



National
Qualifications
SPECIMEN ONLY

S824/75/12

English Critical Reading

Date — Not applicable

Duration — 1 hour and 30 minutes

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

Total marks — 40

SECTION 1 — Scottish text — 20 marks

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

Choose ONE text from either

Part A — Drama pages 02–07

or

Part B — Prose pages 08–15

or

Part C — Poetry pages 16–25

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical essay — 20 marks

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

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

You should spend approximately 45 minutes on each section.

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

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

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



* S 8 2 4 7 5 1 2 *

SECTION 1 — SCOTTISH TEXT — 20 marks

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

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

Read the extract below and then attempt the following questions.

Yellow Moon by David Greig

In this extract Lee and Leila are inside the big house, having climbed in a window. Lee's words are spoken aloud. A narrator explains what is happening and gives Leila's thoughts as she doesn't speak at this point in the play.

LEE: My dad must have walked down these corridors. He must have looked at those mad paintings, he must have chosen them. He must have sat in this chair looking at them. He must have sat in this chair and looked out of that window at that hill and he must have thought, this belongs to me. This is me. Look at me. Look the fuck at me. He must have sat
5 here in this chair and looked out of the window at that hill and he must have thought about me.
He sat here and he thought about me.

And you think to yourself, imagine if this was real? What if it was real that we were here in this room in this place, what if it was real that we were in Hello magazine, what if this moment was
10 real?

And imagine Lee finds a really old-fashioned record player.

LEE: Check this out.

And imagine beside the record player is a stack of old 45 singles.

LEE: Check this.

15 Imagine he picks the top one off the pile and plays it.

And imagine it's this song:

The Chantels, 'Maybe'.

They dance, have fun,

They very nearly kiss.

20 Suddenly the room is lit by two great beams of light and the sound of revving engines as two black Land-Rovers swing into the courtyard.

LEE: Let's get out of here.

The Land-Rover door opens and a woman steps out.

LEE: Come on.

25 Imagine you recognise her.

LEE: You get caught if you want to. I'm getting out of here.

Imagine you recognise the woman because she's famous and you read about her every week in celebrity magazines. Imagine she's called Holly.

Holly Malone.

- 30 And imagine Holly Malone is walking towards the door of Blackwaterside Lodge with an entourage behind her of her secretary, her personal assistant, her chef and her bodyguard. The bodyguard opens the lodge door and Holly steps inside.

Questions

1. Look at lines 1–7.
By referring to **two** examples of language, explain how the writer makes clear Lee's thoughts about his father. 4
2. Look at lines 8–19.
By referring to **two** examples, explain how the writer makes it clear that this is a significant moment. 4
3. Look at lines 20–32.
By referring to **two** examples of language, explain how the writer creates tension. 4
4. By referring to this extract and to elsewhere in the play, show how the writer explores important relationships. 8

[Turn over

OR

Text 2 — Drama

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

Read the extract below and then attempt the following questions.

Sailmaker by Alan Spence

BILLY: Ah hear the boy's daein well at school.

DAVIE: Oh aye. He's clever. He'll get on.

BILLY: He'll get on a lot better if you screw the heid, right?

DAVIE: C'mon Billy, ah dae ma best. It's just . . .

5 BILLY: Ah know it's hard on yer own an that . . .

DAVIE: Naw ye don't know. Naebody knows, unless they've been through it. (*Quieter*)
Comin hame's the worst. The boy's oot playin. Hoose is empty. Gets on top of ye.

The other night there, ah got this queer feelin. Ah felt as if aw the furniture an
everythin was *watching* me. Sounds daft, eh? Maybe ah'm goin aff ma heid!

10 BILLY: Bound tae take a while tae get over it.

DAVIE: If ah ever dae.

(*They cross to where ALEC is playing with yacht*)

BILLY: (To ALEC) How ye doin wee yin? What's this ye've got? (*Picks up yacht*)

ALEC: Used tae be Jackie's.

15 DAVIE: Ah'm gonnae fix it up, when ah've got the time.

ALEC: Ye've been sayin that for weeks!

BILLY: Ah could paint it if ye like.

ALEC: Would ye?

20 BILLY: Aye, sure. Should come up really nice. Ah'll take it away wi me. Get it done this
week.

ALEC: This week!

BILLY: Nae bother.

ALEC: What colours will ye make it?

25 BILLY: Ah think the hull has tae be white. Ah've got a nice white gloss at work. The keel
ah could dae in blue. Maybe put a wee blue rim round the edge here. An ah think
ah've got a light brown that would do just fine for the deck. That suit ye awright?

ALEC: Great!

BILLY: Ye won't even recognise it. It'll be like a brand new boat.

ALEC: It'll be dead real, eh?

30 BILLY: It'll be that real we can aw sail away in it!

DAVIE: Away tae Never Never Land!

BILLY: Right, ah'll be seein ye.

(*Takes yacht, exits*)

Questions

5. Look at lines 1–11.

By referring to **two** examples of language, explain how the writer makes it clear that Davie is having a difficult time.

4

6. Look at lines 13–28.

By referring to **two** examples of language, explain what we learn about the character of Billy.

4

7. Look at lines 29–33.

By referring to **one** example, explain how either Alec **or** Davie react to Billy's promise of fixing the yacht.

2

8. **Using your own words as far as possible**, explain why the yacht is important in this extract. You should make **two** key points.

2

9. By referring to this extract and to elsewhere in the play, show how family relationships are explored.

8

[Turn over

OR

Text 3 — Drama

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

Read the extract below and then attempt the following questions.

Tally's Blood by Ann Marie di Mambro

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

- MASSIMO: It's time we talked about Hughie—
- ROSINELLA: (*Interrupting*) Take me to Italy, Massimo.
- 5 MASSIMO: What?
- ROSINELLA: I want to go to Italy.
- MASSIMO: Why—all of a sudden?
- ROSINELLA: Just to get away from here.
- MASSIMO: But why now?
- 10 ROSINELLA: Because I can't face it here. There's too much heartache.
- MASSIMO: How long for?
- ROSINELLA: I don't care.
- MASSIMO: What about the shop?
- ROSINELLA: Do what you like with it. Shut it. Sell it. I don't care if we never come back.
- 15 *Massimo looks at her in disbelief.*
- MASSIMO: You mean that, don't you?
- ROSINELLA: I just want away.
- MASSIMO: When I think of the times I've asked you to come to Italy with me. Oh, but
20 you always had an excuse ready. Now—because YOU'RE unhappy, because
YOU miss Lucia—we've just to go. Just like that. To hell with the shop, to
hell with everything I've worked for. To hell with everything except what YOU
want.
- ROSINELLA: If you knew what I've been through.
- MASSIMO: Oh Rosie, Rosie, do you think I don't know. 'What you've been through.' It's
25 all I've ever heard. But what about the rest of us? Do we no go through
anything? What about Lucia—what about Hughie—what about me?
- ROSINELLA: Massimo . . . please. Don't do this to me.
- MASSIMO: But you really don't care for anyone else's pain except your own, do you? I
30 never realised that before and I wish to God I didn't now. All these years I've
known what it meant to you, no being able to have a family. God knows, you
never tried to hide it. Never. But did you ever once think what it's been like
for me? Did you ever think maybe I would have liked a child. A son to work
alongside me, to plan things with. A son to leave my shop to . . . (*Voice
breaks*) But you! You never think of anyone but yourself.

- 35 ROSINELLA: Lucia. I want Lucia.
- MASSIMO: (*With contempt*) Oh aye, 'Lucia, Lucia'. You love her that much you don't want her to love anyone else. You love her that much, nobody else has to get loving her. Oh aye, you love Lucia alright.

Questions

10. Look at lines 1–14.
By referring to **two** examples of language, explain how the writer reveals Rosinella's thoughts **and/or** feelings. 4
11. Look at lines 15–27.
By referring to **two** examples of language, explain how the writer creates a sense of conflict. 4
12. Look at lines 28–38.
By referring to **two** examples of language, explain how the writer makes clear what Massimo thinks of Rosinella at this point in the play. 4
13. By referring to this extract and to elsewhere in the play, show how the relationship between Rosinella and Massimo is presented. 8

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

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

Read the extract below and then attempt the following questions.

Duck Feet by Ely Percy

This extract is taken from Chapter Two – Mumbo Jumbo.

Ah'd never had a puni before ah got her as a teacher, no even when ah wis in primary school. An ah knew ma ma wid pure go mental if ah come in wi another wan so ah waitet till she signt ma homework log book an then jist traced ower her signature. Ma pal, Charlene, she's had loads a punnies since we startet high school an she forges her ma's
5 signature aw the time.

Ah wis crappin masel when ah went intae Madame Bonnie's Regi class tae haun in the puni this mornin. Ah wis sure she'd pure twig right away but she jist ripped it up an pit it in the bin withoot even lookin at it.

Ah don't know whit it is aboot French. Ah can dae the readin part nae bother, an learnin aw the vicablary, but see when it comes tae the listenin, forget it. The day Madame Bonnie went an gied us these tapes wi French folk talkin on them an we had tae sit at a machine an wear these mad ear phones that go right roon the top ae wur heid. Ah kept huvin tae pause the tape aw the time cause the words aw jist soundet lik mumbo jumbo tae me an ah wis gettin totally lost. Simple Semple wis ma partner on the tapes an he's as thick as me
10 when it comes tae French so he wisnae any help. In the end, ah jist gied up an ah let the tape play right the way through till it tolt us the answers in English.

Ah always thought learnin another language wid be dead good. Yi could huv private conversations on the bus an naebdy wid know whit yi wur sayin. When we wur in primary school, me an Charlene made up this secret language cawd Uglan. Whit we did wis we pit
20 Ug after aw the words that startet wi a consonant, an before aw the words that startet wi a vowel. So fur instance, Shut yir ugly mug, wid become, Suughut yugir ugly mug!

Ah got four oot a twenty fur ma French listenin test an Madame Bonnie wrote SEE ME in red pen at the bottom ae ma jotter. Ah wis pure crappin masel in case ah got another puni cause if yi get three in the wan term the teacher usually phones up yir parents.

Ah couldnae concentrate on the work fur thinkin aboot it so ah went oot tae the Madame Bonnie's desk halfway through the lesson an said ah wis feelin sick an then she let me oot tae the toilets. Ah went intae wan ae the cubicals an closed the door an then ah sat wi ma legs up tae ma chest on top ae the toilet seat; ah stayed there fur half an oor until it wis bell-time, an when ah opent the door Harpreet wis staunin there wi ma bag an aw ma
25 stuff.
30

Are yi ok, she said. Ah don't feel well, ah said, Ah'm gaunnae go home. Ah turnt back intae the toilet an flushed the plug behind me lik ah'd jist been sick fur real. Want me tae go tae the nurse with yi, said Harpreet. Naw, ah said, It's fine.

Questions

MARKS

14. Look at lines 1–8.

By referring to **two** examples of language, explain how the writer makes it clear that the speaker (Kirsty) doesn't like getting into trouble.

4

15. Look at lines 9–21.

By referring to **two** examples of language, explain how the writer makes clear Kirsty's feelings about learning languages.

4

16. Look at lines 22–33.

By referring to **two** examples of language, explain how the writer creates a sense of anxiety.

4

17. By referring to this extract and to elsewhere in the novel, show how the writer explores the difficulties of growing up.

8

[Turn over

OR

Text 2 — Prose

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

Read the extract below and then attempt the following questions.

Andrina by George Mackay Brown

- Andrina comes to see me every afternoon in winter, just before it gets dark. She lights my lamp, sets the peat fire in a blaze, sees that there is enough water in my bucket that stands on the wall niche. If I have a cold (which isn't often, I'm a tough old seaman) she fusses a little, puts an extra peat or two on the fire, fills a stone hot-water bottle, puts an old thick jersey about my shoulders.
- That good Andrina — as soon as she has gone, after her occasional ministrations to keep pleurisy or pneumonia away — I throw the jersey from my shoulders and mix myself a toddy, whisky and hot water and sugar. The hot water bottle in the bed will be cold long before I climb into it, round about midnight: having read my few chapters of Conrad.
- Towards the end of February last year I did get a very bad cold, the worst for years. I woke up, shuddering, one morning, and crawled between fire and cupboard, gasping like a fish out of water, to get a breakfast ready. (Not that I had an appetite.) There was a stone lodged somewhere in my right lung, that blocked my breath.
- I forced down a few tasteless mouthfuls, and drank hot ugly tea. There was nothing to do after that but get back to bed with my book. Reading was no pleasure either — my head was a block of pulsing wood.
- 'Well,' I thought, 'Andrina'll be here in five or six hours' time. She won't be able to do much for me. This cold, or flu, or whatever it is, will run its course. Still, it'll cheer me to see the girl.'
- Andrina did not come that afternoon. I expected her with the first cluster of shadows: the slow lift of the latch, the low greeting, the 'tut-tut' of sweet disapproval at some of the things she saw as soon as the lamp was burning . . . I was, though, in that strange fatalistic mood that sometimes accompanies a fever, when a man doesn't really care what happens. If the house was to go on fire, he might think, 'What's this, flames?' and try to save himself: but it wouldn't horrify or thrill him.
- I accepted that afternoon, when the window was blackness at last with a first salting of stars, that for some reason or another Andrina couldn't come. I fell asleep again.
- I woke up. A gray light at the window. My throat was dry — there was a fire in my face — my head was more throbblingly wooden than ever. I got up, my feet flashing with cold pain on the stone floor, drank a cup of water, and climbed back into bed. My teeth actually clacked and chattered in my head for five minutes or more — a thing I had only read about before.
- I slept again, and woke up just as the winter sun was making brief stained glass of sea and sky. It was, again, Andrina's time. Today there were things she could do for me: get aspirin from the shop, surround my grayness with three or four very hot bottles, mix the strongest toddy in the world. A few words from her would be like a bell-buoy to a sailor lost in a hopeless fog. She did not come.
- She did not come again on the third afternoon.

Questions

18. Look at lines 1–9.
By referring to **two** examples of language, explain how the writer creates a clear impression of Andrina. 4
19. Look at lines 10–19.
By referring to **two** examples of language, explain how the writer makes it clear that Bill is suffering. 4
20. Look at lines 20–38.
By referring to **two** examples of language, explain how the writer creates a sense of disappointment. 4
21. By referring to this extract and to at least one other story from the short story collection, show how the writers present characters you feel sympathy for. 8

[Turn over

OR

Text 3 — Prose

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

Read the extract below and then attempt the following questions.

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

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

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

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

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

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

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

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

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

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

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

'Well, good night, Poole.'

'Good night, Mr Utterson.'

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

Questions

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

[Turn over

OR

Text 4 — Prose

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

Read the extract below and then attempt the following questions.

***Hieroglyphics* by Anne Donovan**

Do you know what hieroglyphics are, Mary?

Aye, sur. It's Egyptian writing.

- 5 *Yes, sir, not Aye, sir. I is the first person nominative, not that any of you will know what that means, of course, since you no longer have the good fortune to be properly educated in the classical tradition. Maybe if you would learn to speak properly you could then write properly.*

The class were aw sittin up like circus lions at this point, wonderin whit the ringmaister wis gonnae dae next. Sometimes he would launch intae a big long speech and then ye didnae huv tae dae oany work. Which wis hunky-dory as long as you wereny the wan he'd lamped oanty.

- 10 *So, Mary, if hieroglyphics means Egyptian writing, why do you think I am referring to your script using that term?*

Because you cannae . . . can't read it, sur.

Precisely, Mary. And since the function of reading is to communicate, what point is there in writing something which is utterly unintelligible?

- 15 *Ah jist sat there.*

Well, Mary, I'm awaiting your answer.

But if you were an Egyptian you could read hieroglyphics, sur.

Are you trying to be funny, girl?

No, sur.

- 20 *I thought not. Well, Mary, since neither you nor I nor anyone in this room appears to hail from ancient Egypt, you are going to have to learn to write in a legible hand. And since you have not managed to write down today's notes then I suggest you borrow someone else's jotter and copy them out tonight.*

- 25 *Ah wis mortified, pure mortified. The lassie next tae me passed her jotter ower wioot sayin a word and ah pit it in ma bag and walked oot the room. And from that day sumpn funny startit tae happen that ah couldnae unnerstaun. The class stopped talkin tae me but it wisnae like they'd aw fell oot wi me; ah mean if ah asked tae borrow their Tipp-ex or said did ye see *Home and Away* last night, they wid answer me, but they widnae say much and they never startit a conversation wi me. And there seemed tae be an empty space aw*
- 30 *roond me in the class, fur naebdy sat next tae me if they could help it. Ah couldnae figure it oot, fur they aw hatit auld Skelly, so how come jist because he didnae like me they didnae either. You'd hink it wid be the ither way roond.*

Questions

27. Look at lines 1–9.
By referring to **two** examples of language, explain what impression the writer creates of the teacher (Mr Kelly). 4
28. Look at lines 10–23.
By referring to **two** examples of language, explain how conflict between the teacher and Mary is made clear. 4
29. Look at lines 24–32.
By referring to **two** examples of language, explain how the writer reveals Mary's thoughts **and/or** feelings. 4
30. By referring to this extract and to at least one other story by Donovan, show how the writer presents characters who have difficult experiences. 8

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

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

Read the poem below and then attempt the following questions.

A Red, Red Rose by Robert Burns

O, my luve's like a red, red rose,
That's newly sprung in June.
O, my luve's like the melodie,
That's sweetly play'd in tune.

- 5 As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

- Till a' the seas gang dry, my dear,
10 And the rocks melt wi' the sun;
I will luve thee still, my dear,
While the sands o' life shall run.

- And fare thee weel, my only luve!
And fare-thee-weel, a while!
15 And I will come again, my luve,
Tho' it were ten thousand mile!

Questions

31. Look at lines 1–4.
By referring to **two** examples of language, explain what impression we are given of the person that the speaker loves. 4
32. Look at lines 5–12.
By referring to **two** examples of language, explain how the speaker makes it clear that their relationship will last. 4
33. Look at lines 13–16.
By referring to **two** examples of language, explain how the poet creates a powerful ending. 4
34. By referring to this poem and to at least one other poem from the poetry collection, show how the poets explore strong feelings. 8

[Turn over

OR

Text 2 — Poetry

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

Read the poem below and then attempt the following questions.

***Before You Were Mine* by Carol Ann Duffy**

I'm ten years away from the corner you laugh on
with your pals, Maggie McGeeney and Jean Duff.
The three of you bend from the waist, holding
each other, or your knees, and shriek at the pavement.

5 Your polka-dot dress blows round your legs. Marilyn.

I'm not here yet. The thought of me doesn't occur
in the ballroom with the thousand eyes, the fizzy, movie tomorrows
the right walk home could bring. I knew you would dance
like that. Before you were mine, your Ma stands at the close
10 with a hiding for the late one. You reckon it's worth it.

The decade ahead of my loud, possessive yell was the best one, eh?
I remember my hands in those high-heeled red shoes, relics,
and now your ghost clatters toward me over George Square
till I see you, clear as scent, under the tree,

15 with its lights, and whose small bites on your neck, sweetheart?

Cha cha cha! You'd teach me the steps on the way home from Mass,
stamping stars from the wrong pavement. Even then
I wanted the bold girl winking in Portobello, somewhere
in Scotland, before I was born. That glamorous love lasts
20 where you sparkle and waltz and laugh before you were mine.

Questions

35. Look at lines 1–5.
By referring to **two** examples of language, explain how the poet creates a sense of joy. 4
36. Look at lines 6–17 ('I'm not . . . wrong pavement').
By referring to **two** examples of language, explain how the poet creates a clear impression of the speaker's mother. 4
37. Look at lines 17–20 ('Even then . . . were mine').
By referring to **two** examples of language, explain how the poet creates a powerful ending. 4
38. By referring to this poem and to at least one other poem by Duffy, show how the poet explores the theme of change. 8

[Turn over

OR

Text 3 — Poetry

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

Read the poem below and then attempt the following questions.

***Glasgow Sonnet i* by Edwin Morgan**

A mean wind wanders through the backcourt trash.

Hackles on puddles rise, old mattresses

puff briefly and subside. Play-fortresses

of brick and bric-a-brac spill out some ash.

- 5 Four storeys have no windows left to smash,
but in the fifth a chipped sill buttresses
mother and daughter the last mistresses
of that black block condemned to stand, not crash.
Around them the cracks deepen, the rats crawl.

- 10 The kettle whimpers on a crazy hob.
Roses of mould grow from ceiling to wall.
The man lies late since he has lost his job,
smokes on one elbow, letting his coughs fall
thinly into an air too poor to rob.

Questions

39. Look at lines 1–5.
By referring to **two** examples of language, explain how the poet creates a clear impression of the place. 4
40. Look at lines 6–11.
By referring to **two** examples of language, explain how the poet creates a clear sense of the conditions that people are living in. 4
41. Look at lines 12–14.
By referring to **two** examples of language, explain how the poet creates a disturbing ending. 4
42. By referring to this poem and to at least one other poem by Morgan, show how the poet explores important human issues. 8

[Turn over

OR

Text 4 — Poetry

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

Read the poem below and then attempt the following questions.

***Aunt Julia* by Norman MacCaig**

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

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

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

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

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

Questions

43. Look at lines 1–11.
By referring to **two** examples of language, explain what you learn about Aunt Julia and/or her life. 4
44. Look at lines 12–23.
By referring to **two** examples of language, explain how the poet makes it clear that Aunt Julia has a strong connection with her surroundings. 4
45. Look at lines 24–36.
By referring to **two** examples of language, explain how the poet creates a sense of regret. 4
46. By referring to this poem and to at least one other poem by MacCaig, show how the poet explores the theme of loss. 8

[Turn over

OR

Text 5 — Poetry

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

Read the poem below and then attempt the following questions.

Keeping Orchids by Jackie Kay

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

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

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

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

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

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

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

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

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

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

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

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

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

Airlocks keep the cold air out.
Boiling water makes flowers live longer. So does
cutting the stems with a sharp knife.

Questions

47. Look at lines 1–5 ('The orchids . . . then home').
By referring to **two** examples of language, explain how the poet creates a clear impression of a difficult relationship. 4
48. Look at lines 5–11 ('Twice . . . closed lid').
By referring to **two** examples of language, explain how the poet creates a sense of tension. 4
49. Look at lines 12–29.
By referring to **two** examples of language, explain how the poet makes the speaker's thoughts **and/or** feelings clear. 4
50. By referring to this poem and to at least one other poem by Kay, show how the poet explores powerful feelings. 8

[END OF SECTION 1]

[Turn over

SECTION 2 — CRITICAL ESSAY — 20 marks

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

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

You should spend approximately 45 minutes on this Section.

DRAMA

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

1. Choose a play which contains a character for whom you feel sympathy.
By referring to appropriate techniques, explain how the writer creates sympathy.

2. Choose a play which explores a theme that interests you.
By referring to appropriate techniques, explain how this theme is explored.

PROSE

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

3. Choose a novel or a short story or a work of non-fiction which explores an important theme.
By referring to appropriate techniques, explain how the writer explores this theme.

4. Choose a novel or short story or work of non-fiction which contains an interesting character.
By referring to appropriate techniques, explain how the writer makes this character interesting.

POETRY

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

5. Choose a poem which explores an incident **or** an event.

By referring to appropriate techniques, explain how the poet explores the incident or event.

6. Choose a poem which has an important message.

By referring to appropriate techniques, explain how the poet explores this powerful message.

FILM AND TELEVISION DRAMA

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

7. Choose a scene or sequence from a film or TV drama* which had an impact on you.

By referring to appropriate techniques, explain how this impact was created.

8. Choose a film or TV drama* which presents an interesting character.

By referring to appropriate techniques, explain how the interesting character is presented.

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

[Turn over

LANGUAGE

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

9. Choose an example of language which aims to persuade people.
By referring to specific examples, explain how persuasive language is used effectively.

10. Consider a form of language used by a particular group of people.
By referring to specific examples, explain the features of this language.

[END OF SECTION 2]

[END OF SPECIMEN QUESTION PAPER]

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National
Qualifications
SPECIMEN ONLY

S824/75/02

**English
Critical Reading**

Marking Instructions

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General marking principles for National 5 English: Critical Reading

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

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

The marking instructions indicate the essential idea that a candidate should provide for each answer

Marking instructions for each question

SCOTTISH TEXT DRAMA

Text 1 – *Yellow Moon* by David Greig

Question			Expected response(s)	Max mark	Additional guidance
1.			<p>Look at lines 1-7.</p> <p>By referring to two examples of language, explain how the writer makes clear Lee's thoughts about his father.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>'My dad must have walked'/'He must have looked'/'He must have sat'/reference to repetition (1) suggests Lee is trying to imagine his father/he is trying to get a sense of what he is like/what is important to him (1)</p> <p>'he must have thought, this belongs to me' (1) suggests Lee thinks his father is powerful/rich (1)</p> <p>'This is me.'/'Look at me.' (1) suggests Lee thinks his father commands attention/respect (1)</p> <p>'he must have thought about me' (1) suggests Lee believes his father misses him/he is on his father's mind (1)</p> <p>'He sat here and he thought about me.' (1) suggests Lee is trying to convince himself he is important to his father/emphatic belief in his importance to his father (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
2.			<p>Look at lines 8-19.</p> <p>By referring to two examples, explain how the writer makes it clear that this is a significant moment.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘imagine if this was real’/‘what if it was real’/‘what if this moment was real’ (1) suggests can’t believe it/doubt it’s actually happening (1)</p> <p>‘here in this room in this place’ (1) suggests special time (1)</p> <p>‘Check this out.’/‘Check this.’/reference to repetition (1) suggests excitement/drawing attention to discovery (1)</p> <p>‘<i>They dance</i>’ (1) suggests celebration (1)</p> <p>‘<i>have fun</i>’ (1) suggests enjoyment (1)</p> <p>‘<i>They very nearly kiss</i>’ (1) suggests closeness/significant change in relationship (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
3.			<p>Look at lines 20-32.</p> <p>By referring to two examples of language, explain how the writer creates tension.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘Suddenly’ (1) suggests unexpected (1)</p> <p>‘the room is lit’ (1) suggests no place to hide (1)</p> <p>‘two great beams of light’ (1) suggests power/ability to see everything (1)</p> <p>‘(the sound of) revving engines’ (1) suggests aggression/intimidation (1)</p> <p>‘black’ (1) suggests oppressively dull/serious (1)</p> <p>‘two . . . Land-Rovers’ (1) suggests cars associated with authority (1)</p> <p>‘swing (into the courtyard)’ (1) suggests commanding/forceful manoeuvre (1)</p> <p>‘Let’s get out of here’ (1) suggests fear/desire to escape (1)</p> <p>‘The Land-Rover door opens’ / ‘a woman steps out’ (1) suggests unknown person appearing (1)</p> <p>‘Come on.’ (1) suggests urgency (1)</p> <p>‘you recognise her’ (1) suggests possible discovery/unwelcome discovery (1)</p> <p>‘You get caught if you want to’ (1) suggests threat of abandonment (1)</p> <p>‘I’m getting out of here.’ (1) suggests mind made up/need to go now (1)</p> <p>‘she’s famous’ / ‘she’s called Holly’ / ‘Holly Malone.’ (1) suggests significant identification/curiosity (1)</p> <p>‘entourage’ / ‘her secretary, her personal assistant, her chef and her bodyguard’ (1) suggests lots of people appearing/arriving (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
					<p>‘bodyguard’ (1) suggests need for protection (1)</p> <p>‘opens the lodge door’/‘and Holly steps inside’ (1) suggests suspenseful moment/something (unknown) about to happen (1)</p>
4.			<p>By referring to this extract and to elsewhere in the play, show how the writer explores important relationships.</p> <p>Possible areas for comment include:</p> <p>Extract:</p> <p>Relationship between Lee and his father. Lee is looking for signs that he is important to his father (‘he must have thought about me’)</p> <p>Lee wants his father to have been an important figure (‘he must have thought, this belongs to me’)</p> <p>Increasing closeness between Lee and Leila (‘<i>They very nearly kiss</i>’)</p> <p>Relationship between Leila and celebrity world becomes real (‘Imagine you recognise the woman because she’s famous and you read about her every week in celebrity magazines.’)</p>	8	<p>Candidates may choose to answer in bullet points in this final question or write a number of linked statements. There is no requirement to write a ‘mini essay’.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element . . .)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p>Elsewhere:</p> <p>Lee has a difficult relationship with his stepfather, Billy, ('You are a catastrophe, Lee Macalinden, do you understand that?')</p> <p>Billy goads and provokes Lee ('You think you're hard, Macalinden, but you're all front.') to the extent that they fight and Billy is killed ('Lee takes out a knife and stabs Billy')</p> <p>Leila has a difficult relationship with others/their expectations of her. This causes her to withdraw into silence ('Leila Suleiman doesn't say much. She's famous for not saying much.')</p> <p>Lee and Leila embark on an unlikely relationship ('Hey Silent Leila, I've got a half-bottle of 20/20 down my pants. Do you want to come to the cemetery with me?')</p> <p>After the death of Billy, Lee and Leila run away together ('Do you want to come with me? Do you want to come up north?')</p> <p>Lee goes on a quest to find his father ('Da. That's my dad's name. Blackwaterside. That's where we're going.')</p> <p>Lee and Leila find a joint purpose working for the gamekeeper Frank, who is later revealed to be Lee's father ('Frank needs them.')</p> <p>As they get closer, Leila becomes the stronger partner in their relationship ('Take off your clothes.'/'Do it.')</p> <p>Tragic realisation that Lee can't be with his father ('I'm going to lose you, Lee. Again. And this time I'll never get you back.')</p>		<p>(Maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x2) for up to 4 marks</p>

Text 2 – *Sailmaker* by Alan Spence

Question			Expected response(s)	Max mark	Additional guidance
5.			<p>Look at lines 1-11.</p> <p>By referring to two examples of language, explain how the writer makes it clear that Davie is having a difficult time.</p> <p>Reference (1) Comment (1) x 2</p>	4	<p>Possible answers include:</p> <p>‘Screw the heid’ (1) suggests that he is not himself (1)</p> <p>‘ah dae ma best’ (1) suggests he recognises that he is trying to sort things out (1)</p> <p>‘it’s just . . .’ (1) suggests he is making excuses (1)</p> <p>‘. . .’ (1) suggests unfinished explanation (1)</p> <p>‘Hard on yer own’ (1) suggests he is struggling to cope (1)</p> <p>‘Naw ye don’t know/Naebody knows (unless they’ve been through it)’ (1) suggests only some people understand his current problems (1)</p> <p>‘(Quieter)’ (1) suggests lack of confidence (1)</p> <p>‘Comin hame’s the worst/The boy’s oot playin/Hoose is empty’ (1) suggests loneliness (1)</p> <p>‘gets on top of ye’ (1) suggests being overwhelmed (1)</p> <p>Reference to furniture watching him (1) suggests paranoia/lack of rational thought (1)</p> <p>‘Maybe ah’m going aff ma heid!’ (1) suggests concern over mental health/suggests belittling his fear (1)</p> <p>‘take a while’ (1) suggests difficulty of issue to be dealt with (1)</p> <p>‘(take a while) tae get over it’ (1) acknowledgement that there is an issue (1)</p> <p>‘If ah ever dae’ (1) suggests enormity of problem to be faced (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
6.			<p>Look at lines 13-28.</p> <p>By referring to two examples of language, explain what we learn about the character of Billy.</p> <p>Reference (1) Comment (1) x 2</p>	4	<p>Possible answers include:</p> <p>‘How ye doin wee yin?’ (1) suggests empathy (1)</p> <p>‘What’s this ye’ve got?’ (Picks up yacht) (1) suggests he’s taking an interest in Alec (1)</p> <p>‘Ah could paint it if ye like’ (1) suggests Billy is proactive (1)</p> <p>‘Should come up really nice’ (1) suggests optimism (1)</p> <p>‘Ah’ll take it away wi me/Get it done this week’ (1) suggests urgency (1)</p> <p>‘Nae bother!’ (1) suggests helpfulness (1)</p> <p>Reference to possible finished appearance of yacht (1) suggests practical ability/skill/imagination/resourcefulness/creativity . . . (1)</p>
7.			<p>Look at lines 29-33.</p> <p>By referring to one example, explain how either Alec or Davie react to Billy’s promise of fixing the yacht.</p>	2	<p>Possible answers include:</p> <p>Alec</p> <p>‘It’ll be dead real, eh?’ (1) suggests excitement/gratitude (1)</p> <p>Reference to question mark (1) suggests interest (1)</p> <p>Davie</p> <p>‘Away tae Never Never Land!’ (1) suggests sarcasm/lack of enthusiasm/dismissiveness (1)</p> <p>Reference to exclamation mark (1) suggests sarcasm (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
8.			<p>Using your own words as far as possible, explain why the yacht is important in this extract. You should make two key points.</p> <p>1 mark for each point.</p>	2	<p>Possible answers include:</p> <p>Symbolises Davie's inaction (1)</p> <p>Symbolises Billy's action (1)</p> <p>Represents Alec's (childhood) belief in Davie (1)</p> <p>Symbolises Alec and Davie's relationship (1)</p> <p>Symbolises Davie's previous trade (1)</p> <p>Reference to colours/football associations (1)</p> <p>Symbolises Alec's childhood (1)</p> <p>Symbolises freedom/hope/new horizons (1)</p> <p>Yacht represents conflict (1)</p>
9.			<p>By referring to this extract and to elsewhere in the play, show how family relationships are explored.</p> <p>Possible areas for comment include:</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element . . .)</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p>Extract:</p> <p>Billy could be seen to be interfering in Davie's relationship with Alec eg 'He'll get on a lot better if you screw the heid, right?'</p> <p>Billy shows interest in/concern for Alec eg 'how ye doin wee yin/what's this ye've got?'</p> <p>Elsewhere:</p> <p>Billy is helpful and tries to give practical advice to Alec and to Davie (in terms of their domestic situation as well as possible employment . . .).</p> <p>The relationship between Billy and Ian (which is a close one) is in direct contrast to the relationship between Alec and Davie because their relationship worsens.</p> <p>The family interest in football is at the centre of many interactions between the main characters.</p> <p>There is some role reversal because Alec carries out the traditional 'adult' chores/functions.</p> <p>The yacht represents the breakdown of the family relationship between Alec and Davie and Billy's attempts to fix it up show that he tries to help mend the family relationship.</p> <p>References to the past are used to contextualise current strains in the characters' relationships (eg: death of the mother; unemployment from the sail-making trade . . .).</p> <p>Davie is a traditionalist, in terms of family roles/aspirations, whereas Alec breaks from these traditions (eg with further education).</p> <p>Family attitudes to education highlight the differences between Ian and Alec and Alec and Davie.</p>		<p>from the extract:</p> <p>1 x relevant reference to technique (1)</p> <p>1 x appropriate comment (1)</p> <p>OR 1 x relevant reference to idea (1)</p> <p>1 x appropriate comment (1)</p> <p>OR 1 x relevant reference to feature (1)</p> <p>1 x appropriate comment (1)</p> <p>OR 1 x relevant reference to text (1)</p> <p>1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x 2) for up to 4 marks</p>

Text 3 – *Tally's Blood* by Ann Marie di Mambro

Question			Expected response(s)	Max mark	Additional guidance
10.			<p>Look at lines 1-14.</p> <p>By referring to two examples of language, explain how the writer reveals Rosinella's thoughts and/or feelings.</p>	4	<p>'head in hands' (1) suggests she is upset (1)</p> <p>'looks up wearily' (1) suggests she is tired/worn down (1)</p> <p>'Take me to Italy'/'I want to go to Italy'/reference to repetition (1) suggests/emphasises that she wants to go home/wants to leave Scotland/wants to get away (from current circumstances) (1)</p> <p>'Just to get away from here' (1) suggestions desperation (1)</p> <p>'Because I can't face it' (1) suggests overcome by troubles/events (1)</p> <p>'There's too much heartache' (1) suggests overwhelmed by pain/suffering (1)</p> <p>'I don't care'/'I don't care if we never come back' (1) suggests has lost hope (1)</p> <p>'Do what you like with it' (1) sees no importance/has lost interest in things she used to value (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
11.			<p>Look at lines 15-27.</p> <p>By referring to two examples of language, explain how the writer creates a sense of conflict.</p>	4	<p><i>‘(Massimo) looks at her in disbelief’</i> (1) suggests Massimo is shocked (by what Rosinella is saying) (1)</p> <p><i>‘(You mean that,) don’t you’</i> (1) suggests accusation (1)</p> <p><i>‘I just want away’</i> (1) suggests re-statement of position/unwillingness to change her mind (1)</p> <p><i>‘When I think of the times’/‘you always had an excuse ready’</i> (1) suggests bringing up/re-visiting earlier disagreements (1)</p> <p><i>‘YOU’RE’/‘YOU’</i>/reference to repetition (1) suggests/emphasises shouting (1)</p> <p><i>‘Just like that.’</i>/reference to short sentence (1) suggests/emphasises dismissive (1)</p> <p><i>‘If you knew what I’ve been through’</i> (1) suggests Rosinella thinks Massimo doesn’t understand (1)</p> <p><i>‘Rosie, Rosie’</i> (1) suggests Massimo is trying to get Rosinella’s attention/trying to get her to change her mind (1)</p> <p><i>‘It’s all I’ve ever heard.’</i> (1) suggests exasperation (1)</p> <p><i>‘But what about the rest of us?’/‘What about Lucia—what about Hughie—what about me?’</i> (1) suggests he/others have not been considered by Rosinella (1)</p> <p><i>‘Massimo . . . please. Don’t do this to me.’</i> (1) suggests Rosinella wants to stop the argument/disagreement (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
12.			<p>Look at lines 28-38.</p> <p>By referring to two examples of language, explain how the writer makes clear what Massimo thinks of Rosinella at this point in the play.</p>	4	<p>‘you don’t really care for anyone else’s pain except your own’/‘You never think of anyone but yourself.’ (1) suggests she is selfish/self-obsessed (1)</p> <p>‘I’ve known what it meant to you, no being able to have a family.’ (1) suggests he understands the challenges she has had to deal with (1)</p> <p>‘God knows, you never tried to hide it.’ (1) suggests he thinks she shares/involves other people in her issues (1)</p> <p>‘did you ever once think what it’s been like for me?’ (1) suggests she is inconsiderate (1)</p> <p>‘Did you ever think maybe I would have liked a child?’ (1) suggests she is unaware of the suffering of others (close to her) (1)</p> <p>‘Lucia, Lucia’ (1) suggests Lucia is the only important person to her (1)</p> <p>‘you don’t want her to love anyone else’/‘You love her that much, nobody else has to get loving her.’ (1) suggests he thinks she is possessive (1)</p> <p>‘You love her that much.’ (1) suggests her affection for Lucia is overwhelming (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
13.			<p>By referring to this extract and to elsewhere in the play, show how the relationship between Rosinella and Massimo is presented.</p> <p>Extract:</p> <p>Tension/tense atmosphere between Rosinella and Massimo (<i>'looks up wearily when Massimo approaches' / 'Massimo looking at her very coldly'</i>)</p> <p>Disagreement between Massimo and Rosinella (Rosinella interrupts when Massimo asks to talk about Hughie) Conflict in relationship (<i>'Massimo looks at her in disbelief' / Stage direction: 'With contempt'</i>)</p> <p>Massimo feels that Rosinella is selfish (<i>'But do you really care for anyone else's pain except your own' / 'But what about the rest of us'</i>)</p> <p>Lucia is presented as more important to Rosinella than Massimo is (<i>'Lucia. I want Lucia.'</i>)</p> <p>Elsewhere:</p> <p>Massimo and Rosinella arguing about parenting of Lucia (Massimo: <i>'Maybe you're being too hard on her'</i>)</p> <p>When Lucia swears, Massimo slaps Lucia and Rosinella slaps Massimo and says <i>'Don't you dare hit that wean'</i></p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element . . .)</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p>Massimo and Rosinella have different views about the war (Massimo: 'We're Italian, aren't we?' Rosinella: 'So what? We just live here. We're just ordinary working people.')</p> <p>Rosinella shows she cares for Massimo during the mob's attack on their shop ('Massimo . . . please . . . don't do anything. Please, please.')</p> <p>Rosinella is obviously very pleased and relived to see Massimo after his return from custody during the war ('Oh, grazie Dio.'/'It's alright. It's alright.')</p> <p>Rosinella and Massimo argue over Lucia asking to go to Hughie's brother's wedding ('Massimo talk to her . . . Some help you!'/ 'I don't see why you don't just let her go to the wedding')</p> <p>Rosinella and Massimo argue about his treatment during the war as he wants to forget it but she says she can't ('Listen, Rosie, all I care about the war is that it's over.'/'Well, I'll never get over it')</p> <p>They are both distraught when Lucia has to go back to Italy.</p> <p>The final lines of the play are Massimo declaring his love for Rosinella ('That's ma heart, Rosie. And he's beating just for you') followed by them embracing.</p>		<p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x 2) for up to 4 marks</p>

SCOTTISH TEXT PROSE

Text 1 – *Duck Feet* by Ely Percy

Question			Expected response(s)	Max mark	Additional guidance
14.			<p>Look at lines 1-8.</p> <p>By referring to two examples of language, explain how the writer makes it clear that the speaker (Kirsty) doesn't like getting into trouble.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>'(Ah'd) never had a puni' (1) suggests has avoided/has not experienced punishment (1)</p> <p>'no even when ah wis in primary school' (1) suggests long time with no issues/no issues when younger and therefore less mature (1)</p> <p>'ma ma wid pure go mental' (1) suggests would be concerned about mother's reaction (1)</p> <p>'if ah come in wi another wan' (1) suggests concern about cumulative effect of behaviour issues (1)</p> <p>'traced ower her signature' (1) suggests taking extreme measures to avoid getting on wrong side of teacher (1)</p> <p>'(Ah wis) crappin masel' (1) suggests anxiety (1)</p> <p>'Ah wis sure she'd pure twig' (1) suggests guilt (1)</p> <p>'right away' (1) suggests panic at being found out (1)</p>
15.			<p>Read lines 9-23.</p> <p>By referring to two examples of language, explain how the writer makes clear Kirsty's feelings about learning languages.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>'Ah don't know whit it is about French' (1) suggests confusion (1)</p> <p>'Ah can dae the readin part nae bother'/'and learnin aw the vicablary' (1) suggests Kirsty knows she has some strengths/aptitude (1)</p> <p>'when it comes tae the listenin, forget it' (1) suggests she has/is aware of some difficulties (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
					<p>‘wi French folk talkin on them’ (1) suggests resistance to/lack of confidence about learning languages (1)</p> <p>‘had tae sit at a machine’/‘an wear these mad ear phones’/‘that go right roon the top ae wur heid’ (1) suggests she doesn’t like the equipment involved (in language learning)’ (1)</p> <p>‘Ah kept hivin tae pause the tape’ (1) suggests she feels the need to do things over and over/she finds it challenging/thinks it is time consuming (1)</p> <p>‘the words aw jist soundet lik mumbo jumbo’/‘ah wis getting totally lost’ (1) suggests she finds other languages difficult to understand (1)</p> <p>‘he’s as thick as me when it comes tae French’ (1) suggests she knows her limitations/knows the limitations of others (1)</p> <p>‘ah jist gied up’/‘till it tolt us the answers in English’ (1) suggests defeated by it/too much for her/lacks persistence (1)</p> <p>‘(Ah always thought) . . . wid be dead good’ (1) suggests initial high hopes/enthusiasm (1)</p> <p>‘(Yi could huv) private conversations’/‘naebdy wid know whit yi wur sayin’ (1) suggests aware of possibilities/likes prospect of secrecy (1)</p> <p>‘made up this secret language’/reference to example from created language (1) suggests has ability/enthusiasm for exploring possibilities of language(s) (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
16.			<p>Read lines 24-36.</p> <p>By referring to two examples of language, explain how the writer creates a sense of anxiety.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘SEE ME’/‘in red pen’ (1) suggests fear of speaking to teacher/fear of teacher annoyance (1)</p> <p>‘pure crappin masel’ (1) suggests being scared (1)</p> <p>‘in case ah got another puni’ (1) suggests worry about possible consequences (1)</p> <p>‘phones up yir parents’ (1) suggests concerns about reaction at home (1)</p> <p>‘Ah couldnae concentrate’ (1) suggests something on her mind/unwelcome distraction (1)</p> <p>‘fur thinkin about it’ (1) suggests always on her mind (1)</p> <p>‘said ah wis feelin sick’ (1) suggests avoidance (1)</p> <p>‘Ah went intae wan ae the cubicals’/‘an closed the door’ (1) suggests need to be alone (1)</p> <p>‘sat wi ma legs up tae ma chest’ (1) suggests need to be comforted/wants to hide (1)</p> <p>‘ah stayed there fur half an oor’ (1) suggests real need to be away (1)</p> <p>‘Ah don’t feel well’/‘Ah’m gaunnae go home’/‘lik ah’d jist been sick fur real’ (1) suggests doesn’t want to tell others about feelings (1)</p> <p>‘Naw, ah said, It’s fine’ (1) suggests the opposite is true (1)</p>

Question		Expected response(s)	Max mark	Additional guidance
17.		<p>By referring to this extract and to elsewhere in the novel, show how the writer explores the difficulties of growing up.</p> <p>Extract:</p> <p>The difficulties for a young person of negotiating the school's behaviour system ('Ah'd never had a puni before ah got her as a teacher')</p> <p>The problem of having to deal with parental reactions ('ah knew ma ma wid pure go mental')</p> <p>The difficulties of having to deal with challenging learning ('the words aw jist soundet lik mumbo jumbo tae me')</p> <p>The difficulties a young person faces when confused and/or worried ('Ah couldnae concentrate on the work fur thinkin about it')</p> <p>Elsewhere:</p> <p>Difficulties of trying to deal with parents/persuade them to your point of view ('Ah tried tae get ma ma on side but she jist laughed at me')</p> <p>Difficulties arising from clashes with teachers ('Oor teacher's a pure bitch')</p> <p>Difficulties presented by some activities at school, eg social dancing ('ah always get aw the mingers an aw the wans that step on yir toes')</p> <p>The difficulties of dealing with disappointment ('The school dance wis pants')</p> <p>Difficulties presented by relationships ('Charlene's groundet an Harpreet's fell oot wi me' / 'Wully McCoy went an pure asked me oot on a date')</p>	8	<p>Candidates may choose to answer in bullet points in this final question or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element . . .)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p>The difficulties with trying to develop/gain some independence ('Ma ma isnae happy aboot us gaun intae Glasgow by wursels')</p> <p>Difficulties of dealing with conflict ('Evrubdy's still talk naboot the fight between Kelly Marie an Laura McNish')</p> <p>Dietary/food issues ('Ah went an wrote a petition against school meals')</p> <p>Difficulties of losing a friend ('Harpreet's movin tae England . . . Ah'm pure guttet')</p>		<p>from at least one other text/part of the text:</p> <p>as above (x2) for up to 4 marks</p>

Text 2 – Andrina by George Mackay Brown

Question			Expected response(s)	Max mark	Additional guidance
18.			<p>Look at lines 1-9.</p> <p>By referring to two examples of language, explain how the writer creates a clear impression of Andrina.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘Andrina comes to see me’ (1) suggests she is interested in Bill/wants to visit him (1)</p> <p>‘every afternoon’ (1) suggests she can be relied on (1)</p> <p>‘She lights my lamp’/‘sets the peat fire in a blaze’/‘sees that there is enough water in my bucket’ (1) she is helpful/has practical skills (1)</p> <p>‘she fusses (a little)’ (1) suggests she (sometimes) can do too much/take over/seem interfering (1)</p> <p>‘puts an extra peat or two on the fire’/‘fills a stone hot-water bottle’/‘puts an old thick jersey about my shoulders’ (1) suggests she is caring/she mollycoddles Bill (1)</p> <p>‘good Andrina’ (1) suggests she is virtuous/well-meaning/wants what is best for Bill (1)</p> <p>‘as soon as she has gone’ (1) suggests she comes and goes/she doesn’t linger (1)</p> <p>‘(her occasional) ministrations’ (1) suggests she is caring (1)</p> <p>‘to keep pleurisy or pneumonia away’ (1) suggests she protects Bill’s health (1)</p>
19.			<p>Look at lines 10-19.</p> <p>By referring to two examples of language, explain how the writer makes it clear that Bill is suffering.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘(very) bad cold’/‘cold, or flu’ (1) suggests feeling unwell (1)</p> <p>‘the worst for years’ (1) suggests more ill than usual (1)</p> <p>‘shuddering’ (1) suggests shivering/shaking (1)</p> <p>‘crawled’ (1) suggests not being able to move/walk properly (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
					<p>‘gasping’ (1) suggests breathless (1)</p> <p>‘gasping like a fish out of water’/reference to simile (1) suggests he feels different to/displaced from his natural state (1)</p> <p>‘Not that I had an appetite.’ (1) suggests he had lost the desire/need to eat (1)</p> <p>‘a stone lodged (somewhere in my right lung)’ (1) suggests serious illness/vital organ damage (1)</p> <p>‘blocked my breath’ (1) suggests air/oxygen supply interrupted (1)</p> <p>‘I forced down’/‘a few tasteless mouthfuls’/‘ugly tea’ (1) suggests no pleasure in food/found it hard to eat (1)</p> <p>‘get back to bed’ (1) suggests need for rest/sleep (1)</p> <p>‘Reading was no pleasure’ (1) suggests he can’t enjoy the things he usually likes (1)</p> <p>‘(my head was a) block’ (1) suggests he has a feeling of heaviness (1)</p> <p>‘(my head was a block of) pulsing wood’ (1) suggests (throbbing) headaches (1)</p> <p>‘She won’t be able to do much for me’ (1) suggests he feels that he is beyond help (1)</p> <p>‘or whatever it is’ (1) suggests he doesn’t know what is wrong (1)</p> <p>‘it’ll cheer me (to see the girl)’ (1) suggests he is aware his mood needs to improve (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
20.			<p>Look at lines 20-38.</p> <p>By referring to two examples of language, explain how the writer creates a sense of disappointment.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘Andrina did not come that afternoon’ (1) suggests her visit was anticipated and she didn’t appear (1)</p> <p>‘I expected her’ (1) suggests he had been waiting for her (1)</p> <p>‘the slow lift of the latch’/‘the low greeting’ (1) suggests familiar sounds/things that Bill misses (1)</p> <p>‘the “tut-tut” of sweet disapproval’ (1) suggests Bill misses even the rows he gets (1)</p> <p>‘(strange) fatalistic mood’ (1) suggests looking out for bad things to occur (1)</p> <p>‘doesn’t really care what happens’/‘it wouldn’t horrify or thrill him’ (1) suggests not in a frame of mind to see positives/ready to be let down (1)</p> <p>‘for some reason or another (Andrina couldn’t come)’ (1) suggests not convinced there was an explanation for her non-appearance (1)</p> <p>‘gray light’ (1) suggests loss/lack of hope (1)</p> <p>‘It was, again, Andrina’s time’ (1) suggests eagerly awaited moment (despite reality of her non-appearance) (1)</p> <p>‘Today there were things she could do for me’ (1) suggests self-pity/unfulfilled needs (1)</p> <p>‘surround my grayness with three or four very hot bottles’/‘A few words from her would be like a bell-buoy to a sailor lost in a hopeless fog’ (1) suggests he is aware of missed opportunity to brighten his life (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
					<p>‘She did not come’ /reference to repetition (1) suggests/emphasises loss (1)</p> <p>‘the third afternoon’ (1) suggests increased awareness of absence (1)</p>
21.			<p>By referring to this extract and to at least one other story from the short story collection, show how the writers present characters you feel sympathy for.</p> <p>Possible areas for comment include:</p> <p>Extract:</p> <p>Bill is unwell (‘I did get a very bad cold, the worst for years.’)</p> <p>Bill misses the positive effects that Andrina had on him (‘A few words from her would be like a bell-buoy to a sailor lost in a hopeless fog’)</p> <p>Bill is sad that Andrina does not visit him (‘She did not come again on the third afternoon.’)</p> <p>Bill is in a very low mood/is depressed (‘when a man doesn’t really care what happens’)</p> <p>Elsewhere:</p> <p><i>A Voice Spoke To Me At Night</i></p> <p>The speaker feels sympathy for the voice from the past (‘The voice, the strange old voice, spoke to me this time with a bit more neediness’)</p> <p>Sympathy for the speaker who is frightened by the visit of the figure/voice from the past (‘You can never see the back of your own head facing a mirror like that, and to see someone else’s is sickening.’/‘I started to shudder as I was breathing, quick and shallow breaths, and my whole body trembling’)</p>	8	<p>Candidates may choose to answer in bullet points in this final question or write a number of linked statements. There is no requirement to write a ‘mini essay’.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element . . .)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p>Sympathy for the ways in which the visitor from the past has suffered ('He said his hands bled from effort, and he hoped that I would believe him that they bled from effort, and not think he had just given himself an easy life.')</p> <p>The speaker's growing empathy for the visitor from the past - their shared experience of being alone/loneliness ('I wanted to tell him too that I was sorry he was so alone in his world.'/'that my company was good for him, after so much time alone.')</p> <p><i>Things My Wife and I Found Hidden in Our House</i></p> <p>Sympathy for the way in which Alice's granny died ('the bath where Alice's granny had had a stroke and drowned')</p> <p>Sympathy for the injuries that Rain and Alice suffer ('Alice's blistered hand was healing, but slowly, and I'd got a nasty scrape up my calf from a cluster of nails left inexplicably spiked through a cupboard door.')</p> <p>Sympathy for Rain and Alice over the condition of the house they had moved in to ('I was worried that there was damp in the walls, the house rotten to the core.')</p> <p>Sympathy for Rain when she nearly drowns ('I couldn't breathe, and I couldn't find the sides to pull myself out and I felt water in my throat, water in my lungs, and I sank down into the darkness.')</p> <p>Sympathy for Alice and Rain throughout their struggle to rid the house of its demons ('It wasn't easy: to find it we'd had to pull up just about every rotting, stinking board in the house, our hands slick with blood and filth.')</p>		<p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x2) for up to 4 marks</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p><i>Death In A Nut</i></p> <p>Sympathy for Jack because he had never known his father ('his father because his father had died long before he wis born.')</p> <p>Sympathy for Jack's mother as she is ill ('Son, I'm not feelin very well this morning, I'm not feelin very well. I don't think I cuid even drink a cup o tea if ye gev it to me.')</p> <p>Sympathy for Jack when he is concerned that his mother might die ('But, Mother,' he says, 'you cannae dee an leave me mase! What am I gaunnae dae? I've nae freends, nae naebody in this worl but you, Mother! Ye cannae dee an lea me!'/ 'No, Mother,' he says, 'I cuidna get on withoot you.')</p> <p>Sympathy for the figure of Death as Jack reduces it to the size of a nut ('An Jack crushed Death in through the wee hole – inta the nut!')</p> <p>Sympathy for Jack as his plans backfire ('Ah, Mother,' he says, 'the're something wrong. Mither, the're something wrong, the're enchantment upon us, that eggs'll no cook. We're gaunna dee wi hunger.')</p> <p>Sympathy for Jack in his dilemma/inability to solve the problem he has made ('But, Mother,' he says, 'what am I gaunna dae?')</p>		

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

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

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

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

Question		Expected response(s)	Max mark	Additional guidance
26.		<p>By referring to this extract and to elsewhere in the novel, show how the writer presents the character of Mr Utterson.</p> <p>Possible answers include:</p> <p>Extract:</p> <p>Utterson is suspicious/wants to find out about Mr Hyde and his association with Dr Jekyll ('Your master seems to repose a great deal of trust in that young man, Poole')</p> <p>Utterson is worried about Dr Jekyll/thinks Dr Jekyll is in some sort of trouble, but he doesn't know what ('But tonight there was a shudder in his blood' / 'He was ashamed of his relief, when Poole presently returned to announce that Dr Jekyll was gone out.')</p> <p>Utterson is anxious/depressed ('And the lawyer set out homeward with a very heavy heart')</p> <p>Elsewhere:</p> <p>Utterson is a serious person/not very sociable ('never lighted by a smile' / 'cold, scanty and embarrassed in discourse')</p> <p>Despite his appearance, he is likeable ('lean, long, dusty, dreary and yet somehow loveable')</p> <p>He is not a judgemental person ('But he had an approved tolerance for others; sometimes wondering, almost with envy, at the high pressure of spirits involved in their misdeeds; and in any extremity inclined to help rather than to reprove.')</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x 2) for up to 4 marks</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p>Utterson is persistent. He tries to solve the mystery of who Mr Hyde is and what he has to do with Dr Jekyll ('From that time forward, Mr Utterson began to haunt the door in the bystreet of shops.' / ' "If he be Mr Hyde," he had thought, "I shall be Mr Seek."'')</p> <p>He is worried about Dr Jekyll ('And the lawyer set out homeward with a very heavy heart. "Poor Harry Jekyll," he thought, "me mind misgives me he is in deep waters!"')</p> <p>He is deeply concerned about Dr Jekyll's will which leaved everything to Mr Hyde ('This document had long been the lawyer's eyesore.')</p> <p>He is a loyal friend to Dr Jekyll who tries to help him in a time of need ('you know me: I am a man to be trusted. Make a clean breast of this in confidence; and I make no doubt I can get you out of it.')</p>		

Text 4 – *Hieroglyphics* by Anne Donovan

Question			Expected response(s)	Max mark	Additional guidance
27.			<p>Look at lines 1-9.</p> <p>By referring to two examples of language, explain what impression the writer creates of the teacher (Mr Kelly).</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘Do you know what hieroglyphics are, Mary’ (1) suggests he asks direct questions/he puts people on the spot (1)</p> <p>‘Yes, sir, not Aye, sir.’ (1) suggests he insists on standard English/he doesn’t like Scots or slang (1)</p> <p>‘I is the first person nominative’ (1) suggests he knows Latin/classical languages (1)</p> <p>‘not that any of you will know what that means’ (1) suggests he doesn’t have a high opinion of his students (1)</p> <p>‘you no longer have the good fortune to be properly educated’ (1) suggests he thinks modern education is sub-standard/not as good as education used to be (1)</p> <p>‘Maybe if you would learn to speak properly (you could then write properly)’ (1) suggests he is judgemental/he is critical of his students’ abilities (1)</p> <p>‘aw sittin up like circus lions’ (1) suggest he has class trained/his students are scared of him (1)</p> <p>‘the ringmaister’ (1) suggests he is powerful/an entertainer (1)</p> <p>‘wonderin whit . . . wis gonnae dae next’ (1) suggests he is unpredictable (1)</p> <p>‘a big long speech’ (1) suggests he talks a lot (1)</p> <p>‘then ye didnae huv tae dae oany work’ (1) suggests he doesn’t focus on usual lesson activities (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
					<p>‘as long as you wereny the wan’ (1) suggests it is best to avoid his attention (1)</p> <p>‘the wan he’d lamped oanty’ (1) suggests he picks on people (1)</p>
28.			<p>Look at lines 10-23.</p> <p>By referring to two examples of language, explain how conflict between the teacher and Mary is made clear.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘So, Mary’/‘why do you think I am referring to your script using that term?’ (1) suggests teacher is being patronising/condescending/talking down to her (1)</p> <p>‘you cannae . . . can’t read it’/reference to ellipsis (1) suggests hesitation from Mary/she feels need to correct herself (1)</p> <p>‘what point is there in writing something which is utterly unintelligible?’/reference to rhetorical question (1) suggests accusing/provocative (1)</p> <p>‘Ah jist sat there’ (1) suggests too scared to reply/passive as a result of being picked on (1)</p> <p>‘Well, Mary,’/reference to repetition of name (1) suggests teacher is drawing (unwelcome) attention to her (1)</p> <p>‘I’m awaiting your answer’ (1) suggests putting pressure on her (1)</p> <p>‘But if you were an Egyptian . . .’ (1) suggests she is talking back/being cheeky (1)</p> <p>‘Are you trying to be funny, girl?’ (1) suggests sarcasm (1)</p> <p>‘No, sur.’ (1) suggests submission/she knows not to push it (1)</p> <p>‘I thought not’ (1) suggests he is emphasising his authority (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
					<p>‘since you have not managed to write down today’s notes’ (1) suggests dismissive/unsympathetic (1)</p> <p>‘copy them out tonight’ (1) suggests giving out punishment (1)</p>
29.			<p>Look at lines 24-32.</p> <p>By referring to two examples of language, explain how the writer reveals Mary’s thoughts and/or feelings.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘Ah wis mortified’/reference to repetition (1) suggests embarrassment (1)</p> <p>‘wioot sayin a word’/‘The class stopped talkin tae me’ (1) suggests she feels ignored (1)</p> <p>‘sumpn funny startit tae happen’/‘that ah couldnae unnerstaun’/‘Ah couldnae figure it oot’/‘You’d hink it wid be the ither way roond’ (1) suggests confusion (1)</p> <p>‘but it wisnae like they’d aw fell oot wi me’ (1) suggests she is unsure what is happening (1)</p> <p>‘they widnae say much’/‘they never startit a conversation wi me’ (1) suggests she feels that others are not involving her (1)</p> <p>‘seemed tae be an empty space aw roond me’/‘naebody sat next tae me’ (1) suggests she feels isolated (1)</p>
30.			<p>By referring to this extract and to at least one other story by Donovan, show how the writer presents characters who have difficult experiences.</p> <p>Extract:</p> <p>Mary is picked on by the teacher (‘Well, Mary, I’m awaiting your answer’)</p>	8	<p>Candidates may choose to answer in bullet points in this final question or write a number of linked statements. There is no requirement to write a ‘mini essay’.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p>Mary is humiliated in front of the class ('The class were aw sittin up like circus lions at this point, wonderin whit the ringmaister wis gonnae dae next.')</p> <p>Mary has the experience of feeling very embarrassed ('Ah wis mortified, pure mortified.')</p> <p>Mary has the experience of being left out by others in the class ('there seemed tae be an empty space aw round me in the class')</p> <p>Mary experiences confusion and bewilderment ('Ah couldnae figure it oot'/'You'd hink it wid be the ither way round.')</p> <p>Elsewhere:</p> <p><i>All That Glisters</i></p> <p>Clare's experience of growing up with her father's illness ('It's good tae find sumpn that cheers him up even a wee bit because ma daddy's really sick')</p> <p>Clare goes through the experience of losing her father ('but when she said the words the coldness shot through me till ah felt ma bones shiverin')</p> <p>Clare experiences great sadness when her father dies ('We sat for a long time, no speakin, just haudin hands')</p> <p>Clare experiences conflict with her aunt ('Whit the hell dae you think you're daein? Go and get changed this minute.')</p> <p><i>Me and the Babbie</i></p> <p>The speaker experiences tiredness and lack of sleep ('Naw he never slept, no in his cot or his pram or any of the places his wis supposed tae sleep onyway.')</p>		<p>In practice this means:</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element . . .)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x2) for up to 4 marks</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p>The speaker experiences conflicting advice on how to bring up the baby ('ma dad said gie him a dummy'/'ma sister said pit him oan the bottle')</p> <p>The speaker experiences boredom looking after the baby ('And wan day wis much like another. Sometimes ah wis bored or tired or desperate for a cuppa tea and ah could have wept.')</p> <p>The speaker experiences the consequences of shoplifting ('But this time of course ah got caught'/'how could ah have risked everythin for that')</p> <p><i>Loast</i></p> <p>Speaker's experience of becoming forgetful/memory loss ('Words, too, keep getting loast inside yer heid somewhere'/'thingummy or ye know')</p> <p>Experience of feeling loss/regret looking back on old ways of working ('you loved the shop wi its wooden cabinets full of beautiful sweaters'/'the customers came back time and again, you made them feel special')</p> <p>Experience of feeling trapped where you live ('And you hate this hoose but you cannae get away fae it')</p> <p>Experience of feeling lost/isolated ('But noo you look in the mirror and you cannae see yourself any mair, just a wee loast shape')</p>		

SCOTTISH TEXT POETRY

Text 1 – *A Red, Red Rose* by Robert Burns

Question			Expected response(s)	Max mark	Additional guidance
31.			<p>Look at lines 1-4.</p> <p>By referring to two examples of language, explain what impression we are given of the person that the speaker loves.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘O, my luve’s’/reference to repetition (1) suggests the person the speaker loves produces passionate feelings (1)</p> <p>‘like a red, red rose’/reference to simile (1) suggests that the person the speaker loves is beautiful (like the flower) (1)</p> <p>‘red’/‘red, red’/reference to repetition (1) suggests the speaker considers the person they love to be strongly attractive (1)</p> <p>‘newly sprung (in June)’ (1) suggests the person the speaker loves has a fresh beauty (1)</p> <p>‘like the melodie (That’s sweetly play’d in tune’)/reference to simile (1) suggests the person the speaker loves seems perfect (1)</p> <p>‘sweetly’ (1) suggests the person the speaker loves is pleasant/charming (1)</p>
32.			<p>Look at lines 5-12.</p> <p>By referring to two examples of language, explain how the speaker makes it clear that their relationship will last.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘deep’/‘So deep in luve am I’ (1) suggests strong feelings/not shallow feelings/ingrained feelings (1)</p> <p>‘luve thee still’/reference to repetition (1) suggests unchanging feelings (1)</p> <p>‘Till a’ the seas gang dry’/reference to repetition (1) suggests endless/bottomless love (1)</p> <p>‘rocks’ (1) suggests strong/solid feelings (1)</p> <p>‘Till . . . the rocks melt wi’ the sun’ (1) suggests eternal feelings (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
					<p>'sands' (1) suggests infinite amount of/aspects of love (1)</p> <p>'Whie the sands o' life shall run' (1) suggests speaker's love will continue forever/as long as humans exist (1)</p>
33.			<p>Look at lines 13-16.</p> <p>By referring to two examples of language, explain how the poet creates a powerful ending.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>'fare thee weel'/reference to repetition (1) suggests caring/compassionate feelings of the speaker (towards their love) OR mood of sadness at separation (1)</p> <p>'my only luvie' (1) repeats earlier ideas about faithfulness (1)</p> <p>'And I will come again' (1) repeats earlier idea of commitment/reliability (1)</p> <p>'my luvie' (1) repeats earlier use of language such as 'my dear'/'my bonnie lass' (1)</p> <p>'(Tho' it were) ten thousand mile' (1) suggests nothing can stop speaker's love (1)</p> <p>use of exclamation marks (1) suggests emphatic/excited strength of feeling (1)</p> <p>use of rhyme (1) suggests conclusive certainty (of speaker's love) (1)</p>
34.			<p>By referring to this poem and to at least one other poem from the poetry collection, show how the poets explore strong feelings.</p> <p>Possible areas for comment include:</p> <p>Extract:</p> <p>Strong feelings of attraction ('O, my luvie's like a red, red rose'/'As fair art thou, my bonnie lass')</p> <p>Strong feelings of devotion ('So deep in luvie am I')</p>	8	<p>Candidates may choose to answer in bullet points in this final question or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p>Promise of eternal love ('I will luvve thee still, my dear,/While the sands o' life shall run')</p> <p>Strong feelings of sadness at separation ('And I will come again, my luvve')</p> <p>Elsewhere:</p> <p><i>The Bonnie Earl o' Moray</i></p> <p>Strong feelings of loss for the Earl o' Moray ('Ye Hielands and ye Lowlands,/O, whaur hae ye been?/They hae slain the Earl o' Moray,/And laid him on the green.')</p> <p>Strong feelings of sadness at Moray's death ('O lang will his lady/Look frae the Castle Doune')</p> <p>Strong feelings of regret at the Earl o' Moray's unfulfilled potential ('He might hae been a king.')</p> <p>Strong feelings of anger at Huntly ('Now wae be to ye, Huntly'/'forbade ye him to slay')</p> <p><i>The Twa Corbies</i></p> <p>Anger at what has happened to the knight ('new slain knight')</p> <p>Anger at the brutal circumstances of his death ('In behind yon auld fail dyke')</p> <p>Anger at the fact that those closest to the knight have abandoned him/quickly forgotten him ('His hound is to the hunting gane,/His hawk to fetch the wild-fowl hame,/His lady's ta'en another mate')</p>		<p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element . . .)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other poem:</p> <p>as above (x2) for up to 4 marks</p>

Question			Expected response(s)	Max mark	Additional guidance
			<p>Strong feelings of disgust at the corbies' behaviour/attitude ('Ye'll sit on his white hause-bane,/And I'll pike out his bonny blue een')</p> <p><i>Lochinvar</i></p> <p>Strong feelings of admiration for Locvhinvar ('There never was a knight like young Lochinvar'/'There are maidens in Scotland, more lovely by far/That would gladly be bride to young Lochinvar')</p> <p>Strong negative feelings against the bridegroom ('For a laggard in love and a dastard in war/Was to wed the fair Ellen of brave Lochinvar')</p> <p>Lochinvar's strong feelings of true love ('I long woo'd your daughter, my suit you denied')</p> <p><i>Auntie</i></p> <p>Speaker's strong memories of auntie, suggesting closeness/fondness/familiarity ('Auntie, I remember your skin the way some people remember the bus route')</p> <p>Speaker's strong feelings of admiration for auntie due to her skills/what she is able to do ('She is a gardener in the kitchen')</p> <p>Speaker's strong feelings of dissatisfaction with city life ('The world of work, bus bells and sirens are harsh alarm clocks.')</p>		

Question			Expected response(s)	Max mark	Additional guidance
			<p>Speaker's strong preference to be with auntie, rather than current circumstances/feelings of loss or regret ('I would rather wake gently, in 5 am light, to your softly whispered duas welcoming the morning.')</p> <p><i>Little Girls</i></p> <p>Strong feelings of anxiety ('The little girl stands on a knife-covered ledge'/'Cause the fragile knife edge she must constantly walk/Dictates every word she's permitted to talk')</p> <p>Strong feelings of pain/suffering ('She's been licking her wounds since the first time she bled')</p> <p>Strong feelings of fear ('running from wolves that deny they're a threat')</p> <p>Strong feelings of antipathy towards men ('And the men chime in, 'Silence girl, don't make a fuss, I'd never do this, it's not all of us.')</p> <p>Strong feelings of defiance ('<i>We are the little girls you couldn't scare.</i>')</p>		

Text 2 – *Before You Were Mine* by Carol Ann Duffy

Question			Expected response(s)	Max mark	Additional guidance
35.			<p>Look at lines 1-5.</p> <p>By referring to two examples of language, explain how the poet creates a sense of joy.</p>	4	<p>‘(the corner you) laugh on’ (1) suggests having fun (1)</p> <p>‘with your pals’ (1) suggests friendship/positive relationship (1)</p> <p>‘The three of you bend from the waist’ (1) suggests play/celebration (1)</p> <p>‘holding each other, or your knees’ (1) suggests unselfconscious/relaxed (1)</p> <p>‘shriek (at the pavement)’ (1) suggests exclamation/expression of happiness (1)</p> <p>‘polka-dot dress’ (1) suggests gaudy/bright (pattern) (1)</p> <p>‘blows round your legs’ (1) suggest freedom/unrestrained/not reserved (1)</p> <p>‘Marilyn.’/reference to short sentence (1) suggests/emphasises comparison with Marilyn Monroe as being carefree (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
36.			<p>Look at lines 6-17 ('I'm not . . . wrong pavement').</p> <p>By referring to two examples of language, explain how the poet creates a clear impression of the speaker's mother.</p>	4	<p>'in the ballroom with the thousand eyes' (1) suggests she enjoyed dancing/nights out/crowded places (1)</p> <p>'the fizzy, movie tomorrows' (1) suggests she was excited by going to the cinema/found the atmosphere of the cinema exciting/she was excited by the prospect of romance (1)</p> <p>'I knew you would dance like that.' (1) suggests she was an accomplished dancer/skilled at dancing (1)</p> <p>'your Ma stands at the close with a hiding for the late one.' / 'You reckon it's worth it.' (1) suggests she was rebellious/pushed boundaries (1)</p> <p>'The decade ahead of my loud, possessive yell was the best one' (1) suggests she enjoyed her teenage/young adult years/she enjoyed her freedom (1)</p> <p>'high-heeled red shoes' (1) suggests she was fashionable/wore bright clothes (1)</p> <p>'relics' (1) suggests she left behind her youthful image/clothes (1)</p> <p>'your ghost clatters toward me' (1) suggests the mother when young is unforgettable/a memorable presence (1)</p> <p>'whose small bites on your neck' / 'sweetheart?' (1) suggests she was romantic (1)</p> <p>'(Cha cha cha!) You'd teach me the steps' (1) suggests she passed on her skills/sense of fun to her child (1)</p> <p>'stamping stars from the wrong pavement' (1) suggests mother had regrets/things did not always work out for her (1)</p>

Question			Expected response(s)	Max mark	Additional guidance
37.			<p>Look at lines 17-20 ('Even then...were mine').</p> <p>By referring to two examples of language, explain how the poet creates a powerful ending.</p>	4	<p>'Even then I wanted' (1) suggests speaker's feelings towards mother have not changed (1)</p> <p>'I wanted the bold girl' (1) suggests the speaker would like mother to be as confident as she was when young/refers back to earlier references to mother in, for example, stanza 1 (1)</p> <p>'I wanted the girl . . . winking' (1) suggests the speaker would like their mother to be playful again/refers back to 'corner you laughed on' / 'shriek at the pavement' / 'polka-dot dress blows round your leg' etc (1)</p> <p>'That glamorous love lasts' (1) suggests the speaker has always preferred a youthful image of their mother/strong expression of devotion to mother (1)</p> <p>'where you sparkle and waltz and laugh' (1) suggests the speaker prefers to think of their mother as having fun/being young/refers back to 'corner you laugh on' etc (1)</p> <p>'before you were mine' (1) suggests the speaker feels they have had a negative effect on their mother/mother's attitude to life/refers back to 'I'm ten years away,' etc/refers back to the title of the poem (1)</p>

Question			Expected answer(s)	Max mark	Additional guidance
38.			<p>By referring to this poem and to at least one other poem by Duffy, show how the poet explores the theme of change.</p> <p>Extract:</p> <p>Changes in lifestyle caused by becoming a parent ('I'm ten years away from the corner you laugh on with your pals')</p> <p>Speaker is aware of the power of change ('I'm not here yet' / 'The decade ahead of my loud, possessive yell was the best one, eh?')</p> <p>Speaker prefers to think of their mother in the period before change has occurred ('Even then I wanted the bold girl winking in Portobello, somewhere in Scotland, before I was born.')</p> <p>Elsewhere:</p> <p><i>Mrs Midas</i> Changing relationship ('But now I feared his honeyed embrace')</p> <p>Realisation of change ('the woman who married the fool who wished for gold')</p> <p>Speaker's isolation caused by change ('I miss most, even now, his hands, his warm hands on my skin, his touch')</p> <p><i>In Mrs Tilscher's Class</i> Change involved in growing up ('Over the Easter term, the inky tadpoles changed from commas into exclamation marks')</p> <p>Change imposed on you by others ('A rough boy told you how you were born')</p> <p>Eagerness for change ('You ran through the gates, impatient to be grown')</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question. A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other part of the text.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (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>From the extract: 1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1x relevant reference to idea (1) 1x appropriate comment (1)</p> <p>OR</p> <p>1x relevant reference to feature (1) 1x appropriate comment (1)</p> <p>OR</p> <p>1x relevant reference to text (1) 1x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other part of the text:</p> <p>as above (x2) for up to 4 marks</p>

Question			Expected answer(s)	Max mark	Additional guidance
			<p><i>Medusa</i> Powerful emotions can cause change within a person ('A suspicion, a doubt, a jealousy, grew in my mind')</p> <p>Change can be dramatic ('which turned the hairs on my head to filthy snakes' / 'as though my thoughts hissed and spat on my scalp')</p> <p>Change within relationship ('Love gone bad showed me a Gorgon')</p> <p>Speaker's realisation of effects of change ('Look at me now')</p> <p><i>Originally</i> Anxiety of leaving home ('one of them bawling, Home, Home' / 'the vacant rooms where we didn't live any more')</p> <p>Idea of change being a constant state when growing up ('All childhood is an emigration')</p> <p>Speaker's feelings of being an outsider ('Your accent wrong')</p> <p><i>Havisham</i> Changes in speaker resulting from being jilted ('Not a day since then I haven't wished him dead')</p> <p>Physical/emotional changes in speaker ('I've dark green pebbles for eyes' / 'ropes on the back of my hands I could strangle with')</p> <p>Change can be all-consuming ('Don't think it's only the heart that b-b-b-breaks')</p>		

Text 3 - *Glasgow Sonnet i* by Edwin Morgan

Question			Expected answer(s)	Max mark	Additional guidance
39.			<p>Look at lines 1-5.</p> <p>By referring to two examples of language, explain how the poet creates a clear impression of the place.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘mean’/‘mean wind’/reference to personification (1) suggests harsh environment (1)</p> <p>‘wanders’/reference to personification (1) suggests aimlessness/purposelessness (1)</p> <p>‘(backcourt) trash’ (1) suggests litter (1)</p> <p>‘Hackles on puddles rise’ (1) suggests unwelcoming/aggression (1)</p> <p>‘old mattresses’ (1) suggests neglect/people have left (1)</p> <p>‘puff briefly and subside’ (1) suggests life is short-lived/people have given up (1)</p> <p>‘Play-fortresses’ (1) suggests conflict/need for defence/violence (1)</p> <p>‘brick’ (1) suggests crumbling buildings/danger (1)</p> <p>‘bric-a-brac’/reference to alliteration (1) suggests debris/waste (1)</p> <p>‘ash’ (1) suggests ruin/nothing left (1)</p> <p>‘no windows left to smash’ (1) suggests vandalism/lawlessness/destruction (1)</p>

Question			Expected answer(s)	Max mark	Additional guidance
40.			<p>Look at lines 6-11.</p> <p>By referring to two examples of language, explain how the poet creates a clear sense of the conditions that people are living in.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘chipped sill buttresses’ (1) suggests lack of protection/lack of solidity (1)</p> <p>‘last mistresses’ (1) suggests abandoned/exposed (1)</p> <p>‘black block’ (1) suggests gloomy/featureless (1)</p> <p>‘condemned’ (1) suggests need for demolition/doomed (1)</p> <p>‘cracks deepen’ (1) suggests things getting worse/no one maintaining the building (1)</p> <p>‘rats crawl’ (1) suggests vermin thriving/disease (1)</p> <p>‘kettle whimpers’ (1) suggests lack of necessary resources/lack of strength in human activities (1)</p> <p>‘crazy hob’ (1) suggests broken/neglected equipment (1)</p> <p>‘Roses of mould’ (1) suggests dangerous decay/no beauty (1)</p> <p>‘(Roses of mould) grow from ceiling to wall’ (1) suggests no escape from dampness/health risks (1)</p>

Question			Expected answer(s)	Max mark	Additional guidance
41.			<p>Look at lines 12-14.</p> <p>By referring to two examples of language, explain how the poet creates a disturbing ending.</p> <p>Reference (1) Comment (1) x2</p>	4	<p>Possible answers include:</p> <p>‘The man lies late’ (1) suggests lack of purpose (1)</p> <p>‘lost his job’ (1) suggests poverty/absence of hope (1)</p> <p>‘smokes on one elbow’ (1) suggests weakness/lack of strength (1)</p> <p>‘his coughs fall thinly’ (1) suggests poor health/breathlessness/no vitality (1)</p> <p>‘air too poor to rob’ (1) suggests extreme poverty/everything has gone (1)</p> <p>‘air too poor to rob (1) refers back to earlier mention of poverty/crime (1)</p>
42.			<p>By referring to this poem and to at least one other poem by Morgan, show how the poet explores important human issues.</p> <p>Extract:</p> <p>Issue of poor housing/slum housing (‘Roses of mould grow from ceiling to wall’/‘Around them the cracks deepen’)</p> <p>Issue of hostile environment (‘A mean wind wanders’/‘Hackles on puddles rise’/‘no windows left to smash’)</p> <p>Issue of neglect (‘black block condemned to stand’/‘the rats crawl’/‘the backcourt trash’)</p> <p>Issue of unemployment/poverty (‘The man lies late since he has lost his job’/‘an air too poor to rob’)</p>	8	<p>Candidates may choose to answer in bullet points in this final question or write a number of linked statements. There is no requirement to write a ‘mini essay’.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element . . .)</p>

Question			Expected answer(s)	Max mark	Additional guidance
			<p>Elsewhere:</p> <p><i>In the Snack-bar</i> Issues constantly faced by people with disabilities ('A few yards of floor are like a landscape to be negotiated' / 'And slowly we go down.')</p> <p>Issue of having to rely on others ('Wherever he could go it would be dark and yet he must trust men')</p> <p>Issue of the needs of disabled people being ignored ('A few heads turn in the crowded evening snack-bar' / 'His life depends on many who would evade him')</p> <p><i>Trio</i> Issue of the strength and power of friendship ('And the three of them are laughing, their breath rises in a cloud of happiness' 'The vale of tears is powerless before you')</p> <p>The issue of forces working against humans/human resistance against these forces ('Monsters of the year go blank, are scattered back, can't bear this march of three')</p> <p><i>Strawberries</i> Issue of pleasure/happiness being short-lived ('one hour of all the heat intense')</p> <p>Issue of having to rely on memories ('let the sun beat on our forgetfulness')</p> <p><i>Love</i> Issue of dealing with the different aspects of love ('Love is terror. Love is sweat.')</p>		<p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x2) for up to 4 marks</p>

Question			Expected answer(s)	Max mark	Additional guidance
			<p>Love is a force that can be used to counter challenging issues ('Love rules. Love laughs. Love marches. Love is the wolf that guards the gate.')</p> <p>The issue of love being potentially painful ('unenviable fate')</p> <p>The issue of the effects of love being often unknown ('With love you send a probe so far from the globe')</p> <p><i>Death in Duke Street</i> The issue of being around/witnessing death ('These were next to him when he fell, and must support him into death')</p> <p>The issue of facing death ('his eyes are fixed on the sky, already he is moving out')</p> <p>The issue of life being interrupted by/vulnerable to death ('Only the hungry ambulance howls for him through the staring squares')</p>		

Text 4 - *Aunt Julia* by Norman MacCaig

Question			Expected answer(s)	Max mark	Additional guidance
43.			<p>Look at lines 1-11.</p> <p>By referring to two examples of language, explain what you learn about Aunt Julia and/or her life.</p>	4	<p>‘Aunt Julia spoke Gaelic’ (1) suggests she is firmly placed in Scottish island or highland culture/community (1)</p> <p>‘Very loud and very fast’/reference to repetition (1) suggests strong/extrovert personality (1)</p> <p>‘I could not answer her’/‘I could not understand her’/reference to repetition (1) suggests she is hard to get to know/get close to (1)</p> <p>‘She wore men’s boots’ (1) suggest she is strong/work outdoors, hardworking (1)</p> <p>‘when she wore any’ (1) suggests she is used to working outdoors/is comfortable with nature (1)</p> <p>‘her strong foot stained with peat’ (1) suggests consistently hard working/has worked hard for long period of time (1)</p> <p>‘while her right hand drew yarn marvellously out of the air’ (1) suggests her work/craft is idea of magical, delicate, skilful, gentle work (1)</p>

Question			Expected answer(s)	Max mark	Additional guidance
44.			<p>Look at lines 12-23.</p> <p>By referring to two examples of language, explain how the poet makes it clear that Aunt Julia has a strong connection with her surroundings.</p>	4	<p>‘Hers was the only house . . . the absolute darkness of a box bed’ (1) suggests Aunt Julia was comfortable with natural cycles of light/she lit her house according to light outside (1)</p> <p>‘listening to crickets’ (1) suggests natural world is very much Aunt Julia’s environment (1)</p> <p>‘She was buckets’ (1) suggests she seemed to disappear into her tasks around house/was absorbed by them (1)</p> <p>‘and water flouncing into them’ (1) suggests she had the same amount of energy as water/nature (1)</p> <p>‘She was winds pouring wetly round house-ends’ (1) suggests she is at one with climate/she is powerful like the climate (1)</p> <p>‘She was brown eggs,’ (1) suggests her tasks were closely related to nature/natural world</p>
45.			<p>Look at lines 24-36.</p> <p>By referring to two examples of language, explain how the poet creates a sense of regret.</p>	4	<p>‘By the time I had learned a little’ (1) suggests missed opportunity (1)</p> <p>‘silenced’ (1) suggests he cannot now communicate with her (1)</p> <p>‘absolute black’ (1) suggests loss/unable to develop relationship with her/missed opportunity (1)</p> <p>‘But I hear her still’ (1) suggests he imagines her in the present/her voice haunts him (1)</p> <p>‘getting angry’/reference to repetition (1) suggests disappointment (1)</p> <p>‘with so many questions unanswered’ (1) suggests things unresolved (1)</p>

Question		Expected answer(s)	Max mark	Additional guidance
46.		<p>By referring to this poem and to at least one other poem by MacCaig, show how the poet explores the theme of loss.</p> <p>Extract:</p> <p>Sadness at death of Aunt Julia ('she lay silenced in the absolute black of a sandy grave')</p> <p>Sense of a way of life passing with Aunt Julia ('Aunt Julia spoke Gaelic very loud and very fast . . . I could not understand her.')</p> <p>Sense of missed opportunities/lost opportunities ('with so many questions unanswered')</p> <p>Elsewhere:</p> <p><i>On Lachie's Croft</i> Speaker identifies negative change ('I, too feel bedraggled and haphazard' / 'something has filched my compass')</p> <p>Sense of missing affection/comfort ('I miss my cosy brown hens')</p> <p>Speaker regrets reduced levels of control/power to change things ('I'm master of nothing I survey')</p> <p><i>Basking Shark</i> Speaker experiences a loss of composure/peace of mind ('He shoggled me Centuries back' / 'this decadent townee Shook on a wrong branch of his family tree')</p> <p>Speaker questions his beliefs/certainties ('So who's the monster?' / 'The thought made me grow pale')</p> <p>Speaker experiences the replacement of old ideas with a new understanding ('Swish up the dirt and, when it settles, a spring is all the clearer')</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element. . .)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p>

Question			Expected answer(s)	Max mark	Additional guidance
			<p><i>Old Highland Woman</i> Loss of youth/vitality ('How long is it since she opened the door and stepped outside'/'Her walking days are over'/'that once were noble with tunes she used to sing long ago')</p> <p>Loss of others to the passing of time ('She has come here through centuries of Gaelic labour and loves')</p> <p><i>Hotel room, 12th floor</i> Loss of quiet and calm ('I lie in bed, between a radio and television set, and hear the wildest of warwhoops')</p> <p>Peace lost and replaced by violence ('police cars and ambulances racing to the broken bones'/'the harsh screaming from coldwater flats')</p> <p>Loss of certainty/predictability ('And no stockades can keep the midnight out')</p> <p><i>Landscape and I</i> Speaker is aware of impressive aspects of nature disappearing from view ('That sprinkling lark jerked upward in the blue Will daze to nowhere')</p> <p>Nature constantly experiencing loss and then renewal ('Its hieroglyphs of light fade one by one But re-create themselves')</p>		as above (x 2) for up to 4 marks

Text 5 - *Keeping Orchids* by Jackie Kay

Question			Expected answer(s)	Max mark	Additional guidance
47.			<p>Look at lines 1-5 ('The orchids . . . then home').</p> <p>By referring to two examples of language, explain how the poet creates a clear impression of a difficult relationship.</p>	4	<p>Possible answers include:</p> <p>'The orchids my mother gave me' (1) suggests need for gifts to help their meeting go well (1)</p> <p>'when we first met' (1) suggests they have not known each other/have been separated (1)</p> <p>'(are still alive) twelve days later' (1) suggests effects of meeting have carried on (1)</p> <p>'remain closed as secrets' (1) suggests lack of knowledge or honesty/things not opening up or developing (1)</p> <p>'like a baby in a shawl' (1) suggests reversal of roles/some stages of upbringing have been missed (1)</p> <p>'from her train station to mine, then home' (1) suggests disconnect between speaker and mother (1)</p>

Question			Expected answer(s)	Max mark	Additional guidance
48.			<p>Look at lines 5-11 ('Twice . . . closed lid').</p> <p>By referring to two examples of language, explain how the poet creates a clear sense of tension.</p>	4	<p>'Twice/since then the whole glass carafe has crashed'/reference to enjambement (1) suggests dramatic happening (1)</p> <p>'falling over' (1) suggests upset (1)</p> <p>'unprovoked' (1) suggests surprise/unknown cause (1)</p> <p>'soaking my chest of drawers' (1) suggests concern about impact on life/personal possessions (1)</p> <p>'All the broken waters'/reference to short sentence (1) suggests damage/beyond repair (1)</p> <p>'upset' (1) suggests hurt/emotional hurt (1)</p> <p>'troubled' (1) suggests unease (1)</p> <p>'did not open out' (1) suggests unexpectedly closed off (1)</p> <p>'shut like an eye in the dark'/'the closed lid' (1) suggests blindness/confusion (1)</p>

Question			Expected answer(s)	Max mark	Additional guidance
49.			<p>Look at lines 12-29.</p> <p>By referring to two examples of language, explain how the poet makes the speaker's thoughts and/or feelings clear.</p>	4	<p>'Her face is fading fast'/'I close my eyes and try to remember exactly'/reference to list ('paisley pattern scarf, a brooch, a navy coat') (1) suggests eg the speaker is having difficulty in remembering the mother's appearance (1)</p> <p>'her voice rushes through a tunnel the other way from home' (1) suggests eg the speaker can't remember their conversation/sound of mother's voice (1)</p> <p>'A digital watch her daughter was wearing when she died' (1) suggests realisation that mother has had other children/mother has suffered too (1)</p> <p>'Now they hang their heads' (1) suggests unhappiness (1)</p> <p>'the proof of meeting' (1) suggests the speaker needs reassurance that time spent with mother did actually happen (1)</p> <p>'Still, her hands, awkward and hard to hold' (1) suggests the speaker found connection with mother difficult (1)</p> <p>'awkward' (1) the speaker feels things are problematic between her and her mother (1)</p> <p>'fold and unfold a green carrier bag (1) suggests the speaker notices the mother's uneasiness (1)</p> <p>'Compressed. Airtight.'/reference to short sentences (1) suggests the speaker is aware of mother's secrecy (1)</p> <p>'A bag of tricks.' (1) suggests speaker suspects deception (1)</p>

Question			Expected answer(s)	Max mark	Additional guidance
					<p>‘Her secret life - a hidden album, a box of love letters’ (1) suggests speaker has many (unanswered) questions about the mother’s past (1)</p> <p>‘A door opens and closes’ (1) suggests the speaker is not optimistic about future connections (1)</p> <p>‘Time is outside waiting’ (1) suggests the speaker feels the need for independence/a new start (1)</p> <p>‘I catch the draught in my winter room’ (1) suggests awareness of coldness/lack of warmth (1)</p> <p>‘Airlocks (1) suggests sense of isolation (1)</p> <p>‘keep the cold air out’ (1) suggests need for distance (1)</p> <p>‘Boiling water makes flowers live longer’ (1) suggests speaker is considering possibility of keeping relationship going (1)</p> <p>‘So does’/reference to enjambement (1) suggests uncertainty/mixed feelings (1)</p> <p>‘Cutting (the stems)’/reference to single line (1) suggests speaker is considering breaking off relationship with mother (1)</p> <p>‘sharp knife’ (1) suggests pain/awareness of hurt (1)</p>

Question		Expected answer(s)	Max mark	Additional guidance
50.		<p>By referring to this poem and to at least one other by Kay, show how the poet explores powerful feelings.</p> <p>Extract:</p> <p>The speaker has strong feelings of confusion after meeting mother ('I have rearranged the upset orchids with troubled hands')</p> <p>The speaker feels a sense of coldness following the meeting with mother ('I catch the draught in my winter room.')</p> <p>The speaker feels a sense of loss after meeting mother ('Twelve days later, my mother's hands are all I have' / 'Her face is fading fast.')</p> <p>The speaker reacts to meeting by considering cutting contact with mother ('cutting the stems with a sharp knife')</p> <p>Elsewhere:</p> <p><i>Whilst Leila Sleeps</i> Feelings of anxiety at need to get away ('My headlights are paranoic eyes')</p> <p>Fatalism at inevitability of situation/awareness of hopelessness of situation ('Now there is nothing left but to go with the men in plain suits')</p> <p>Feeling need to protect daughter ('What do I tell my daughter - We are done for')</p> <p>Extreme fear because of what is happening ('The night dreams my terror')</p> <p><i>Gap Year</i> Speaker misses son when he is far from home ('I peek in your room and stare at your bed')</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a 'mini essay'.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as requested in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other part of the text.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1x relevant reference to idea (1) 1x appropriate comment (1)</p> <p>OR</p> <p>1x relevant reference to feature (1) 1x appropriate comment (1)</p> <p>OR</p> <p>1x relevant reference to text (1) 1x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other part of the text:</p> <p>as above (x2) for up to 4 marks</p>

Question			Expected answer(s)	Max mark	Additional guidance
			<p>Speaker has feelings of nostalgia when son is away ('you were lying cross-legged with an index figure resting sophisticatedly on one cheek' / 'And now you are not coming home till four weeks after your due date')</p> <p>Speaker longs for contact with/from son ('I stare at the photos you send by messenger')</p> <p>Speaker feels proud/elated at son's growing up/achievements ('My heart soars like the birds in your bright blue skies' / 'I have a son out in the big wide world')</p> <p><i>Darling</i> Speaker faces reactions associated with loss ('You might forget the exact sound of her voice')</p> <p>Speaker provides comfort to friend at highly emotional time ('I held her hand and sang a song from when I was a girl')</p> <p>Speaker feels strong connection with friend after their passing ('The dead are still here holding our hands.')</p> <p><i>Grandpa's Soup</i> Feelings of pride about Grandpa's soup ('No one makes soup like my Grandpa's' / 'Grandpa, Grandpa your soup is the best soup in the whole world')</p> <p>Feelings of admiration for the soup ('like a rich island in the middle of the soup sea' / 'tucking into my fourth bowl in a day')</p> <p>Strong affection for Grandpa associated with the soup he makes ('I will long for it my whole life after he is gone')</p> <p><i>Maw Broon Visits a Therapist</i> Speaker's strong feelings of not coping ('A'canny hawnle life' / 'A' could break. A' could jist give in.')</p> <p>Feelings of need for help ('A'm here because' / 'A' thought this wuid mak me happy.')</p>		

Critical Essay

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

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

Marking Principles for the Critical Essay are as follows:

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

Note: using the supplementary marking grid:

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

Supplementary marking grid

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

[END OF SPECIMEN MARKING INSTRUCTIONS]

Published: June 2025

Change since last published:

Review of Critical Reading:

SECTION 1 — Scottish text

Text 1 Drama – New text: *Yellow Moon* by David Greig

Text 2 Drama – New extract and questions on *Sailmaker* by Alan Spence

Text 3 Drama – Revised questions for *Tally's Blood* by Ann Marie di Mambro

Text 1 Prose – New text: *Duck Feet* by Ely Percy

Text 2 Prose – New text: *Andrina* by George Mackay Brown

Text 4 Prose – Replacement text: *Hieroglyphics* by Anne Donovan

Text 5 Prose – Removed and no replacement added

Text 1 Poetry – New text: *A Red, Red Rose* by Robert Burns

Text 2 Poetry – New text: *Before You Were Mine* by Carol Ann Duffy

Text 3 Poetry – Replacement text: *Glasgow Sonnet i* by Edwin Morgan

Text 4 Poetry – Revised questions for *Aunt Julia* by Norman MacCaig

Text 5 Poetry – Revised questions for *Keeping Orchids* by Jackie Kay

SECTION 2 — Critical essay

Questions 1 to 10 revised.