



National
Qualifications
2024

2024 English
Critical Reading
National 5
Question Paper Finalised Marking Instructions

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General marking principles for National 5 English: Critical Reading

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

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

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

Marking instructions for each question

SCOTTISH TEXT DRAMA

Text 1 – *Bold Girls* by Rona Munro

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 1. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘I just need a bit of quiet’ (1) suggests Marie needs peace/calm (1)</p> <p>‘time on my own’ (1) suggests Marie likes some solitude/to be away from others (1)</p> <p>‘Well you’re in the wrong house for that’ (1) suggests Cassie thinks solitude/peace is impossible/she is sarcastic/she is blunt (1)</p> <p>‘No, sometimes I get to sit to myself’ (1) Marie insists that getting her own space is possible/is prepared to disagree (with Cassie) (1)</p> <p>‘And what do you do?’ (1) suggests Cassie can’t understand the need to be on your own/can’t imagine herself doing it (1)</p> <p>‘I just wait’ (1) suggests Marie is happy doing nothing (1)</p> <p>‘Wait for what?’ (1) suggests Cassie is impatient/prefers being active/doesn’t like having nothing to do (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------|----------|--|
| 2. | | Reference (1) Comment (1) | 2 | <p>Possible answers include:</p> <p>‘Cassie stares at her for a minute’ (1) suggests she is startled (1)</p> <p>‘casts a quick nervous glance at the photograph on the wall’ (1) suggests she is anxious/it is reminding her of something (1)</p> <p>‘Has he been back? Have you seen him?’ (1) suggests she thinks the ghost is Michael (1)</p> <p>‘A wee girl?’ (1) suggests she is confused (1)</p> <p>‘Well who is it?’/‘Well, who does it look like?’ (1) wants to know the ghost’s identity (1)</p> <p>reference to repeated use of questions (1) suggests panic/concern/interest (1)</p> <p>‘Sacred heart!’ (1) suggests shock/disbelief (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------|----------|---|
| 3. | | Reference (1) Comment (1) | 2 | <p>Possible answers include:</p> <p>‘You know how me and Michael always wanted a wee girl’ (1) suggests Marie is thinking of previous hopes/dreams (1)</p> <p>‘Then other times – she looks like me’ (1) suggests Marie is considering who the ‘ghost’ resembles/reminds her of (1)</p> <p>‘Well, you remember that dress I was married in’ (1) suggests Marie is looking back on her wedding (1)</p> <p>‘Then when Michael brought me here’ (1) suggests Marie remembering times with Michael fondly (1)</p> <p>‘asked me how I like our wee home’ (1) suggests Marie is looking back on the surprise of getting her house (1)</p> <p>‘I just stood at the end of the path there and stared’ (1) suggests Marie is remembering her disbelief at seeing her new house (1)</p> <p>‘That’s where she stands. And stares.’ (1) suggests Marie is thinking about comparisons with the appearance of the ghost and her life (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 4. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘Both stop for a moment’ (1) suggests they recognise the conflict but don’t dwell on it (1)</p> <p>‘They don’t appear unduly alarmed.’ (1) suggests they have become used to it/they are not worried (1)</p> <p>‘What side was that from’ (1) suggests weary acceptance that conflict is everywhere/ongoing (1)</p> <p>‘down the front somewhere’ (1) suggests not especially interested in precise location/circumstances (1)</p> <p>‘a good way from here’ (1) suggests they don’t reckon it’s close enough to concern them (1)</p> <p>‘it’s time I was getting the kids in anyway’/‘Mickey! Brendan! That’s your tea ready.’ (1) suggests normal routine has not been affected (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|--|
| 5. | <p>Possible areas for comment include:</p> <p>Extract: Violent conflict is ever-present in their environment ('There is the sound of a distant explosion.')</p> <p>Recognition that life has to go on in the face of conflict ('Och, it's time I was getting the kids in anyway.'/'I think you should get out of this house and get a good stiff drink or twelve down you.')</p> <p>Conflict caused by relationships with men ('Cassie stares at her for a minute, then casts a quick nervous glance at the photograph on the wall'/'Has he been back? Have you seen him?')</p> <p>Elsewhere: Violent conflict in the neighbourhood is seen as pointless ('No there's no anniversaries or nothing. I was just asking your wee woman there, we couldn't think of anything.')</p> <p>Conflict in the community interferes with women's lives ('I couldn't get to the church for road blocks'), but they carry on and live their lives regardless ('Turn the sound up on that will you, Nora').</p> <p>Conflict (mother and daughter) between Nora and Cassie ('Is that Blind Date? You should know, you've been sitting here staring at it')</p> <p>Conflict between Cassie and Deirdre ('Well do you like the cheek of that?'/ 'Just make yourself at home!')</p> <p>Conflict between Marie and Cassie ('Hell isn't deep enough for you, Cassie Ryan.')</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> <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 |
|----------|--|------------------------------------|----------|--|
| 6. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘At least we’ll be gettin out ae this place’ (1) suggests Davie is hopeful of an improvement/unaware of Alec’s plans/can see a future for them together (1)</p> <p>‘Fresh start’ (1) suggests Davie’s awareness that things are not going well/need for things to change (1)</p> <p>reference to Alec moving out (1) suggests Alec is unhappy in the current arrangement/seeking something else (1)</p> <p>‘Will that no be dear?’ (1) suggests Davie is trying to make Alec stay (1)</p> <p>reference to or example of Davie’s (brief) responses eg ‘Oh aye’ / ‘Whatever ye think’ / ‘Aye’ / use of short sentences (1) suggests problems in communicating clearly/emphasise stilted conversation (1)</p> <p>‘<i>Silence between them</i>’ (1) suggests conversation is difficult/sense of awkwardness (1)</p> <p>‘<i>DAVIE takes up tools</i>’ (1) suggests Davie is changing the subject/is trying to avoid important issues (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|---|
| 7. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘These are made fae lignum vitae’/‘Hardest wood in the world’ (1) suggests something historic/important is being destroyed (1)</p> <p>‘This is part of the furniture we got when we were married’ (1) suggests emotional ties have been broken (1)</p> <p>‘Got it in Galpern’s’/‘Solid stuff it is too.’ (1) suggests too valuable to burn (1)</p> <p>‘Thae other tools can go in the midden sometime’ (1) suggests Davie’s previous trade has gone (1)</p> <p>‘Nobody takes the care any more’ (1) suggests importance has gone from society/community (1)</p> <p>‘Nobody’s interested in this auld stuff’ (1) suggests Davie’s trade/skills/tools are no longer valued (1)</p> <p>‘He is talking himself into being sad’/‘Seems a shame to break it up.’ (1) suggests regret (1)</p> <p>‘Ah remember when we bought it’ (1) suggests nostalgia/looking back on better times (1)</p> <p>‘They watch it burn’ (1) suggests destruction/the end of things (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|------------------------------------|----------|---|
| 8. | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘You were always gonnae fix it up for me’ (1) suggests resentment/disappointment/disillusionment/acceptance (1)</p> <p>‘Ah could always imagine it’ (1) suggests Alec is creative/thoughtful (1)</p> <p>‘Red Sails in the Sunset’/‘I wedged the yacht’/reference to yacht burning (1) suggests recognition of end of an era (1)</p> <p>‘Comes forward with the yacht’/reference to him speaking in a soliloquy or addressing the audience (1) suggests Alec is also the narrator of the play (1)</p> <p>reference to Viking longboat (1) suggests childhood memories/reflections on death (1)</p> <p>‘. . . embers’ (1) suggests awareness of story ending (1)</p> <p>‘May God bless’ (1) suggests interest in religion (1)</p> <p>reference to or example of poetic language (1) suggests Alec’s interest in reading/his education (1)</p> <p>‘Star of the Sea.’/‘Stella Maris’ (1) suggests affinity with Mary/association with his mother (1)</p> <p>reference to Alec using formal English (1) suggests Alec is grown up/changed from earlier in the play/distanced from his upbringing (1)</p> <p>reference to or example of Latin/facts (1) suggests Alec’s education (1)</p> <p>‘Ah had a yacht . . .’ (1) suggests Alec’s memories of childhood/previous belief in his dad/Alec has now ‘escaped’ his background (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|--|
| 9. | <p>Extract:</p> <p>Davie sees need for change in terms of a place to live ('Get rehoused. Fresh start.')</p> <p>Alec realises he is at the point of needing independence/move away from Davie ('Ah've been thinkin da. When ah go tae university ah might get a wee place ae ma own.')</p> <p>Change in the way the old trades/ways of working are viewed ('Nobody takes the care any more'/'Nobody's interested in this auld stuff')</p> <p>Yacht being burned represents change, in the sense of the end of Alec's childhood ('Ah had a yacht Y'ought tae see it.')</p> <p>Elsewhere:</p> <p>There is change in the family circumstances of Davie and Alec due to the death of Alec's mother ('There's just you and me now son. We'll have tae make the best of it.')</p> <p>Forced change in Davie's working life ('It chucked me! . . . Ah got laid off. That was it. Nothin else doin.')</p> <p>Change in Davie's identity due to losing his trade ('He's workin as a tick man. But he's really a sailmaker. That's his <i>real</i> job. That's his trade.')</p> <p>Repeated change in Davie's attempts to find steady work ('Ah just got ma jotters.')</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> |

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|----------|--|---|----------|---|
| | | <p>Billy and Ian cope with change ('If ma dad gets made redundant he says he'll have tae go where the work is. Could be anywhere. Even England.')</p> <p>Change in relationships when Alec gets a place in a new school ('Ah can just see you wi the wee uniform. The wee cap an that!')</p> <p>Alec resists change when Davie tells him about a woman he has met ('Oh aye. <i>Bangs down book.</i>')</p> <p>The yacht acts as a symbol and is subject to change - needing repairs ('Ah'm gonna get ma dad tae fix it up'), getting painted by Billy, ending up on the fire at the end of the play.</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 3 – *Tally's Blood* by Ann Marie di Mambro

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------|----------|--|
| 10. | | Reference (1) Comment (1) | 2 | <p>Possible answers include:</p> <p>‘It doesn't matter’/‘It doesn't matter now’/‘out of our hands’ (1) suggests insignificance of the other/previous issue (1)</p> <p>‘calm down’ (1) suggests he needs her to be composed (1)</p> <p>‘let me speak’ (1) suggests he wants her to be quiet/listen (1)</p> <p>‘This is serious’ (1) suggests gravity of impending information (1)</p> <p>‘holds <i>Rosinella firmly</i>’/‘two arms’ (1) suggests physically trying to emphasise importance/to settle her (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|---|
| 11. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p><i>'Silence'</i> (1) suggests stunned (1)</p> <p><i>'horror struck'</i> (1) suggests shocked/afraid (1)</p> <p><i>'disbelief'</i> (1) suggests incredulity (1)</p> <p><i>'stares at him'</i> (1) suggests bewildered (1)</p> <p><i>'For a holiday?'</i>/reference to use of question (1) suggests confusion (1)</p> <p><i>'Mutters'</i> (1) suggests struggling to speak clearly (1)</p> <p>Repetition of <i>'no'</i> (1) emphasises unwillingness to accept (1)</p> <p>(repeated) use of ellipsis (1) emphasises lack of clarity (1)</p> <p><i>'you're wrong'</i>/repetition of (1) suggests denial (1)</p> <p><i>'he can't (do that to me)'</i>/reference to repetition (1) suggests refusal/defiance (1)</p> <p><i>'to me'</i> (1) suggests she feels it is personal to her (1)</p> <p><i>'Interrupting'</i> (1) suggests she is not prepared to listen (1)</p> <p><i>'grabs letter'</i>/<i>'Give me that.'</i> (1) suggests anxiety/disbelief (1)</p> <p><i>'scans letter...can't read'</i> (1) suggests desperation (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|-----|------------------------------|----------|---|
| 12. | (a) | Reference (1) Comment (1) | 2 | <p>Possible answers include:</p> <p>reads/summarises the words from Luigi's letter (1) suggests trying to process the information/taking Luigi at his word/some understanding or acceptance of Luigi's rationale (1)</p> <p>'Gently' (1) suggests Massimo's kindness/sensitivity (1)</p> <p>'admonishing'/use of exclamation mark (1) suggests trying to get Rosinella to be reasonable/sensible (1)</p> <p>reference to use of full name (1) suggests increased seriousness (1)</p> <p>'Rosie, please' (1) suggests pleading with Rosinella to be more accepting of the reality (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|-----|------------------------------|----------|---|
| | (b) | Reference (1) Comment (1) | 2 | <p>Possible answers include:</p> <p>constantly interrupting Massimo reading the letter (1) suggests unwillingness to listen to Luigi's words (1)</p> <p>'Angry' (1) suggests fury (1)</p> <p>'Looking after?'/use of question/use of inverted commas (1) suggests rage/offence/doubt (1)</p> <p>'we brought her up' (1) suggests feelings of unfairness (1)</p> <p>'didn't do it for him' (1) suggests lack of interest in Luigi (1)</p> <p>'You tell him that.' (1) suggests argumentative (1)</p> <p>'did it for my sister' (1) suggests loyalty to sibling (1)</p> <p>'HE'/use of capitals (1) suggests resentment towards Luigi (1)</p> <p>'Scoffs' (1) suggests derision (1)</p> <p>'five sons and four walls . . .' (1) suggests feels he is too poor/doesn't have room for her (1)</p> <p>'How can he do this?'/use of question (1) suggests indignation (1)</p> <p>'daft'/repetition of 'daft' (1) suggests lack of respect for Luigi/thinks he is foolish (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------------------|----------|---|
| 13. | | Two key points. | 2 | <p>Possible answers include:</p> <p>They had always been afraid of caring too much for Lucia (1)</p> <p>It is difficult to raise a non-biological child (1)</p> <p>It would be upsetting to lose her (1)</p> <p>They knew they would probably lose her (1)</p> <p>They had hoped to be emotionally prepared for it/be resilient (1)</p> <p>He makes it clear that he is overwhelmed (by the reality of it) (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|--|
| 14. | <p>Possible areas for comment include:</p> <p>Extract:</p> <p>Rosinella's love towards Lucia eg 'I've loved her enough for two mummies' and desire to keep her protected from eg Hughie.</p> <p>Romantic/forbidden love between Lucia and Hughie eg 'they've fell for each other'.</p> <p>Rosinella's love for her sister eg 'I did it for my sister'.</p> <p>Luigi's (alleged) pain in missing his daughter eg 'never wanted to be separated from her'.</p> <p>Massimo's love for Rosinella eg trying to break the news to her, eg affectionately calling her Rosie, trying to calm her down, etc.</p> <p>The difficulty of 'loving a child that's not your own' / 'the hardest love of all' and the devastation of Massimo and Rosinella at the news that she is to be returned to her father.</p> <p>Elsewhere:</p> <p>Romantic/forbidden love – Rosinella and Massimo, Lucia and Hughie, Bridget and Franco.</p> <p>Family love – Rosinella and Massimo loving/spoiling Lucia but also the destructiveness of Rosinella's controlling behaviour. The closeness of Bridget and Hughie supporting each other as well as their love of their family members eg grief at father's death and subsequent support of mother. The closeness of Massimo's family and his upset at the loss of his father and brother (Franco) during the war.</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> <p>from at least one other text/part of the text</p> <p>as above (x2) for up to 4 marks</p> |

SCOTTISH TEXT PROSE

Text 1 – *The Cone-Gatherers* by Robin Jenkins

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|------------------------------------|----------|---|
| 15. | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘An idea suddenly occurred to him’ (1) suggests comes up with plan (1)</p> <p>‘likely to be approved by his mistress’ (1) suggests he knows his plan will be plausible/believable (1)</p> <p>‘a conscious surrender to evil’ (1) suggests he gives in to temptation (1)</p> <p>‘It would be easy for him to persuade’/‘The forester would not dare refuse’ (1) suggests he is convinced the plan will work/will meet no obstacles (1)</p> <p>Reference to what Duror believes will be the outcome of his plot, such as the cone gatherers’ ‘dismissal’, Duror’s ‘liberation’, the effect of ‘butchered deer’ on Calum, Lady Runcie Campbell being ‘disgusted’ . . . (1) its positive consequences for him/the negative consequences for the cone gatherers. (1)</p> <p>‘The cone-gatherers would have to obey’ (1) suggests he knows he has the necessary power/control (1)</p> <p>‘She would readily give him permission’ (1) suggests he knows he has key people on side (1)</p> <p>‘All the time’ (1) suggests always on his mind (1)</p> <p>‘perfecting his scheme’ (1) suggests obsessing over details/method (1)</p> <p>‘ensnare’ (1) suggests desire to trap (1)</p> <p>‘preparing what he would say’ (1) suggests rehearsing a script/his proposal (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|--|
| | | 4 | <p>'overcome her scruples' (1) suggests willingness to persuade LRC against good/moral principles (1)</p> <p>'planning the positions' (1) suggests organising the physical arrangements (1)</p> <p>'considering' (1) suggests weighing up possibilities/deep thought (1)</p> <p>'the best setting' (1) suggests maximising the impact (1)</p> <p>'the order to go for ever' (1) suggests visualisation of outcome/success (1)</p> <p>accumulation of 'perfecting', 'preparing', 'planning' and 'considering' (1) to emphasise the extent of his organisation/forethought (1)</p> <p>use of a colon (1) to introduce a list of the details/parts of the process (1)</p> <p>use of semi-colons (1) to separate the various stages of the plan (1)</p> <p>gradual build up to the climax (1) where Duror is successful in having the CG dismissed (1)</p> |

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| 16. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘dogs were uneasy’/‘mistrusted him’/‘sensed . . . and were afraid’ (1) suggests he is treated with suspicion/knew what he was really like (1)</p> <p>‘more than customary friendliness’ (1) suggests he is not usually nice (to the dogs) (1)</p> <p>‘detectable droop of appeasement’ (1) suggests you have to be wary of him (1)</p> <p>‘At any moment’/‘But as he saw himself . . . speak consolingly to them’ (1) suggests he can be changeable (1)</p> <p>‘goad him into maltreating them’ (1) suggests he has the potential to be cruel (1)</p> <p>‘furious’ (1) suggests he can be very angry/worked up (1)</p> <p>‘(in furious) revenge’ (1) suggests he wants to get his own back (1)</p> <p>‘thrashing them . . . dripped faithful blood’ (1) suggests he can be extremely violent (1)</p> <p>‘berserk’ (1) suggests potential to be out of control (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------|----------|--|
| 17. | | Reference (1) Comment (1) | 4 | <p>Possible answers include:</p> <p>Reference to wife and mother-in-law calling him repeatedly/ 'Several times' (1) suggests Duror's reluctance to talk to them (1)</p> <p>'He did not answer' (1) suggests Duror has no interest in spending time with them (1)</p> <p>'only when his wife's light had gone out' (1) suggests he is avoiding her (1)</p> <p>'own bedroom' (1) suggests lack of intimacy/desire for separation (1)</p> <p>'So you've come in at last' (1) suggests accusation/criticism from mother in law (1)</p> <p>'He closed his eyes' (1) suggests an attempt to avoid/Duror's stoicism. (1)</p> <p>'I thought you'd like to ken' (1) suggests passive aggressive exchange (1)</p> <p>'your wife sobbed herself to sleep' (1) suggests Mrs Duror's deep upset (1)</p> <p>'soothe you over yourself'/'you'll never sleep again this side of the grave.' (1) suggests Mrs Lochie's awareness of Duror's despair (1)</p> <p>'you find sleep hard to come by' (1) suggests lack of rest for Duror (1)</p> <p>'desperate in his sleeplessness' (1) suggests Duror's anguish/insomnia (1)</p> <p>'wandered in the wood long after midnight' (1) suggests Duror's restlessness (1)</p> <p>'but not before he had heard her sobbing' (1) suggests it is an unhappy/unsettled house (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 18. | <p>Extract: Duror is in conflict with his idyllic surroundings and himself. Duror is in conflict with the cone gatherers and plots to have them dismissed by planning for Calum to become distressed during the deer drive. He feels their presence in the wood impacts on his wellbeing.</p> <p>Duror is shown to be in conflict with nature as demonstrated by his dogs' fearful response to him.</p> <p>Duror is in conflict with his home life eg avoiding his wife, being criticised by his mother in law.</p> <p>Elsewhere: Duror is in continual conflict with the CG and plots against them eg has them living in an unsuitable hut, reports them after Calum sets free a trapped rabbit, spreads malicious lies about them, assuages any concerns of LRC and ultimately kills Calum.</p> <p>LRC is also in conflict with the CG after the deer drive, and the incident at the deer drive, and then with Mr Tulloch when she discusses them leaving the wood. She also experiences an inner conflict between her duties as an upper class land owner and her Christian beliefs. The novel relates to the theme of war and the world wide conflict which leads to the CG being in the wood as part of the war effort. This also links to wider ideas about the conflict of good versus evil. Calum personifies Good and has an affinity with nature as being a Christ-like figure. Evil is mainly represented by Duror who has become embittered by his life circumstances, which leads to mental illness. Duror approves of Hitler and his ideals.</p> | 8 | <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> <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 novel explores conflict in nature eg why animals kill each other, as well as showing Duror to be someone who is in conflict with his surroundings.</p> <p>Another conflict is the idea of social class. LRC represents the upper class and endeavours to maintain a civilised society based on inherited position. Neil is deeply opposed to such beliefs and hopes that the war will lead to changes in the way society runs.</p> | | |

Text 2 – *The Testament of Gideon Mack* by James Robertson

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|---|
| 19. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘She was silent for a minute’ (1) suggests a pause (1)</p> <p>‘supposedly’ (1) suggests this may not be true (1)</p> <p>‘felt’ (1) suggests thought/impression only (not fact) (1)</p> <p>‘unreal’ (1) suggests it is not to be trusted (1)</p> <p>‘I don’t know’ (1) suggests she is not sure (1)</p> <p>‘what does it matter?’/‘doesn’t matter’ (1) suggests it is not important (to be accurate) (1)</p> <p>‘not any more’ (1) suggests she has changed her mind/things have changed (1)</p> <p>‘I hung back’ (1) suggests hesitation (1)</p> <p>‘nervous’ (1) suggests memory could be unreliable (1)</p> <p>‘wet’/‘wasn’t much light’ (1) suggests she couldn’t see properly (1)</p> <p>‘You saw the stone?’ (1) suggests doubt/disbelief (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 20. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘shouting’ (1) suggests distress (1)</p> <p>‘weeping’ (1) suggests strong emotion (1)</p> <p>‘cursing’ (1) suggests violent anger (1)</p> <p>reference to list/reference to repetition of ‘and’ (1) emphasises lack of control/despair (1)</p> <p>‘I was frightened’/‘I was scared’/‘afraid’ (1) suggests Gideon’s behaviour distressed her (1)</p> <p>repetition of ‘shouting’/‘really shouting’ (1) suggests intensity/increase of wild behaviour (1)</p> <p>‘at someone’/‘wait’/‘speak to me’ (1) suggests Gideon thinks he is not alone (1)</p> <p>‘I think . . . swear to it’/‘I don’t think there was anyone’ (1) suggests there was no one there (1)</p> <p>‘howling’/‘screaming’ (1) suggests extreme behaviour (1)</p> <p>‘I really thought he might be dangerous’ (1) suggests his behaviour was very wild (1)</p> <p>‘I ran’/repetition of ‘ran’ (1) suggests/emphasizes how frightened Elsie was by his behaviour (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 21. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘Grass. Moss. Bog. That was it.’ (1) suggests she only believes in what she sees/what her senses show her (1)</p> <p>‘There’s nothing . . . no redemption’/repetition of ‘no’ (1) suggests she is sceptical/doesn’t believe in religious concepts (1)</p> <p>‘There’s just us and what we do’ (1) suggests she has a material/practical view of things (1)</p> <p>‘The things we achieve or the mess we make’ (1) suggests she believes we are all responsible for our own actions (1)</p> <p>‘I think I saw it’/‘a maybe’/‘I might have seen it.’ (1) suggests she accepts the possibility that there might be supernatural events (1)</p> <p>‘That’s not enough’ (1) suggests she is not convinced by what she observed (1)</p> <p>‘It’s not real’ (1) suggests she feels/has convinced herself that supernatural event has not happened (1)</p> <p>‘we both want the best for our children’ (1) suggests that she feels committed to ensuring her children prosper (1)</p> <p>‘That’s the only reality that counts’ (1) suggests she thinks family is the most important thing (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 22. | <p>Extract</p> <p>Word choice such as ‘supposedly’ and ‘unreal’ cast doubt.</p> <p>Elsie questions and contradicts her own version of events (I was imagining things.’).</p> <p>Harry Caithness questions her story (‘You’re sure?’).</p> <p>The stone represents reality versus belief.</p> <p>Memory is said to be hazy throughout this extract (‘I might have.’).</p> <p>Elsewhere</p> <p>The method of narration offers different viewpoints/versions so questions what really happened.</p> <p>Gideon’s experiences appear to involve things like the stone or characters like the devil that no one else sees so they may not be true/real.</p> <p>Other narratives such as Elsie here contradict themselves or question memories of what happened.</p> <p>Themes such as belief and religion are explored throughout the book where what is true differs from person to person.</p> <p>What happened to Gideon remains unknown as he disappears.</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: 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. as above (x2) for up to 4 marks.</p> |

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

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|---|
| 23. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘at first of a reddish hue’ (1) suggests it starts off as one colour but is about to change (1)</p> <p>‘reddish’ (1) suggests it is difficult to describe (1)</p> <p>‘began . . . to brighten in colour’ (1) suggests it becomes vivid/gives out light (1)</p> <p>‘to effervesce’ (1) it bubbles up (1)</p> <p>‘(to effervesce) audibly’ (1) suggests it makes a noise/can be heard (1)</p> <p>‘throw off small fumes of vapour’ (1) suggests it gives off a gas (1)</p> <p>‘suddenly . . . the ebullition ceased’ (1) suggests a rapid end of boiling motion (1)</p> <p>‘changed to a dark purple’ (1) suggests alteration in colour (1)</p> <p>‘faded’ (1) suggests loss of colour (1)</p> <p>‘slowly to a watery green’ (1) suggests gradual colour change (1)</p> <p>‘metamorphoses’ (1) suggests the chemicals go through a series of changes (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|-----|------------------------------|----------|--|
| 24. | (a) | Reference (1) Comment (1) | 2 | <p>Possible answers include:</p> <p>‘Will you be wise?’ (1) suggests Hyde is appealing to Dr Lanyon’s good sense (and not look any further) (1)</p> <p>‘will you be guided?’ (1) suggests Hyde is telling Dr Lanyon to do as he says (1)</p> <p>‘will you suffer me to...go forth from your house without further parley?’ (1) suggests Hyde wants to leave and wants Dr Lanyon to ask no questions (1)</p> <p>‘Think before you answer, for it shall be done as you decide.’ (1) suggests Hyde is trying to tell Dr Lanyon to be careful (1)</p> |
| | (b) | Reference (1) Comment (1) | 2 | <p>Possible answers include:</p> <p>‘or has the greed of curiosity too much command of you?’ (1) suggests Hyde is trying to tempt Dr Lanyon into watching (1)</p> <p>‘a new province of knowledge and new avenues to fame and power shall be laid open to you’ (1) suggests Hyde is setting out the benefits of watching to Dr Lanyon (1)</p> <p>‘your sight shall be blasted by a prodigy’ / ‘to stagger the unbelief of Satan.’ (1) suggests Hyde is claiming that Dr Lanyon will see something amazing (1)</p> <p>‘you who have so long been bound to the most narrow and material views . . . you who have denied your superiors - behold!’ (1) suggests Hyde wants to prove Dr Lanyon wrong by what he is about to see (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 25. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘drank at one gulp’ (1) suggests no hesitation/no fear of consequences (1)</p> <p>‘A cry followed’ (1) suggests loud shout/reaction (1)</p> <p>‘he reeled’ (1) suggests a strong bodily reaction (1)</p> <p>‘staggered’ (1) suggests he is going to fall (1)</p> <p>‘clutched at the table’/‘held on’ (1) suggests he can’t control his own movements (1)</p> <p>‘staring with injected eyes’ (1) suggests chemical has affected his vision (1)</p> <p>‘gasping with open mouth’ (1) suggests he can’t speak (1)</p> <p>‘there came, I thought, a change’ (1) Mr Hyde’s shape/demeanour has altered (1)</p> <p>‘I had sprung to my feet’ (1) suggests shocked reaction (from Dr Lanyon) (1)</p> <p>‘leaped back against the wall’ (1) suggests Dr Lanyon is trying to put physical distance between himself and Hyde (1)</p> <p>‘my arm raised to shield me (from that prodigy)’ (1) suggests Dr Lanyon feels need to protect himself from Hyde (1)</p> <p>‘my mind submerged in terror’ (1) suggests Dr Lanyon is very frightened (1)</p> <p>‘“O God!” I screamed’/‘repetition of ‘O God!’/reference to exclamation mark (1) suggests shocked cry/sense of disbelief (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|--|
| | | | <p>'like a man restored from death' (1) suggests an impossible/unbelievable sight (1)</p> <p>'there stood Henry Jekyll!' (1) suggests surprise at seeing Hyde turn into Dr Jekyll (1)</p> |
| 26. | <p>Possible areas for comment include:</p> <p>Extract:</p> <p>Hyde is mysteriously transformed into Dr Jekyll.</p> <p>Idea of the existence of mysterious concepts/occurrences needing to be investigated ('you who have so long been bound to the most narrow and material views.')</p> <p>Theme of fear/terror ('my mind submerged in terror')</p> <p>Theme of mystery (Dr Lanyon says 'But I have gone too far in the way of inexplicable services to pause before I see the end.')</p> <p>Unknown consequences ('he reeled, staggered, clutched at the table')</p> <p>Elsewhere:</p> <p>Mystery of duality/appearance v reality represented in Dr Jekyll - Dr Jekyll represents good, Mr Hyde represents evil ('The creature who crept into my house that night was, on Jekyll's own confession, known by the name of Hyde and hunted for in every corner of the land as the murderer of Carew.')</p> <p>Mystery indicated by shock/terror ('gave me one look, so ugly that it brought out the sweat on me like running.')</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> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|--|
| | <p>Dr Jekyll is secretive/mysterious/doesn't encourage questions ('my position is a very strange - a very strange one. It is one of those affairs that cannot be mended by talking.')</p> <p>Mystery of Dr Jekyll's illness/sickness ('Dr Jekyll, looking deadly sick.')</p> <p>Mystery of who we really are/our true identity ('man is not truly one, but truly two')</p> <p>Mystery suggested by Hyde's name - could be reference to 'hide' (mystery surrounding him).</p> <p>Mystery in setting of dark, foggy London streets ('though now it was plunged in darkness except for the fan-light').</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> |

Text 4 – *Mother and Son* by Iain Crichton Smith

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------|----------|---|
| 27. | | Reference (1) Comment (1) | 2 | <p>Possible answers include:</p> <p>‘clothes were dripping’/‘water was streaming down his cheeks’ (1) suggests extremely wet weather (1)</p> <p>‘(cheeks a little) reddened by the wind and rain’ (1) suggests rough weather has affected complexion/skin (1)</p> <p>‘The house was in partial darkness’ (1) suggests his home was gloomy (1)</p> <p>‘daylight was hooded’ (1) suggests darkness/lack of light (1)</p> <p>‘shivered’/‘cold’ (1) suggests low (uncomfortable) temperatures/it is freezing (1)</p> <p>‘dismal’ (1) suggests dreary/miserable (1)</p> <p>‘weather was extraordinarily bad’ (1) suggests unusually awful weather (1)</p> <p>‘(gathering sheaves was . . .) monotonous’ (1) suggests work was boring/drudgery (1)</p> <p>‘(gathering sheaves was...) uncomfortable’ (1) suggests work was hard/painful to do (1)</p> <p>‘He held the match cupped within his hands to warm them’ (1) suggests there are few sources of heat/he has to resort to desperate measures to keep warm (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 28. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘handsome face’/‘good-looking face’ (1) suggests attractiveness (1)</p> <p>‘petulant’ (1) suggests bad-tempered/sulky (1)</p> <p>‘childish’/‘childishness’ (1) suggests immaturity (1)</p> <p>‘stolid’ (1) suggests he is calm/steady/lacking emotion (1)</p> <p>‘wide blue eyes’ (1) suggests innocence/naivety (1)</p> <p>‘eyes...unquestioning’ (1) suggests he is not curious about things (1)</p> <p>‘could be as dangerous and irresponsible as a child’s’ (1) suggests he is unpredictable/has not really grown up (1)</p> <p>‘cursed weakly’ (1) suggests frustration (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------|----------|---|
| 29. | | Reference (1) Comment (1) | 2 | <p>Possible answers include:</p> <p>‘moderately sized kitchen’ (1) suggests rooms are not large/are functional (1)</p> <p>‘(walls were painted a) . . . dull yellow’ (1) suggests drab decoration (1)</p> <p>‘dishes, some whole, some broken’/‘green linoleum looked a bit worn’ (1) suggests furnishings/utensils are old or in need of repair/replacement (1)</p> <p>‘A little china dog looked over the edge as if searching for crumbs’ (1) suggests lack of food/poverty (1)</p> <p>‘floor was clean and spotless’ (1) suggests house is looked after/chores are done (1)</p> <p>‘four-poster bed’ (1) suggests there is, or has been, wealth/perhaps former grandeur (1)</p> <p>‘soiled pillows’ (1) suggests neglect (1)</p> <p>‘coverlet of some dark, rough material’ (1) suggests discomfort/lack of luxury (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 30. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘mouth tightly shut’ (1) suggests meanness/silence (1)</p> <p>‘prim’ (1) suggests disapproval (1)</p> <p>‘anaemic’ (1) suggests lifeless/lack of emotion (1)</p> <p>‘bitter smile’ (1) suggests resentful/vengeful (1)</p> <p>‘as if fixed there’ (1) eerily unchanging expression (1)</p> <p>‘just as you sometimes see the insurance man . . . same smile each day’ (1) friendliness is false/fake/put on (1)</p> <p>‘wrestling’ (1) suggests tendency towards conflict (1)</p> <p>‘terrible witch’s idea’ (1) suggests hateful/evil thoughts (1)</p> <p>‘fumbled’ (1) suggests trembling/unsettled (1)</p> <p>‘sticks fell out of place’ (1) suggests things going wrong/not acting as they should (1)</p> <p>‘he cursed vindictively’ (1) suggests frustration with things/loss of control (1)</p> <p>‘helplessly’ (1) suggests things are beyond control (1)</p> <p>‘some state to which he could not return’ (1) suggests he wishes things could change/he could not go back to previous state of innocence (1)</p> <p>‘still and dangerous’ (1) suggests calm before awful happening (1)</p> <p>‘dangerous’ (1) suggests terrible event was possible (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 31. | <p>Possible areas for comment include:</p> <p>Extract: Although he was an adult, there was an immaturity about the son ('It was a good-looking face though it was a face which had something childish about it.')</p> <p>The mother could be resentful and jealous ('There was a bitter smile on her lips as if fixed there.')</p> <p>The son feels powerless and trapped ('he cursed vindictively and helplessly.')</p> <p>Elsewhere: <i>The Telegram</i> The thin woman has made sacrifices in order that her son could go to university (she is described as 'aquiline' and 'gaunt' and 'people had said that she was weak and useless.')</p> <p>The thin woman has 'discipline' and 'self control' ('She wasn't crying or shaking')</p> <p>Sarah is resentful that the thin woman's son is an officer and gets better treatment than her son ('they get better food and they get better conditions').</p> <p>The elder is distraught and can't process the news ('His walk through the village was a somnambulistic wandering.')</p> <p><i>The Red Door</i> Murdo wanted to blend in with his neighbours and with his neighbourhood ('no one in his experience had had a red door in the village before . . . It certainly singled him out.')</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: 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>Murdo has never done anything unexpected ('I have always sought to hide among other people. I agree to whatever anybody tells me to do.')</p> <p>Murdo is not happy with his current life ('But was he really happy? That was the question. When he considered it carefully he knew he wasn't.')</p> <p>Murdo decides to make a bold decision and change his life. This change is represented by his red door ('It shone bravely against the frost and the drab patches without frost or snow. There was a pride and spirit about it.')</p> <p><i>Home</i> The man has left his hometown, has become successful, and wants to boast about his success in life ('And the wallet bulged from his breast pocket, a wife, two children, and a good job in administration.' 'He wanted to tell someone how well he had done but how could he do that?')</p> <p>The man is nostalgic about his old home ('He glanced up at the tenement with the cheerful animation of one who had left it, and yet with a certain curiosity.')</p> <p>The woman has different memories of their former home. She does not remember it fondly ('She remembered Jamieson all right . . . He would go off to the pub and pick a fight with a Catholic, or more likely three Catholics.')</p> <p>The woman's idea of home is a privileged life in Africa ('Now she was home. In a place much like Africa, the bar of a first class hotel.')</p> | | |

Text 5 – Hieroglyphics by Anne Donovan

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|------------------------------------|----------|--|
| 32. | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘they were birlin and dancing roond’ (1) suggests that she couldn’t focus on the words (on the page)/words wouldn’t stay still (for her to decipher) (1)</p> <p>‘like big black spiders’ (1) suggests (to her) words were oddly shaped/were scary (1)</p> <p>‘Ah couldnae keep a haunle on them’/‘they jist kept on escapin’(1) suggests she has no control over words (1)</p> <p>‘every time ah thout ah’d captured them/tied them thegither in some kindy order’ (1) suggests she gets frustrated by the task/feels she has no success (1)</p> <p>‘But they didnae follow oany rules’ (1) words seemed unpredictable (to her) (1)</p> <p>‘that ah could make sense of’ (1) suggests she couldn’t understand the words/their patterns (1)</p> <p>‘But how come flerr wisnae spelt the same as merry’/‘ma heid wis nippin wi coff and laff’/‘ma heid wis nippin wi . . . though and bow’ (1) spelling conventions were confusing to her (1)</p> <p>‘ma heid wis nippin’ (1) suggests attempts at reading gave her a headache/was irritating (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 33. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘A pride of lions . . . A plague of locusts’/‘We hud tae learn aw they collective nouns aff by hert’ (1) suggests Mary was forced to learn irrelevant content (1)</p> <p>‘chantin roond the class every afternoon’/‘lookin oot the high windaes’ (1) suggests the lessons were boring/repetitive (1)</p> <p>‘every bliddy animal’ (1) suggests Mary was annoyed/angered by the lessons (1)</p> <p>‘it was a bitty a waste (when you think on it)’ (1) suggests the learning was not productive (1)</p> <p>‘would of come in handy if Drumchapel ever got overrun wi lions’ (1) suggests irrelevance/off task (1)</p> <p>‘huv the comfort a knowin ye were usin the correct terminology’ (1) suggests the learning would be useless in a real life situation (1)</p> <p>‘No even a floacky sheep ever meandered doon Kinfauns Drive of a Friday evenin’ (1) suggests schoolwork was remote from her experience (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|---|
| 34. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘She’s lazy’ (1) suggests the mother thinks Mary is not trying hard enough with her schoolwork (1)</p> <p>‘She’s eight year auld an she canny read nor write yet’ (1) suggests impatience with Mary’s progress at school (1)</p> <p>‘Ma mammy thoat ah wis daft’/‘ah wis jist daft at school subjects’ (1) suggests the mother thinks that Mary is not academic (1)</p> <p>‘knew ah could go the messages’/‘dae stuff roond the hoose’ (1) suggests the mother thinks Mary is helpful/capable (1)</p> <p>‘knew ah could . . . talk tae folk’ (1) suggests the mother knows that Mary can communicate effectively (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|---|
| 35. | <p>Possible areas for comment include:</p> <p>Extract:</p> <p>Despite her efforts, Mary still has real difficulties in reading ('every time ah thout ah'd captured them . . . they jist kept on escapin')</p> <p>Mary's dull, depressing surroundings ('grey bloacks a flats . . . sometimes the sky wisnae grey but maistly it wis')</p> <p>People are critical of Mary ('She lacks concentration'/'Ma mammy thout ah wis daft')</p> <p>Elsewhere:</p> <p><i>Dear Santa</i> Alison expresses a lack of affection from her mother ('Ma mammy disnae love me'/'She doesnae kiss me back')</p> <p>Alison complains of a lack of attention ('Gonnae come and tuck me in, Mammy? You're too big tae be tucked in')</p> <p>Alison feels that she is compared unfavourably with her sister ('Why can't you be more like your sister?')</p> <p><i>All that Glisters</i> Clare feels devastated at her father's death ('the voice wis shoutin naw, naw, naw! And ah knew it wis ma voice')</p> <p>Clare is not allowed to wear the clothes she wanted to her father's funeral ('But these were ma daddy's favourites. He said ah looked brilliant in this.')</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>Clare is genuinely upset over her treatment by Auntie Pauline ('In the bedroom ah threw maseel intae a corner and howled ma heid aff')</p> <p><i>Away in a Manger</i> Sympathy for rough sleepers 'Some folk were huddled under auld coats, tryin tae sleep their way intae oblivion')</p> <p>Sympathy for the man sleeping in the nativity scene ('at least he'd be warm in there')</p> <p>Sympathy for Amy's innocent interpretation ('Look Mammy. He's an angel.')</p> | | <p>from at least one other text/part of the text</p> <p>as above (x2) for up to 4 marks</p> |

SCOTTISH TEXT POETRY

Text 1 – *The Way My Mother Speaks* by Carol Ann Duffy

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|---|
| 36. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘I . . . her . . . myself . . . my’ (1) suggests a bond/closeness between the speaker and her mother (1)</p> <p>‘I say her phrases to myself’ (1) suggests she is missing her mother/needs comforted/needs reassurance (1)</p> <p>‘in my head’ (1) suggests she can almost hear the voice of her mother (1)</p> <p>‘under the shallows of my breath’ (1) suggests she feels anxious without her mother (1)</p> <p>‘restful’ (1) suggests she is comforted by thoughts of her mother (1)</p> <p>‘The day and ever. The day and ever’/reference to repetition (1) suggests a reassuring mantra of her mother’s words/soothed by her mother’s repeated phrase (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|---|
| 37. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘slow evening’ / ‘For miles’ (1) suggests the journey seems endless (1)</p> <p>‘goes down England’ (1) suggests the speaker is entering the unknown (1)</p> <p>‘browsing’ (1) suggests searching (1)</p> <p>‘the right sky’ (1) suggests a desire to find somewhere she belongs (1)</p> <p>‘too blue’ (1) suggests an unsettling/unnatural colour (1)</p> <p>‘swapped’ (1) suggests an unwelcome change/forced to give something up (1)</p> <p>‘(cool) grey’ (1) suggests indeterminate colour (1)</p> <p>contrast between blue and grey (1) suggests change to the unknown (1)</p> <p>‘...I have been saying’ / ‘I think’ / repetition of ‘what like is it’ (1) suggests she is clinging to the past/trying to calm her sense of anxiety (1)</p> <p>Repetition / ‘Nothing is silent. Nothing is not silent.’ (1) suggests a sense of confusion in the speaker (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|--|----------|--|
| 38. | | <p>Reference (1) Comment (1) x2</p> <p>NB: Two sides of the contrast can be shown in separate comments. Some candidates may combine the mixed emotions in a single comment. Both of these are acceptable.</p> | 4 | <p>Possible answers include:</p> <p>‘happy and sad’ (1) suggests a conflict of emotions (1)</p> <p>‘Like a child’ (1) suggests she recognises she has lost the innocence of youth (1)</p> <p>‘end of summer’ (1) suggests the beginning of one stage of life and the end of another/leaving the warmth of childhood behind her (1)</p> <p>‘dipped (a net)’ (1) suggests a tentative movement (1)</p> <p>‘green erotic pond’ (1) suggests the move from naivety/lack of experience towards adult sexuality (1)</p> <p>‘The day and ever. The day and ever’/reference to repetition (1) suggests/highlights she still clings to her mother’s speech/is reluctant to give up on the past (1)</p> <p>‘homesick’ (1) she misses the warmth of home/feels something is missing (1)</p> <p>‘free’ (1) recognises she has a greater sense of independence/recognises the risks of being on your own (1)</p> <p>‘in love with the way my mother speaks’ (1) reflects on how much she will miss her mother (1)</p> <p>‘homesick, free, in love’/reference to list (1) suggests conflicting emotions (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|---|
| 39. | <p>Possible areas for comment include:</p> <p>Extract:</p> <p>The speaker has a strong bond with her mother ('I say her phrases to myself in my head')</p> <p>The thought of her mother is used as a comfort ('For miles I have been saying <i>What like is it</i>')</p> <p>The speaker feels strong affection for her mother's language ('in love with the way my mother speaks')</p> <p>Elsewhere:</p> <p><i>Mrs Midas</i> The consequences of Mr Midas' greed has put a great strain on his relationship with Mrs Midas ('What gets me now is not the idiocy or greed but lack of thought for me.'/'So he had to move out.')</p> <p><i>In Mrs Tilscher's Class</i> The speaker felt supported and nurtured by her teacher ('tracing the route while Mrs Tilscher chanted the scenery'/'This was better than home').</p> <p><i>Valentine</i> The relationship is explored through the giving of an unusual gift ('Not a red rose or a satin heart. I give you an onion.')</p> <p>Explores the pain of relationships ('Its fierce kiss will stay on your lips')</p> <p><i>Originally</i> The move from Scotland to England has complicated her relationship with home ('I stared at the eyes of a blind toy, holding its paw'/'All childhood is an emigration'/'Originally? And I hesitate.')</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> <p>from at least one other text/part of the text</p> |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|----------|--|--|--|----------|---------------------------------|
| | | | <p><i>War Photographer</i> Experience of war has left the photographer isolated ('In his darkroom he is finally alone') and feeling his relationship with his homeland and his fellow citizens has been stretched ('From the aeroplane he stares impassively at where he earns his living and they do not care.')</p> | | as above (x2) for up to 4 marks |

Text 2 – *Trio* by Edwin Morgan

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------|----------|--|
| 40. | | Reference (1) Comment (1) | 2 | <p>Possible answers include:</p> <p>‘quickly’ (1) suggests vitality/liveliness (1)</p> <p>‘under the Christmas lights’ (1) suggests festive/celebration/happy time of year (1)</p> <p>‘new (guitar)’ (1) suggests happiness of giving/receiving (1)</p> <p>‘(very young) baby’ (1) suggests happiness of new birth (1)</p> <p>‘(carries a) chihuahua’ (1) suggests an endearing/charming/appealing image (1)</p> <p>‘(the three of them are) laughing’ (1) suggests enjoyment/togetherness (1)</p> <p>‘(their breath) rises’ (1) suggests an uplifting moment/a sense of cohesion (1)</p> <p>‘(in a cloud of) happiness’ (1) suggests delight/enjoyment (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 41. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘chihuahua’ (1) suggests a connection with the animals present at Jesus’ birth (1)</p> <p>‘(The chihuahua) has a tiny Royal Stewart tartan coat like a teapot holder’ (1) suggest a playful or light-hearted image in keeping with the season/dressing up for celebration (1)</p> <p>‘baby’ (1) suggests love/hope/new beginning which is particularly relevant for this time of year/a reminder of the Nativity (1)</p> <p>‘white (shawl)’ (1) suggests the Nativity/snow (1)</p> <p>‘favours in a fresh sweet cake’ (1) suggests celebration/holiday treats (1)</p> <p>‘(the) guitar’ (1) suggests a gift/the idea of giving at Christmas time/a reminder of the gifts brought to the manger (1)</p> <p>‘silver tinsel tape’/‘tinsel’ (1) suggests celebration (1)</p> <p>‘(brisk sprig of) mistletoe’ (1) suggests a Christmas custom (1)</p> <p>‘brisk sprig’/‘Orphean’ (1) suggests being brought to life/fertility (1)</p> <p>‘Melting’/‘Warm’ (1) suggests comfort/security/joy at this time of year (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 42. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘(vale of tears) is powerless (before you)’ (1) suggests that any hardships are no match for the positivity of the trio/the season (1)</p> <p>‘Whether Christ is born, or is not born’ (1) suggests that you do not need to be religious to enjoy/appreciate this time of year (1)</p> <p>‘(put paid) to fate’ (1) suggests that even an almighty force will not be able to stop the positivity of the trio (1)</p> <p>‘abdicates’ (1) suggests that any opposing forces will not be able to stop the trio/will give up (1)</p> <p>‘Christmas lights’ (1) suggest warmth/comfort (1)</p> <p>‘Monsters of the year go blank’ (1) suggests that the trio/the season will defeat frightening forces/they have no answer to the positivity of the trio/the season (1)</p> <p>‘are scattered back’ (1) suggests that the opposition retreat/give up (1)</p> <p>‘can’t bear’ (1) suggests that any opposing forces are no match/are not strong enough (1)</p> <p>‘march (of three)’ (1) suggests that the group are as strong/determined as an army (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 43. | <p>Reference (1) Comment (1)</p> <p>Answers may, but do not have to, take this form:</p> <p>Expression from ending (1) linked reference/idea from elsewhere (1) The linked reference may be to the poem as a whole.</p> <p>NB: other approaches are exemplified in the possible answers.</p> | 2 | <p>Possible answers include:</p> <p>‘yet not vanished’ (1) refers back to the group’s ‘laughter’/‘cloud of happiness’ (1)</p> <p>‘the life of men and beasts, and music’ (1) relates to the characters/ chihuahua/guitar mentioned earlier/links to those present at the nativity/theme of religion (1)</p> <p>‘laughter’ (1) refers back to ‘laughing’/the idea of joy/hope (1)</p> <p>‘(laughter) ringing them round’ (1) relates to the ‘cloud of happiness’/the idea of joy/hope (1)</p> <p>‘(laughter) ringing them round’ (1) suggests powerful image of positivity (1)</p> <p>‘like a guard’ (1) relates to ‘this march of three’/‘quickly’/‘cloud of happiness’ (1)</p> <p>‘like a guard’ (1) suggests their optimism is protected/will survive (1)</p> <p>‘(at the end) of this winter’s day’ (1) refers back to ‘sharp winter evening’ (1)</p> <p>‘(at the) end’ (1) suggests a conclusion/rounding off of the main ideas of the poem, eg: hope, new life, joy, celebration, new beginnings. (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|---|
| 44. | <p>Possible areas for comment include:</p> <p>Extract:</p> <p>A joyful occasion in Glasgow during winter ('a cloud of happiness'). The poem reflects on kindness ('Wait till he sees this but!') and aspects of religion ('Whether Christ is born, or is not born')</p> <p>Elsewhere:</p> <p><i>In the Snack Bar</i> Reflection following the observation of an elderly man with disabilities ('I notice now his stick') and further reflection on how society treats vulnerable people ('His life depends on many who would evade him.')</p> <p><i>Winter</i> Poem concentrates on the inevitability of death ('At last the lamps go too') and the passing of time ('The year goes, the woods decay').</p> <p><i>Good Friday</i> Poem focuses on social class ('the working man has nae education') and the value of religion during Easter ('I don't know what today's in aid of')</p> <p><i>Glasgow 5 March 1971</i> Poem reflects on the effects of a violent attack in Glasgow ('The young man's face is bristling with glass'/'Their arms are starfished out braced for impact').</p> <p><i>Glasgow Sonnet i</i> Description of a Glasgow tenement block and the impact of this building on the inhabitants ('mother and daughter the last mistresses'/'Around them the cracks deepen').</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: 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> |

Text 3 – *Brooklyn cop* by Norman MacCaig

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 45. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘Built like a gorilla’ (1) suggests he needs to be physically strong (1)</p> <p>‘less timid’ (1) suggests he has to be aggressive/confident (1)</p> <p>‘steak-coloured’ (1) suggests he is weather-beaten/outside all the time/stressed/angry (1)</p> <p>‘two hieroglyphs’ (1) suggests hard to read/he has suffered violence in his job (1)</p> <p>‘mean trouble’ (1) suggests likely conflict (1)</p> <p>‘walks the sidewalk’ (1) suggests street-wise (1)</p> <p>‘thin tissue’ (1) suggests vulnerability/fragility/danger (1)</p> <p>‘he hoped it, he truly hoped it’/repetition of ‘hoped’ (1) suggests emphatic nature of the wish to come home/working as a cop is not safe (1)</p> <p>‘hoped’ (1) suggests lack of certainty about getting home/desperation to survive the events of the day (1)</p> <p>‘He is a gorilla’ (1) suggests he has to be physically strong and ruthless in this job (1)</p> <p>‘Hiya, honey’ is no cliché.’ (1) suggests he is aware that he might not come home each day/uncertainty of his safety/relieved to make it home alive (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 46. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘tissue tear’ (1) suggests the line between brutality and peace is fragile/destruction could happen instantly (1)</p> <p>(‘should he) plunge (through into violence)’ (1) suggests the all consuming nature of any attacks/he is prepared to dive into the brutality (1)</p> <p>‘violence’ (1) suggests conflict/aggression (1)</p> <p>‘clubbings’ / ‘Whamburger’ / onomatopoeia (1) suggests physical brutal and personal attacks/idea of primitive beatings (1)</p> <p>‘gunshots’ (1) suggests threat of death and use of lethal weapons (1)</p> <p>‘gunshots between Phoebe’s Whamburger’ (1) suggests the violence happens everywhere even in alleyways/dark/narrow places/places difficult to patrol (1)</p> <p>use of enjambement in the entire stanza (1) suggests danger is always present/non-stop/constant (1)</p> <p>‘Phoebe’s/Louie’s’ (1) suggests close locality of brutality/oxymoron or contrast of attacks happening in parallel with ordinary life continuing (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|--|----------|---|
| 47. | | <p>Reference (1) Comment (1) x2</p> <p>Answers may, but do not have to, take this form:</p> <p>Expression from ending (1) linked reference/idea from elsewhere (1) The linked reference may be to the poem as a whole.</p> <p>NB: other approaches are exemplified in the possible answers.</p> | 4 | <p>Possible answers include:</p> <p>‘who would be him’ (1) suggests the cop’s job seems impossible/the poet is almost recoiling from impossibility of the cop’s role/encouragement to sympathise with the cop (1)</p> <p>‘gorilla with a nightstick’/paradox (1) suggests the cop is a wild/strong animal that needs even more protection than his physical strength/savagery because of the brutality in his job (1)</p> <p>‘this time’/‘never get back to?’ (1) suggests seriousness of the situation/dangerous/precarious nature of his job (1)</p> <p>‘his victims’ (1) suggests the cop is the aggressor/violent person/the cop will use any means to survive in this savage society/a twist or change in attitude from the previous sympathy for the cop (1)</p> <p>use of rhetorical question(s) (1) suggests the poet is questioning the motives of the cop/questioning the uncivilised nature of this society (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 48. | <p>Possible areas for comment include:</p> <p>Extract:</p> <p>His job isolates him from his family ('when he said, "See you, babe" to his wife, he hoped it, he truly hoped it')</p> <p>Lonely/isolated figure ('he walks the sidewalk')</p> <p>Seen as different to others ('Who would be him')</p> <p>Elsewhere:</p> <p><i>Assisi</i> Disabled man is isolated from church ('outside the three tiers of churches')</p> <p>Ironic that man begging is isolated from church ('built in honour of St Francis, brother of the poor')</p> <p>Tourists ignore the disabled man ('It was they who had passed the ruined temple outside')</p> <p><i>Visiting Hour</i> Speaker isolated from loved one ('She lies in a white cave of forgetfulness' / 'the distance of pain that neither she nor I can cross')</p> <p>Isolation increases as poem goes on ('growing fainter')</p> <p>Impossibility of reaching loved one ('books that will not be read and fruitless fruit')</p> <p><i>Basking Shark</i> Speaker feels isolated from/very different to the creature he has encountered ('That room sized monster with a matchbox brain')</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 poem by MacCaig.</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) 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>Speaker becomes aware of isolation/separation from his own origins ('He shoggled me centuries back'/'I saw me, in one fling, emerging from the slime of everything')</p> <p><i>Hotel room 12th floor</i> Speaker feels isolated from/is an isolated observer of what's going on ('I watched from here'/'a helicopter skirting like a damaged insect'/'that jumbo size dentist's drill')</p> <p>Isolation has brought fear ('I lie in bed, between a radio and a television set, and hear the wildest of warwhoops')</p> <p><i>Aunt Julia</i> Speaker is isolated from Aunt Julia ('I could not understand her')</p> <p>Isolation of Aunt Julia's home ('Hers was the only house where I've lain in the absolute darkness of a box bed')</p> <p>Isolation caused by language differences ('Aunt Julia spoke Gaelic very loud and very fast')</p> <p>Isolation/separation caused by death ('she lay silenced in the absolute black of a sandy grave')</p> | | |

Text 4 – *Lucozade* by Jackie Kay

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|--|
| 49. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘My mum is on a high bed’ (1) suggests she is being watched over/taken care of/remoted (1)</p> <p>‘sad chrysanthemums’ (1) suggests the flowers are lifeless/seem to feel sympathy for the woman (1)</p> <p>‘wilt and die’ (1) suggests life draining away (1)</p> <p>‘I am scared’ (1) suggests the speaker’s anxiety about what is going to happen (1)</p> <p>‘my mum is going to die’ (1) suggests a terrible/alarming thought for the speaker (1)</p> <p>‘sad’/repetition/‘sad chrysanthemums . . . sad chrysanthemums’/‘die . . . die’ (1) suggests/emphasises the sombre mood (1)</p> <p>‘her eyes go back in her head’ (1) suggests signs of illness/being unwell (1)</p> <p>‘Lucozade’/‘Orange nostalgia’ (1) suggests drink associated with illness (1)</p> <p>‘fades’ (1) suggests mother’s health is worsening (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|---|
| 50. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘The whole day was a blur’ (1) suggests the mother is confused (1)</p> <p>‘a swarm of eyes’ (1) suggests the mother feels uneasy/feels she is being watched (1)</p> <p>‘Those doctors with their white lies’ (1) suggests she doesn’t trust the medical staff/she believes she is not being told the whole truth (1)</p> <p>‘Did you think . . . cheer me up with a Woman’s Own?’/‘Grapes have no imagination’ (1) suggests she rejects normal/usual gifts (1)</p> <p>‘Don’t bring magazines’/‘Tell your father to bring’/use of commands (1) suggests she is assertive/gives orders (1)</p> <p>‘What I want to know’ (1) suggests she asks questions/likes to find out about things (1)</p> <p>‘where’s the big brandy’/‘. . . the generous gin’/‘#. . .the Bloody Mary’/‘. . . the biscuit tin’/‘. . . the chocolate gingers’/‘the. . . dirty meringue’/‘. . . bring a luxury’ (1) suggests she likes treats/things that make her feel good/she knows her own mind (1)</p> <p>‘they’re just green’ (1) suggests she has a sense of humour (1)</p> <p>‘stop the neighbours coming’ (1) suggests she is selective about the people she wants to see/doesn’t want to see certain people (1)</p> |

| Question | | Expected response(s) | Max mark | Additional guidance |
|----------|--|------------------------------------|----------|---|
| 51. | | Reference (1) Comment (1) x2 | 4 | <p>Possible answers include:</p> <p>‘I clear her cupboard’ (1) suggests there won’t be a long stay in hospital/the mother’s health has improved/removal of gifts usually given to sick people (1)</p> <p>‘I leave’ (1) suggests urgent need to be at hospital has gone (1)</p> <p>‘bags full’/‘weighted down’ (1) suggests no need for things associated with hospital any more/they do not want to return (1)</p> <p>‘wave’ (1) suggests cheerful greeting (1)</p> <p>‘waves back’ (1) suggests mother is well enough to return the greeting (1)</p> <p>‘light’ (1) suggests hope (1)</p> <p>‘radiant’/‘beautiful’ (1) suggests glowing/full of life/healthy/happy (1)</p> <p>‘dandelion hours’ (1) suggests in full bloom/blossoming (1)</p> <p>‘(Her sheets) billow and whirl’ (1) suggests lively movement (1)</p> <p>‘empty table is divine’ (1) suggests relief at unwanted gifts being removed (1)</p> <p>‘singing’ (1) suggests happy mood (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|--|
| 52. | <p>Possible areas for comment include:</p> <p>Extract:</p> <p>Admiration for mother ('She is beautiful')</p> <p>Strong bond between speaker and her mother ('I am scared my mum is going to die')</p> <p>Misunderstanding between mother and daughter ('I am sixteen; I've never tasted a Bloody Mary')</p> <p>Daughter's desire to help her mother ('I clear her cupboard . . . I leave, bags full...')</p> <p>Elsewhere:</p> <p><i>Gap year</i> Changing relationship between mother and son ('Now, I peek in your room and stare at your bed hardly able to imagine you back in there sleeping')</p> <p>Mother's sense of expectation for the birth of her son ('willing you to arrive')</p> <p>Mother's acceptance that her son is becoming an adult ('I have a son out in the big world')</p> <p><i>Old Tongue</i> Speaker reflects on relationship with the language of her youth/of Scotland ('My own vowels started to stretch like my bones and I turned my back on Scotland')</p> <p>Speaker regrets the now distant relationship with her Scottish language ('I wanted my old accent back, my old tongue')</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><i>Keeping Orchids</i> Speaker trying to connect with her mother. Mother is secretive ('some of the buds remain closed as secrets')</p> <p>Mother disappearing from speaker's life ('Twelve days later, my mother's hands are all I have')</p> <p>Speaker's uncertainty over relationship with mother ('A door opens and closes')</p> <p><i>My Grandmother's Houses</i> Speaker's love for her grandmother's old home ('Her bedroom is my favourite')</p> <p>Speaker's closeness to her grandmother ('By the time I am seven we are almost the same height')</p> <p>The grandmother's strictness with the speaker ('Every time I crouch over a comic she slaps me. Sit up straight.')</p> <p><i>Whilst Leila Sleeps</i> Speaker misses her mother ('I want to be in my mother's house but she is all the way over the other side of the world')</p> <p>Speaker's worry/anxiety for her daughter ('I try and say something to soothe')</p> <p>Speaker sees need to tell truth to daughter ('There is a need to worry. I cannot lie to her.')</p> | | <p>from at least one other text/part of the text</p> <p>as above (x2) for up to 4 marks</p> |

Critical Essay

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

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

Marking Principles for the Critical Essay are as follows:

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

Note: Using the supplementary marking grid:

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

Supplementary marking grid

| | Marks 20 - 18 | Marks 17 - 14 | Marks 13 - 10 | Marks 9 - 5 | Marks 4 - 0 |
|--|--|--|---|---|---|
| The candidate demonstrates: | <ul style="list-style-type: none"> a high degree of familiarity with the text as a whole very good understanding of the central concerns of the text a line of thought that 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 that 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 that 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 is may lack relevance to the task | <p>Although such essays should be rare, in this category, the candidates essay will demonstrate one or more of the following</p> <ul style="list-style-type: none"> 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 references 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 references 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 references 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 references 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 very 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/ sentence construction/ punctuation has not structured the essay well has made some errors in paragraphing | |
| In summary, the candidates essay is | thorough and precise | very detailed and shows some insight | fairly detailed and relevant | lacks detail and relevance | superficial and/or technically weak |

[END OF MARKING INSTRUCTIONS]