being a Sailmaker/his prioritising (both in time and money) of gambling, drinking, etc.</p> <p>By contrast Billy paints the yacht immediately revealing that he is a different character who is proactive and keeps his word.</p> | 8        | <p>Candidates may choose to answer in <b>bullet points</b> in this final question, or write a number of linked statements. There is <b>no requirement</b> to write a 'mini essay' .</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question. A further 2 marks can be achieved for <b>reference to the extract given</b>.</p> <p>4 additional marks can be awarded for similar references to <b>at least one other part of the text</b>.</p> <p><u>In practice this means:</u><br/><b>Identification of commonality (2)</b> (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of dramatic devices or any other key element...)</p> <p><b>From the extract:</b><br/>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to idea (1)<br/>1x appropriate comment (1)</p> |

| Question | Expected Answer(s)  | Max Mark | Additional Guidance  |
|----------|---|----------|--|
|          | <p>Alec places the yacht in the Glory Hole when his dad loses his job as he realises this is not a good time for his dad to be reminded of it/ Alec is accepting that his dad may not live up to his promises.</p> <p>In the final scene of the play the yacht is placed on the fire by Alec and Davie which shows an acceptance from Alec about the type of person/father that Davie is.</p> <p>Also represents the theme(s) of escape/childhood play, and relates to some of the music in the text, eg Red Sails in the Sunset, Will Your Anchor Hold, etc.</p> |          | <p>OR</p> <p>1x relevant reference to feature (1) 1x appropriate comment (1)</p> <p>OR</p> <p>1x relevant reference to text (1) 1x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other part of the text:<br/>as above (x2) for up to 4 marks</p> |



| Question |  | Expected Answer(s)  | Max Mark | Additional Guidance  |
|----------|--|---|----------|--|
| 10.      |  | <p>Candidates should make four key points for 1 mark each.</p> <p>Any four points.</p>  | 4        | <p>Possible answers include:</p> <p>Bridget accuses Rosinella of making Lucia leave (1)</p> <p>Rosinella is confused about why Bridget is angry (1)</p> <p>Bridget accuses Rosinella of interfering in her relationship with Franco (1) by making her feel that it wasn't genuine (1)</p> <p>Rosinella denies Bridget's accusations (1)</p> <p>Rosinella is annoyed that Bridget mentions Franco or their relationship (1)</p> <p>Rosinella expresses how upset she is that Lucia has left (1) because of how much she loves her (1)</p> <p>Rosinella admits that she is glad that Lucia and Hughie will not be together (1)</p> <p>Rosinella wants to pretend this argument did not happen (1)</p> <p>Bridget reveals that she was pregnant with Franco's child (1)</p> |
| 11.      |  | <p>Candidates should deal with <b>both</b> word choice and sentence structure - 2 marks are available for each.</p> <p>Reference (1)<br/>Comment (1)<br/>x2</p> | 4        | <p>Possible answers include:</p> <p><b>Word choice:</b></p> <p>"you made me" (1) eg suggests she is resentful of Rosinella's interference (1)</p> <p>"nothing (to him)" (1) eg sense of worthlessness (1)</p> <p>"just a wee" (1) eg sense of insignificance (1)</p> <p>"Scottish tart" (1) eg lacking in importance or virtue (1)</p>   |

| Question |  |  | Expected Answer(s)   | Max Mark | Additional Guidance   |
|----------|--|--|--|----------|---|
|          |  |  |  |          | <p>"no a day goes past . . . " (1) eg lasting impact/inescapable aspect (1)</p> <p>"Franco loved me" (1) eg simplistic but bold statement (1)</p> <p><b>Sentence structure:</b></p> <p>Use of/repetition of (Rosinella's) question (1) eg to suggest her outrage (1)</p> <p>Repeated "you" (1) eg creating an accusatory tone (1)</p> <p>Use of dash (1) eg to suggest that Rosinella treated Bridget like an afterthought (1)</p> <p>Short clipped sentence (1) eg to show she powerfully disagrees with Rosinella (1)</p> <p>Repetition of "Franco loved me." (1) eg to suggest emphatic nature of her belief (1)</p> |
| 12.      |  |  | <p>Candidates should identify two different attitudes with a supporting reference for each attitude.</p> <p>Reference (1)<br/>Comment (1)<br/>x2</p> | 4        | <p>Possible answers include:</p> <p>Confused (1) eg use of questions (1) / repeating Bridget's words (1)</p> <p>Defensive (1) eg "What did I ever do to you?" (1)</p> <p>Annoyed (1) eg "Angry" (1)</p> <p>Rude (1) eg calls Bridget "lady" (1)</p> <p>Contemptuous (1) eg "Dismissive" (1)</p> <p>Trivialising (1) eg "What you going on about now?" (1)</p> <p>Shocked (1) eg "shakes her head" (1)/"backs off in disbelief" (1)</p>  |

| Question | Expected Answer(s)  | Max Mark | Additional Guidance   |
|----------|---|----------|---|
| 13.      | <p>Possible areas for comment include:</p> <p>Extract:</p> <p>Family willing to defend each other eg Bridget taking on Rosinella for Hughie</p> <p>Family looking out for each other eg Rosinella and Massimo looking after Lucia even though she is not their child</p> <p>Family interfering in romantic relationships eg Rosinella disapproving of Hughie and Lucia as well as Bridget and Franco</p> <p>Elsewhere:</p> <p><b>conflict</b> eg family arguments about children not doing as expected by their parents or family (Massimo opening his own shop/ Franco joining the army)</p> <p><b>love/ loyalty:</b> characters looking after family members eg Rosinella and her father in law, Bridget and Hughie with their mother and siblings, Rosinella and Massimo with Lucia.</p> | 8        | <p>Candidates may choose to answer in <b>bullet points</b> in this final question, or write a number of linked statements. There is <b>no requirement</b> to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question. A further 2 marks can be achieved for <b>reference to the extract given</b>.</p> <p>4 additional marks can be awarded for similar references to <b>at least one other part of the text</b>.</p> <p><u>In practice this means:</u><br/> <b>Identification of commonality (2)</b><br/> (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of dramatic devices or any other key element...)</p> <p><b>From the extract:</b><br/> <b>1 x relevant reference to technique (1) 1 x appropriate comment (1)</b></p> <p><b>OR</b></p> <p><b>1x relevant reference to idea (1)<br/> 1x appropriate comment (1)</b></p> <p><b>OR</b></p> <p><b>1x relevant reference to feature (1) 1x appropriate comment (1)</b></p> <p><b>OR</b></p> <p><b>1x relevant reference to text (1)<br/> 1x appropriate comment (1)</b></p> <p><b>(maximum of 2 marks only for discussion of extract)</b></p> <p><b>from at least one other part of the text:</b><br/> as above (x2) for up to 4 marks</p> |

SCOTTISH TEXT PROSE

| Question | Expected Answer(s)   | Max Mark | Additional Guidance   |
|----------|--|----------|---|
| 14.      | <p>Candidates should explain how the writer uses two examples of language to effectively describe Roderick's imaginings.</p> <p>Reference should be made to lines 1-9.</p> <p>Reference (1)<br/>Comment (1)<br/>x2</p> | 4        | <p>Possible answers include:</p> <p><b>word-choice:</b><br/>           "yew" (1) has connotations of/links with death (1)/Roderick imagines the cone-gatherers dead/murdered (1)</p> <p>"stalking" (1) describes Duror's walk as predatory (1)</p> <p>"gloat" (1) describes Duror's sense of smug satisfaction (1)</p> <p><b>contrast:</b><br/>           the reference to "tall"/"frowned" and "small"/"smiled" (1) to illustrate the differences in the two men (1)</p> <p><b>sound:</b><br/>           • (onomatopoeia of) "cracked" (1) suggests the loud/clear/frightening sound of the gunfire (1)</p> <p><b>Imagery:</b><br/>           "idea took root" (1) links with trees and suggests the thought forming/developing in Roderick's mind (1)</p> <p>"green bony arms" (1) personifies the branches and suggests care/support (1)</p> <p><b>sentence structure:</b><br/>           short sentence "That idea sprouted" (1) adds impact due to its brevity. Suggests the importance of Roderick's thoughts (1)</p> |

| Question |  | Expected Answer(s)   | Max Mark | Additional Guidance   |
|----------|--|--|----------|---|
| 15.      |  | <p>Candidates should explain two different ways in which Roderick thinks of death in lines 10-19.</p> <p>Candidates should use their own words as far as possible.</p>       | 2        | <p>Possible answers include:</p> <p>"distant death was commonplace" - Roderick thinks of death as far away (1) and/or a normal/regular occurrence (1)</p> <p>"loyally been pleased" - Roderick thinks it is honourable/death of enemy is a good thing/he is patriotic (1)</p> <p>"death ... as a tyrant" - Roderick thought of death as cruel when it took someone he loved (his grandfather)/personally affected him (1)</p> <p>imagines the death of Duror as a sense of despair/damage/hopelessness... (1)</p>   |
| 16.      |  | <p>Candidates should explain how the writer uses two examples of language to create a frightening atmosphere in lines 17-24.</p> <p>Reference (1)<br/>Comment (1)<br/>x2</p> | 4        | <p><i>Possible answers include:</i></p> <p>reference to "desolation" (1)<br/>suggests world completely barren (1)</p> <p>reference to (every single leaf was) polluted (1) suggests toxic atmosphere etc (1)</p> <p>image of deaths gathering to seek revenge (1) suggests that Roderick fears his earlier loyalty/patriotism was wrong (1)</p> <p>question [about the death of evil and triumph of good] (1) suggests that Roderick is unsure of the power of goodness (1)</p> <p>atmosphere of darkness and silence, created by lack of sun and birdsong (1) suggests an eerie quiet/the calm before the storm (1)</p> <p>reference to the "hut in shadow" (1) is typical of the horror genre/suggests evil to follow (1)<br/>Roderick is too frightened to either cry or pray (1) suggests he is overcome by the power of evil in the wood (1)</p> |

| Question |  | Expected Answer(s)  | Max Mark | Additional Guidance   |
|----------|--|---|----------|---|
| 17.      |  | Reference (1)<br>Comment (1)<br>x2  | 2        | Possible answers include:<br><br>"Without any interpretable gesture" (1) suggests his actions are hard to understand/confusing (1)<br><br>"without a sound" (1) suggests stealth/sinister movements (1)<br><br>"(turned and) vanished" (1) suggests sudden/magical disappearance (1)<br><br>"(as if this time) forever" (1) suggests finality (1)   |
| 18.      |  | Candidates should discuss why war is an important feature in this extract and elsewhere in the novel.<br><br>Possible areas for comment include:<br><br>The setting of war is important as it places the characters in the wood at the same time: the brothers to gather cones, Duror to manage the estate and Lady Runcie-Campbell in charge in the absence of Sir Colin. (2)<br><br><b>OR</b><br><br>The war reflects the conflict within and between a number of characters - eg within Duror/ between him and the cone-gatherers/Roderick and the class system ... (2)<br><br><b>Extract:</b><br>Roderick is reminded of the war and its many deaths (1) which he had initially greeted with patriotic loyalty (1)<br><br><b>OR</b><br>The news of deaths heard on the radio is a regular feature (1) and influences Roderick's thoughts of death in the woods, adding to his fears (1) | 8        | Candidates may choose to answer in <b>bullet points</b> in this final question, or write a number of linked statements. There is <b>no requirement</b> to write a 'mini essay'.<br><br>Up to 2 marks can be achieved for identifying elements of <b>commonality</b> as identified in the question.<br><br>A further 2 marks can be achieved for <b>reference to the extract given</b> .<br><br>4 additional marks can be awarded for similar references to <b>at least one other part of the text</b> by the writer.<br><br>In practice this means:<br><b>Identification of commonality</b> (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)<br><br><b>from the extract:</b><br>1 x relevant reference to technique (1)<br>1 x appropriate comment (1)<br><br><b>OR</b> |

| Question | Expected Answer(s)   | Max Mark | Additional Guidance  |
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|          | <p><b>Elsewhere:</b><br/>Initial description of setting - idyllic with the subtle reference to the destroyer</p> <p>Duror is at war with himself - acknowledged on many occasions throughout the novel, often by references to sick/dying trees</p> <p>Duror's frustration at being too old to enlist partly fuels his hatred of the cone-gatherers</p> <p>Duror's wish to eliminate the cone-gatherers from the wood is linked to his sympathies for Hitler's actions against the Jews</p> <p>the war has allowed Duror to have the power that he has on the estate: Sir Colin is absent and Lady Runcie-Campbell relies on him for advice on estate management</p> <p>The wood is a microcosm of the world at war - Duror is waging his own war on the cone-gatherers whom he sees as inferior and should be eliminated; his own death at the end can be likened to Hitler's suicide</p> |          | <p>1 x relevant reference to idea (1)<br/>1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1 x relevant reference to feature (1)<br/>1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1 x relevant reference to text (1)<br/>1 x appropriate comment (1)</p> <p><b>(maximum of 2 marks only for discussion of extract)</b></p> <p><b>from at least one other part of the text:</b><br/>as above (x2) for up to 4 marks</p> |

| Question |  | Expected Answer(s)  | Max Mark | Additional Guidance   |
|----------|--|---|----------|---|
| 19.      |  | <p>Four relevant points for 1 mark each.</p> <p>Candidates should use their own words as far as possible.</p> | 4        | <p>Possible answers include:</p> <p>Mack is discovered (1) alive (1) and with no serious injury (1) his speedy recovery (1) surprises doctors (1)</p> <p>he doesn't seem keen to start back at his job (1)</p> <p>he tells people about his ordeal (1) and says he met the Devil (1) who rescued him (1)</p> <p>people think he has gone mad or similar (1) and some are cross that he is saying things which are unchristian (1)</p> <p>Mack takes the funeral of a friend (1) but this is controversial (1) as he speaks of meeting the Devil here too (1)</p> <p>he is reported to the Presbytery (1)</p> <p>there is a sort of a trial (1) and Mack admits to what he has done (1) but doesn't see anything wrong in it (1)</p> <p>he is suspended (1) until the main trial can take place (1) but before that can happen Mack disappears (1)</p> |
| 20.      |  | <p>Reference (1)<br/>Comment (1)<br/>x2</p>   | 4        | <p>Possible answers include:</p> <p>'apparently' (1) suggests it is not certain (1);</p> <p>'(even more) amazingly' OR reference to parenthesis (1) suggests incredulity (1);</p> <p>'somehow' (1) suggests near impossibility;</p> <p>'no creature ... survive' (1) suggests he should not have lived through it (1);</p> <p>'astonished' (1) suggests no-one can believe it (1)</p>   |



| Question |  | Expected Answer(s)  | Max Mark | Additional Guidance   |
|----------|--|---|----------|---|
| 21.      |  | Reference (1)<br>Comment (1)<br>x2  | 4        | <p>Possible answers include:</p> <p>'no great hurry ... duties' (1)<br/>suggests lazy/distracted (1)</p> <p>'claimed'/'improbable' /<br/>'unorthodox'/reference to the unlikely story (1) suggests madness or delusions (1)</p> <p>'assert'/'insisted' (1) suggests he is convinced of it/sure of himself/strength of character (1)</p> <p>'frailty' (1) suggests weakness (1)</p> <p>'irreverent'/'scandalous' /<br/>'incompatible ... minister'/'no option but to refer' (1) suggests he is offensive/blasphemous (1)</p>   |
| 22.      |  | <p>Possible areas for comment include:</p> <p>Candidates should identify one theme introduced in this extract and discuss how it is explored elsewhere in the novel.</p> <p>Possible themes include:</p> <ul style="list-style-type: none"> <li>• truth;</li> <li>• religion;</li> <li>• the supernatural;</li> <li>• stories within stories;</li> <li>• madness;</li> <li>• belief.</li> </ul> | 8        | <p>Candidates may choose to answer in <b>bullet points</b> in this final question, or write a number of linked statements. There is <b>no requirement</b> to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of <b>commonality</b> as identified in the question.</p> <p>A further 2 marks can be achieved for <b>reference to the extract given</b>.</p> <p>4 additional marks can be awarded for similar references to <b>at least one other part of the text</b> by the writer.</p> <p>In practice this means:<br/><b>Identification of commonality (2)</b><br/>(eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> |

| Question | Expected Answer(s) | Max Mark | Additional Guidance   |
|----------|--------------------|----------|---|
|          |                    |          | <p><b>from the extract:</b><br/> 1 x relevant reference to technique (1)<br/> 1 x appropriate comment (1)<br/> <b>OR</b></p> <p>1 x relevant reference to idea (1)<br/> 1 x appropriate comment (1)<br/> <b>OR</b></p> <p>1 x relevant reference to feature (1)<br/> 1 x appropriate comment (1)<br/> <b>OR</b></p> <p>1 x relevant reference to text (1)<br/> 1 x appropriate comment (1)<br/> <b>(maximum of 2 marks only for discussion of extract)</b></p> <p><b>from at least one other part of the text:</b><br/> as above (x2) for up to 4 marks</p> |

| Question |  | Expected Answer(s)                 | Max Mark | Additional Guidance   |
|----------|--|------------------------------------|----------|---|
| 23.      |  | Reference (1)<br>Comment (1)<br>x2 | 4        | <p>Possible answers include:</p> <p>“it was so dark inside”/“in the pitch darkness (1) suggests going into the unknown (1)</p> <p>“a body could scarce breathe” (1) holding breath due to fear (1)</p> <p>“with a beating heart” (1) infers heart beating fast due to danger (1)</p> <p>“Minding my uncle’s word about the banisters” (1) infers thinking about warning (outlined by his uncle) (1)</p> <p>“I pushed out with foot and hand” (1) proceeded carefully due to fear (1)</p> <p>“by the touch” (1) indicates caution as he feels his way in the dark (1)</p> <p>“felt my way” (1) indicates caution as he feels his way in the dark (1)</p> |
| 24.      |  | Realisation (1)<br>Mood (1)        | 2        | <p>Possible answers include:</p> <p>Realisation:<br/>Ebenezer has tried to kill David by sending him to the tower (1)</p> <p>Mood:<br/>David feels furious/David wishes to gain some revenge for his uncle’s actions/David is determined to get revenge even if it causes him harm in the process/ David feels some bravery at the realisation (1)</p>  |

| Question |  | Expected Answer(s)           | Max Mark | Additional Guidance   |
|----------|--|------------------------------|----------|---|
| 25.      |  |                              | 4        | <p>Possible answers include:<br/>David reaches the top of the stairs (1)</p> <p>David realises there is nothing there (1)</p> <p>He discovers that the staircase ends suddenly (1)</p> <p>He realises he is in great danger/he could have died (1)</p> <p>He is physically affected by fear (1)</p> <p>He starts to make his way down (1)</p> <p>His downward journey is full of anger (1)</p> <p>The storm rises (1)</p> <p>He sees a light in the kitchen (1)</p> <p>He sees his uncle (1)</p> <p>There is loud thunder (1)</p>                 |
| 26.      |  | Reference (1)<br>Comment (1) | 2        | <p>Possible answers include:<br/>"wind sprang up" (1) emphasises the suddenness and speed that the wind appears (1)</p> <p>"clap" (1) emphasises the physical power and suddenness of the wind (1)</p> <p>"died [again]" (1) emphasises the speed that the wind disappeared (1)</p> <p>"it fell in buckets" (1) the volume of rain is emphasised in that it seemed to be torrential (1)</p> <p>"blinding flash" (1) the intensity of the lightning is emphasised (1)</p> <p>"tow-row" (1) emphasises the very noisy nature of the thunder (1)</p> |

| Question | Expected Answer(s)   | Max Mark | Additional Guidance  |
|----------|--|----------|--|
| 27.      | <p>Possible areas for comment include:</p> <ul style="list-style-type: none"> <li>• David’s kidnapping;</li> <li>• The roundhouse scene on the Covenant;</li> <li>• The murder of Red Fox;</li> <li>• The escape across the heather;</li> <li>• The tension after the card game at Cluny’s Cage;</li> <li>• Any of the many moments of tension between David and Alan throughout the novel;</li> <li>• The confrontation with Ebenezer at the end of the novel.</li> </ul> | <b>8</b> | <p>Candidates may choose to answer in <b>bullet points</b> in this final question, or write a number of linked statements. There is <b>no requirement</b> to write a ‘mini essay’.</p> <p>Up to 2 marks can be achieved for identifying elements of <b>commonality</b> as identified in the question.</p> <p>A further 2 marks can be achieved for <b>reference to the extract given</b>.</p> <p>4 additional marks can be awarded for similar references to <b>at least one other text/part of the text</b> by the writer.</p> <p><u>In practice this means:</u></p> <p><b>Identification of commonality (2)</b><br/>(eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p><b>from the extract:</b></p> <p>1 x relevant reference to technique (1)<br/>1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1 x relevant reference to idea (1)<br/>1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1 x relevant reference to feature (1)<br/>1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1 x relevant reference to text (1)<br/>1 x appropriate comment (1)</p> <p><b>(maximum of 2 marks only for discussion of extract)</b></p> <p><b>from at least one other text/part of the text:</b><br/>as above (x 2) for <b>up to 4 marks</b></p> |

| Question |  | Expected Answer(s)                                       | Max Mark | Additional Guidance   |
|----------|--|--|----------|---|
| 28.      |  | Reference (1)<br>Comment (1)                             | 2        | <p>Possible answers include:</p> <p>“sitting comfortably” (1)</p> <p>relaxed/at ease/calm (1)</p> <p>“no expression” (1)</p> <p>impassive/detached/<br/>disengaged (1)</p> <p>“cold clear intensity” /reference to alliteration (1)</p> <p>indifferent/focused/<br/>unresponsive (1)</p>  |
| 29.      |  | Marks are awarded:<br>Reference (1)<br>Comment (1)<br>x2 | 4        | <p>Possible answers include:</p> <p>“scythes” (1) is a dangerous implement (1)</p> <p>“swing” (1) highlights dangerous nature of weapons/how they were being used (1)</p> <p>“contorted” (1) suggests intensity /strength of their anger distorts their faces (1)</p> <p>“fury” (1) suggests fierce/angry nature of the encounter (1)</p> <p>“(of) battle” (1) suggests a fierce/powerful/hostile encounter (1)</p> <p>“suffused” (1) suggests full of/ consumed/visibly roused (1)</p> <p>“blood” (1) suggests violence/ harm (1)</p> <p>“(and) rage” (1) suggests intense/ deep-rooted/passionate hatred for each other (1)</p> <p>Repetition of “as” (1) conveys the energy/tension/physical nature of the fight (1)</p> <p>“teeth drawn...snarl” (1) suggests animal-like brutality (1)</p> |

| Question | Expected Answer(s) | Max Mark | Additional Guidance  |
|----------|--------------------|----------|--|
| 30.      |                    | 4        | <p>Possible answers include:</p> <p><b>"admiration"</b><br/> his ability to remain focused on his work (1)</p> <p>the depth/single-mindedness of his focus (1)</p> <p>his disregard for his own safety (1)</p> <p><b>"bitter disgust"</b><br/> his detachment/isolation from the villagers (1) ("gaze...beyond the human")</p> <p>his impartial/unemotional stance (1)</p> <p>his coldness/superiority to those around him (1) (comparison to hawk)</p> <p>his reaction to the disruption to his painting (1) ("blind fury")</p> <p>his visible emotion relating to the conflict (1) ("tears of rage" / "still snarling")</p> <p>his departure from the conflict with the narrator (1)</p> |
| 31.      |                    | 2        | <p>Possible answers include:</p> <p>he is ignored (1)</p> <p>they are troubled by him/they don't understand him (1)</p> <p>he is seen as being different/ an outsider (1)</p> <p>he is rejected (1)</p> <p>his work is destroyed (1)</p> <p>he does not conform with their code of conduct (1)</p>   |

| Question | Expected Answer(s)   | Max Mark | Additional Guidance   |
|----------|--|----------|---|
| 32.      | <p>Possible areas for comment include:</p> <p><i>The Telegram</i><br/>The 'thin woman's' reputation as an outsider due to the sacrifices she has made for her son</p> <p><i>The Red Door</i><br/>Murdo's discontent leading to his desire to be independent from the constraints of village life</p> <p>Mary's independence shown by her choice of clothing/creativity etc.</p> <p><i>Mother and Son</i><br/>John's isolation from his peers/lack of confidence due to his mother's constant criticism/control/dominance</p> <p><i>In Church</i><br/>'The priest' - a deserter who is in hiding - is at odds with society, having lost all sense of humanity</p> <p><i>The Crater</i><br/>Robert feels at odds with his role as an Officer in a war time situation</p> | 8        | <p>Candidates may choose to answer in <b>bullet points</b> in this final question, or write a number of linked statements. There is <b>no requirement</b> to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question. A further 2 marks can be achieved for reference to the <b>extract given</b>.</p> <p>4 additional marks can be awarded for similar references to <b>at least one other part of the text</b>.</p> <p><u>In practice this means:</u><br/><b>Identification of commonality (2)</b> (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of dramatic devices or any other key element...)</p> <p><b>From the extract:</b><br/>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to idea (1)<br/>1x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to feature (1) 1x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to text (1)<br/>1x appropriate comment (1)</p> <p><b>(maximum of 2 marks only for discussion of extract)</b></p> <p>from <b>at least one other part of the text:</b><br/>as above (x2) for up to 4 marks</p> |



| Question | Expected Answer(s) | Max Mark   | Additional Guidance   |
|----------|--------------------|--|---|
| 33.      |                    | <p>Four points to be made.</p> <p>One mark for each point.</p> | <p>4</p> <p>Possible answers include:</p> <p>Alison is writing a letter to Santa (1)</p> <p>She is trying to ask him to make her mother love her (1)</p> <p>She is finding writing the letter difficult (1)</p> <p>She doesn't believe Santa can make her mother love her (1)</p> <p>She isn't sure if she believes in Santa (1)</p> <p>She is feeling unhappy/pessimistic (1)</p> <p>Her mother comes into the bedroom/looks after Katie/spends time with Alison (1)</p> <p>Alison finishes the letter but does not ask for what she really wants (1)</p> <p>Alison and her mother spend some close/loving time together (1)</p> <p>Alison demonstrates her affection for her mother (1)</p> <p>Alison's mother demonstrates a little affection towards Alison (1)</p> <p>At the end of the extract it is suggested there is hope for their relationship (1)</p> |

| Question |  | Expected Answer(s)                 | Max Mark | Additional Guidance   |
|----------|--|------------------------------------|----------|---|
| 34.      |  | Reference (1)<br>Comment (1)<br>x2 | 4        | <p>Possible answers include:</p> <p>“the page ah’m starin at” (1)<br/>suggests it is hard for her to start the letter (1)</p> <p>“it’s hard tae find the words” (1)<br/>shows she finds it difficult to say what she really wants/feels (1)</p> <p>Unfinished sentences (1)<br/>emphasise how hard she finds it to put her feelings into words (1)</p> <p>Repeated questions (1) suggest she doubts her request would work (1)</p> <p>Negative answers(1) reinforce the fact that she doubts whether a letter to Santa would be effective (1)</p> <p>Ref to grey outside/no white Christmas (1) reflects the negativity of her mood (1)</p> <p>The fact that she doesn’t write down what she actually wants (1) shows she doesn’t think it’s achievable (1)</p> |

| Question |     | Expected Answer(s)           | Max Mark | Additional Guidance  |
|----------|-----|------------------------------|----------|--|
| 35.      | (a) | Reference (1)<br>Comment (1) | 2        | <p>Possible answers include:<br/>           "Hair glowin like a halo" (1) - suggests angelic, connotations of goodness, bringing light into darkness, positivity, etc. (1)</p> <p>(Hair) "soft and fuzzy" (1) - makes the mother seem kind and gentle (1)</p> <p>"she's in a good mood" (1) etc., suggests she's mellowed towards Alison and is allowing her to be closer (1)</p> <p>"There's nothing wrang wi broon hair" (1) suggests she understands Alison wants to be more like her and Katie but she reassures her that she is fine the way she is (1)</p> <p>" She looks at me mair soft like" (1) - suggests more loving (1)</p> <p>" She kisses me" (1) - suggests affection (1)</p> <p>"nearly", or reference to "a wee crack of light" (1) suggests hope that the relationship can be rebuilt/that there is some love there (1)</p> |
|          | (b) | Reference (1)<br>Comment (1) | 2        | <p>Possible answers showing negative contrast include:</p> <p>"she cannae be bothered wi that" / "jerks her heid away" / "sayin don't" / "you'll mess it up" (1) suggests mother doesn't like physical contact with Alison (1)</p> <p>"dry (kiss)" (1) suggests limited, grudging etc (1)</p> <p>"barely grazing" (1) suggests mother hasn't much time for Alison (1)</p> <p>"before ah've kissed her back" (1) suggests she does not really want physical contact with Alison (1)</p> <p>"closin the door" (1) suggests putting up a barrier between herself and Alison, or similar (1)</p>   |

| Question | Expected Answer(s)  | Max Mark | Additional Guidance   |
|----------|---|----------|---|
| 36.      | <p>Possible areas for comment include:</p> <p>“Virtual Pals” - Siobhan’s lack of confidence; boyfriend issues; growing up; relationships</p> <p>“Zimmerobics” - old age and associated problems; loneliness</p> <p>“All that Glisters” - how Clare copes with her father’s illness and death; how she copes with difficult adults such as the shopkeeper and her aunt; how she overcomes challenges; how she supports her mother in her grief; how she celebrates her daddy.</p> <p>“A Chitterin Bite” - relationships; lack of confidence; inability to move on; as a child, Mary does not deal well with Agnes growing up and moving on; as an adult, she resolves her personal difficulties by taking control and ending the affair.</p> | 8        | <p>Candidates may choose to answer in <b>bullet points</b> in this final question, or write a number of linked statements. There is <b>no requirement</b> to write a ‘mini essay’.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question. A further 2 marks can be achieved for reference to the <b>extract given</b>.</p> <p>4 additional marks can be awarded for similar references to <b>at least one other part of the text</b>.</p> <p><u>In practice this means:</u><br/> <b>Identification of commonality (2)</b> (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of dramatic devices or any other key element...)</p> <p><b>From the extract:</b><br/> 1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to idea (1)<br/> 1x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to feature (1) 1x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to text (1)<br/> 1x appropriate comment (1)</p> <p><b>(maximum of 2 marks only for discussion of extract)</b></p> <p>from at least one other part of the text:<br/> as above (x2) for up to 4 marks</p> |

SCOTTISH TEXT POETRY

| Question | Expected Answer(s)                                 | Max Mark | Additional Guidance  |
|----------|--|----------|--|
| 37.      | One mark for each point made.<br>Own words needed. | 2        | <p>Possible answers include:</p> <p>gloss of "red room" - reference to vehicle (1)</p> <p>gloss of "fell" - travelled downhill/in a downwards direction (1)</p> <p>gloss of "through the fields" - travelled through the country/countryside (1)</p> <p>gloss of "mother singing" - reference to her mother's voice (1)</p> <p>gloss of "My brothers cried"/ "bawling" - brothers being upset (1)</p> <p>gloss of "miles rushed back...etc" - sense of leaving somewhere/ distance (1)</p> <p>gloss of "toy, ...holding its paw, etc" - had comfort of toy/teddy (1)</p> |
| 38.      | Reference (1)<br>Comment (1)<br>x2                 | 4        | <p>Possible answers include:</p> <p>"slow" (1) a gradual awareness of the new surroundings/a gradual build up of feelings in response to the move (1)</p> <p>"leaving you standing" (1) you find yourself isolated (1)</p> <p>"resigned" (1) you have to accept things/learn to accept things (1)</p> <p>"up an avenue" (1) you can be lonely (1)</p> <p>"sudden" (1) change can seem quick/unexpected (1)</p> <p>"Your accent wrong" (1) you feel out of place/don't fit in (1)</p> <p>"unimagined" (1) you haven't been able to picture new surroundings (1)</p>       |

| Question | Expected Answer(s)                 | Max Mark | Additional Guidance   |
|----------|------------------------------------|----------|---|
|          |                                    |          | <p>"pebble-dashed estates" (1) find yourself in unfamiliar surroundings (1)</p> <p>"big boys eating worms" (1) people seem very different (1)</p> <p>"shouting words you don't understand" (1) language barriers (1)</p> <p>"parents' anxiety" (1) you sense other people's worries (1)</p> <p>"stirred like a loose tooth" (1) you become aware that things are different (1)</p> <p>"I want our own country" (1) you miss your old surroundings/want to return (1)</p>  |
| 39.      | Reference (1)<br>Comment (1)<br>x2 | 4        | <p>Possible answers include:</p> <p>"But" (1) suggests a change from being an outsider to accepting her new surroundings (1)</p> <p>"then you forget/don't recall" (1) suggests your memory blots out old life (1)</p> <p>"change" (1) you adapt to your surroundings (1)</p> <p>"brother swallow a slug" (1) suggests awareness that other family members are accepting the local culture (1)</p> <p>"skelf of shame" (1) suggests how little guilt is felt in accepting the local culture (1)</p> <p>"my tongue ....snake" (1) suggests a casting off of old life, just as a snake casts off its old skin (1)</p> <p>"my voice ...like the rest" (1) suggests she's fitting in with the local culture (1)</p> |

| Question |  | Expected Answer(s)   | Max Mark | Additional Guidance  |
|----------|--|--|----------|--|
| 40.      |  | Reference (1)<br>Comment (1)   | 2        | <p>Possible answers include:</p> <p>the use of the title "Originally" (1)<br/>rounds off/brings a sense of closure (1)</p> <p>the use of "Originally" (1) links back to the discussion of where you come from/your origins (an important theme of the poem) (1)</p> <p>"hesitates" (1) suggests uncertainty about national/cultural identity (one of the main themes of the poem)/ suggests acceptance of new surroundings (1)</p>   |
| 41.      |  | <p>Possible areas for comment include:</p> <p><b>Originally</b><br/>Memory, identity/sense of belonging/acceptance/isolation, etc.</p> <p><b>War Photographer</b><br/>Memory, painful memories, human cruelty, etc.</p> <p><b>Valentine</b><br/>Different aspects of love, relationships, etc.</p> <p><b>Havisham</b><br/>Jealousy/hard heartedness, rejection, etc.</p> <p><b>Anne Hathaway</b><br/>Love, relationships, etc.</p> <p><b>Mrs Midas</b><br/>Love, relationships, change, etc.<br/>Other answers are possible.</p> | 8        | <p>Candidates may choose to answer in <b>bullet points</b> in this final question, or write a number of linked statements. There is <b>no requirement</b> to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question. A further 2 marks can be achieved for <b>reference to the extract given</b>.</p> <p>4 additional marks can be awarded for similar references to <b>at least one other part of the text</b>.</p> <p><u>In practice this means:</u><br/><b>Identification of commonality (2)</b><br/>(eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of dramatic devices or any other key element...)</p> <p><b>From the extract:</b><br/>1 x relevant reference to technique (1)<br/>1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to idea (1)<br/>1x appropriate comment (1)</p> |

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



| Question | Expected Answer(s) | Max Mark  | Additional Guidance  |
|----------|--------------------|---|--|
| 42.      |                    | <p>Two references plus comments on what we learn about the drunk man.</p> <p>Reference (1)<br/> Comment (1)<br/> x2</p> | <p>4</p> <p>Possible answers include:</p> <p>“D’s this go” / “right along Bath Street?” (1) shows that he’s confused (1)</p> <p>“I’ve got to get some Easter eggs for the kiddies” (1) shows he is kind/generous (1)</p> <p>“I don’t say it’s right” (1) OR “I’m no saying it’s right” (1) shows he is aware that his drinking on a religious holiday could be disagreed with (1)</p> <p>“ye understand - ye understand?” (1) shows that he wants the poet to empathise/doesn’t want to be judged harshly (1)</p> <p>“I’m no boring you, eh?” (1) shows his desire to be listened to/ accepted (1)</p> |

| Question |     | Expected Answer(s)   | Max Mark | Additional Guidance  |
|----------|-----|--|----------|--|
| 43.      | (a) | Reference (1)<br>Comment (1)                                 | 2        | <p>Possible answers include:</p> <p>Use of Glaswegian dialect (1)<br/>suggests sense of place (1)</p> <p>Use of second person (1) suggests the man is speaking directly to someone else (1)</p> <p>Use of long winding sentences (1)<br/>suggests the man is rambling (1)</p> <p>Use of dashes/pauses (1) suggests hesitation/loss of train of thought (1)</p> <p>Use of questions (1) suggests he's seeking agreement (1)</p> <p>Use of repetition (1) suggests immediacy of speech (1)</p>   |
|          | (b) | Reference (1)<br>Identification of idea or concern (1)<br>x2 | 4        | <p>Possible answers include:</p> <p>"take today, I don't know what today's in aid of" (1) suggests eg (religious) ignorance (1)</p> <p>"whether Christ was - crucified or was he- " (1) suggests eg religious doubt/ignorance (1)</p> <p>"You're an educatit man, you can tell me" (1) suggests eg awareness of class/educational differences (1)</p> <p>"the working man has nae education" (1) suggests eg awareness of lack of opportunities (1)</p> <p>"he's just bliddy ignorant" (1) suggests eg awareness/acceptance of lack of education (1)</p> |

| Question | Expected Answer(s) | Max Mark | Additional Guidance   |
|----------|--------------------|----------|---|
| 44.      |                    | 2        | <p>Possible answers include:</p> <p>“The bus brakes violently” (1) echoes the opening lines which focus on the bus’s movements (1)</p> <p>“He lunges for the stair, swings down - off” (1) echoes the opening lines which focus on the drunk man’s movements (1)</p> <p>“for his Easter eggs” (1) recalls the drunk man’s task/setting in time/title (1)</p> <p>The structure of the last few lines (1)</p> <p><b>OR</b></p> <p>“on very<br/>                         nearly<br/>                                         steady<br/>         legs” (1)</p> <p>emphasises the man’s drunkenness (1)</p> |

| Question | Expected Answer(s)  | Max Mark | Additional Guidance  |
|----------|---|----------|--|
| 45.      | <p>Possible comments on other poems:</p> <p><b>Good Friday</b><br/>Religion, compassion, class in terms of education</p> <p><b>Trio</b><br/>Supernatural, passing of time, alienation, religion</p> <p><b>Slate</b><br/>Change, ie making a fresh start (politically or personally), change over time, adapting to change, identity, hopeful</p> <p><b>Hyena</b><br/>Death, brutality, survival, isolation, fear, perseverance of the hunter, alienation through fear, suffering</p> <p><b>In the Snack Bar</b><br/>Determination, compassion, isolation, perseverance, alienation, helplessness, suffering</p> <p><b>Winter</b><br/>Death and the relentless passing of time, progress of time, aging, suffering</p> | 8        | <p>Candidates may choose to answer in <b>bullet points</b> in this final question, or write a number of linked statements. There is <b>no requirement</b> to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question. A further 2 marks can be achieved for reference to the <b>extract given</b>.</p> <p>4 additional marks can be awarded for similar references to <b>at least one other part of the text</b>.</p> <p><u>In practice this means:</u><br/> <b>Identification of commonality (2)</b> (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of dramatic devices or any other key element...)</p> <p><b>From the extract:</b><br/> 1 x relevant reference to technique (1)<br/> 1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to idea (1)<br/> 1x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to feature(1)<br/> 1x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to text (1)<br/> 1x appropriate comment (1)</p> <p><b>(maximum of 2 marks only for discussion of extract)</b></p> <p>from <b>at least one other part of the text:</b></p> <p>as above (x2) for <b>up to 4 marks</b></p> |

| Question |  | Expected Answer(s)                                      | Max Mark | Additional Guidance   |
|----------|--|---|----------|---|
| 46.      |  | Two points for 2 marks. Look out for condensed answers. | 2        | Possible answers include: <ul style="list-style-type: none"> <li>• He seems unconcerned/untroubled by them (1)</li> <li>• He seems comforted by them (1)</li> <li>• He reacts to them in a positive way (1)</li> <li>• They are familiar to him (1)</li> </ul>  |
| 47.      |  | Reference (1)<br>Comment (1)                            | 2        | Possible answers include:<br><br>"clatter" (1) is a harsh/unsettling sound (1)<br><br>"creak" (1) is an eerie sound/suggestive of the "door scraped shut" (which is to follow in line 10) (1)<br><br>"snuffling" (1) suggests crying (1)<br><br>"puff" (1) suggests something sudden (1)<br><br>"seeing us off" (1) suggests aggression/parting (1)<br><br>"blocking ... unblocking" (1) lack of constancy/ever changing (1)<br><br>"black drums rolled" (1) suggests portent/sign of trouble (1)<br><br>"falling" (1) suggests doom/troubling consequences (1) |
| 48.      |  | Reference (1)<br>Comment (1)<br>x2                      | 4        | Possible answers include:<br>"(door) scraped (shut)" (1) harsh sound/contrasting sound with earlier (relative) calm (1)<br><br>"shut" (1) is final/ominous (1)<br>"(the)end" (1) suggests closed off/cut off/finality (1)<br><br>"all the sounds" (1) suggests an all-encompassing change (1)<br><br>"you (left me)" (1) contrast with "us" from verse 1/sense of separation (1)  |

| Question |  |  | Expected Answer(s)                 | Max Mark | Additional Guidance   |
|----------|--|--|------------------------------------|----------|---|
|          |  |  |                                    |          | <p>"left me" (1) suggests isolation/loneliness/upset (1)</p> <p>"quietest fire" (1) suggests silence/is opposite of earlier normal sounds/oxymoron/paradox/superlative (1)</p>  |
| 49.      |  |  | Reference (1)<br>Comment (1)<br>x2 | 4        | <p>Possible answers include:</p> <p>"I thought" (1) suggests poet's uncertainty (1)</p> <p>"hurt in my pride only" (1) suggests initial limited impact (1)</p> <p>"forgetting that" (1) suggests impact was not immediate (1)</p> <p>"plunge" (1) impact was deep (1)</p> <p>"freezing (water)" (1) suggests cold/unpleasant effects (1)</p> <p>"ice" (1) suggests extreme coldness of feeling (1)</p> <p>identification of image of "bangle of ice" image (1) suggests memories/burden of memory/weight of memory (1)</p> <p>"whole" (1) suggests completeness of effect (1)</p> <p>"numb" (1) suggests he has been overwhelmed, etc (1)</p> |

| Question | Expected Answer(s)   | Max Mark | Additional Guidance   |
|----------|--|----------|---|
| 50.      | <p>Possible areas for comment include:</p> <p>Assisi - feelings of anger, outrage, bitterness</p> <p>Aunt Julia - feelings of nostalgia, loss, confusion, etc.</p> <p>Basking Shark - feelings of confusion, doubt, shock, etc.</p> <p>Visiting Hour - feelings of sadness, loss, unworthiness, etc.</p> <p>Memorial - sadness, loss, etc.</p> | 8        | <p>Candidates may choose to answer in <b>bullet points</b> in this final question, or write a number of linked statements. There is <b>no requirement</b> to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for <b>reference to the extract given</b>.</p> <p>4 additional marks can be awarded for similar references to <b>at least one other part of the text</b>.</p> <p><u>In practice this means:</u></p> <p><b>Identification of commonality (2)</b><br/>(eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element...)</p> <p><b>From the extract:</b><br/>1 x relevant reference to technique (1)<br/>1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1 x relevant reference to idea (1)<br/>1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1 x relevant reference to text (1)<br/>1 x appropriate comment (1)</p> <p><b>(maximum of 2 marks only for discussion of extract)</b></p> <p>from at least one other part of the text:<br/>as above (x2) for up to 4 marks</p> |

| Question | Expected Answer(s) | Max Mark   | Additional Guidance |   |
|----------|--------------------|--|---------------------|---|
| 51.      |                    | <p>Candidates <b>must</b> use their own words as far as possible.</p> <p>1 mark for a valid answer <b>x2</b></p> | 2                   | <p><b>Possible answers include:</b></p> <p>The (first person) narrator describes what happens when she meets her mother for the first time (1)</p> <p>There is an awkward atmosphere between the two women (1)</p> <p>The mother gives the narrator flowers (orchids) (1)</p> <p>Orchids are rare/exotic and (therefore) difficult to look after (1)/this symbolises the precarious nature of their relationship (1)</p> <p>The vase of flowers spills twice (1)/symbolises the fragile nature of their relationship (1)</p> <p>The narrator tries to sort out the flower arrangement but she is not good at it (1)/symbolises her feelings of awkwardness (1)</p> <p>Some of the buds stay shut (1)</p> <p>The narrator sees the flowers as a burden/responsibility (not a pleasure) (1)</p> |



| Question | Expected Answer(s)  | Max Mark | Additional Guidance  |
|----------|---|----------|--|
| 52.      | <p>Word choice:<br/>Reference (1)<br/>Comment (1)</p> <p>Structure:<br/>Reference (1)<br/>Comment (1)</p> | 4        | <p><b>Possible answers of word choice include:</b></p> <p>“first (met)” (1) establishes the importance of that moment (1)</p> <p>“twelve days later” (1) shows how much time has elapsed since the meeting (1)</p> <p>“Twice since” (1) shows the effort put in to take the flowers home (1)</p> <p>“Even after that” (1) shows that time seems to be against the flowers (1)</p> <p>Repetition of “twelve days later” (1) reiterates the distance since the meeting time (1)</p> <p>“fading fast” (1) suggests the haziness of time passing (1)</p> <p><b>Possible answers on structure include:</b></p> <p>The poem is written in couplets (1) which gives a regular (predictable) pace/rhythm to indicate time passing steadily (1)</p> <p>There is repeated use of enjambment (1) to indicate the pace of events (1)</p> <p>The frequent use of conjunctives (1) moves the story of the poem forward at a fast pace (1)</p> <p>Parenthesis is limited (1) indicating the urgency to recount only the basic account of what happened (1)</p> <p>Short sentences (1) indicate the poet’s intention to summarise events as succinctly as possible (1)</p> <p>Repetition of “twice since” (1) reiterates frequency of an event (1)</p> |

| Question |  | Expected Answer(s)                 | Max Mark | Additional Guidance   |
|----------|--|------------------------------------|----------|---|
| 53.      |  | Reference (1)<br>Comment (1)<br>x3 | 6        | <p>"voice rushes through a tunnel the other way" (1) suggests distance (1)</p> <p>"try to remember" (1) shows lack of clarity (1)</p> <p>shows the physical distance (1)</p> <p>"a paisley pattern scarf, a brooch" (1) suggests the mother is dressed up for the occasion (1)</p> <p>"her hands, awkward and hard to hold" (1) suggests lack of familiarity of touch (1)</p> <p>"fold and unfold" (1) suggests the mother is fidgeting (1)</p> <p>"the story of her life" (1) suggests lack of familiarity (1)</p> <p>"Compressed" (1) suggests stiffness/only revealing the bare minimum of details (1)</p> <p>"Airtight" (1) suggests defensiveness/being impenetrable (1)</p> |

| Question | Expected Answer(s)  | Max Mark | Additional Guidance   |
|----------|---|----------|---|
| 54.      | <p>Possible areas for comment include:</p> <ul style="list-style-type: none"> <li>the difference between appearance and reality</li> <li>the conflict within family relationships</li> <li>the difficulties of parenthood</li> <li>the changing roles we perform as family members</li> <li>the influence of time in shaping our memories/point of view</li> <li>the importance of setting in shaping our behaviour/influencing our thinking</li> <li>the complex nature of love</li> <li>the acceptance of imperfection</li> <li>the development of self-awareness through time</li> <li>the complexities of degeneration/decay</li> </ul> | <b>8</b> | <p>Candidates may choose to answer in <b>bullet points</b> in this final question, or write a number of linked statements. There is <b>no requirement</b> to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for <b>reference to the extract given</b>.</p> <p>4 additional marks can be awarded for similar references to <b>at least one other part of the text</b>.</p> <p><u>In practice this means:</u></p> <p><b>Identification of commonality (2)</b><br/>(eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element...)</p> <p><b>From the extract:</b><br/> 1 x relevant reference to technique (1)<br/> 1 x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to idea (1)<br/> 1x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to feature (1) 1x appropriate comment (1)</p> <p><b>OR</b></p> <p>1x relevant reference to text (1)<br/> 1x appropriate comment (1)</p> <p><b>(maximum of 2 marks only for discussion of extract)</b></p> <p><b>from at least one other part of the text:</b><br/> as above (x2) for up to 4 marks</p> |

### **Critical Essay**

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

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

**Marking Principles for the Critical Essay are as follows:**

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

### **Note:**

Using the supplementary marking grid:

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

## Supplementary marking grid

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

[END OF MARKING INSTRUCTIONS]