National Qualifications 2014

2014 English Critical Reading

National 5

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

(a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.

(b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.

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

Marking Instructions for each question

SCOTTISH TEXT DRAMA

Question			Expected Answer(s)	Max Mark	Additional Guidance
1.			Candidates should show how the word choice and/or sentence structure create the impression that Marie's daily life is demanding. (The volume/range of work she has to do and the general lack of resources is likely to be commented upon.) One mark for selection of relevant quotation about **word choice** (1) One mark for appropriate comment (1) One mark for selection of relevant reference to **sentence structure** (1) One mark for appropriate comment (1) NB: Some candidates may choose to comment on two examples from either word choice or sentence structure. 4 marks can still be achieved in this way provided two clear references to the text are made and two clear separate comments.	**4**	**Examples of word choice include:** use of plural on "irons" and "boards" (1) suggests volume of work (1) "piles" (1) suggests the scale of the work to be undertaken (1) "waiting to be smoothed" (1) (personification) suggests demanding nature of house work (1) Description of toys in different states of repair (1) suggests the never ending cycle of pace of life (1) "swallowed up the year's savings"(1) suggests money is tight(1) "pots and pans and steam…" (1) suggests the multiplicity of the tasks to be done (1) "always hot" (1) suggests the relentlessness of the chores (1) "furniture bald with age" (1) suggests lack of money (1) "gleaming clean" (1) suggests how hard Marie works/house proud (1) "never deserted" (1) suggests little peace (1) "too stuffed" (1) suggests it is cramped (1) "clutter of housework" (1) suggests she never gets to the end of her work (1) "picture of the virgin" (1) suggests she is religious (1) "blown-up photo" (1) suggests sentimentality (1)

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					Examples of sentence structure include: repeated use of "It's" (1) suggests immediacy of domestic life (1) use of complex sentences (1) suggests the scale of the work she does (1) use of semi-colons for expansion of detail (1) intensifies demanding nature of Marie's remit (1)
2.			Deirdre's words and actions create a bleak mood/atmosphere. Candidates should demonstrate understanding of this through reference to and comment upon one aspect of the **stage directions** and one aspect of her **dialogue.** One mark for selection of relevant quotation about **stage directions** (1) One mark for appropriate comment (1) One mark for selection of relevant quotation about **dialogue** (1) One mark for appropriate comment (1)	**4**	**Examples of stage directions include:** "not in this room" (1) suggests she is an outsider (not part of community) (1) "crouching on all fours" (1) suggests she is afraid/or in a hostile environment (1) "darkness" (1) suggests bleakness (1) "only her face is visible" (1) suggests mystery/concealment (1) "wary" (1) suggests suspicion/danger (1) "black-out" at the end of her speech (1) suggests she is an outsider/builds tension (1) **Examples of dialogue include:** "sun going down" (1) suggests literally lack of light/metaphorically lack of hope (1) "sky is grey" (1) suggests bleakness/ dullness/lack of interest (1) "hills…green" (1) suggests a contrasting brighter setting (1) "I can't hardly see them…" (1) suggests she is cut off from (more) appealing setting (1) "stones" (1) suggests coldness/ harshness (1)

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					repetition of "grey" (1) suggests drabness/hopelessness (1) "Somewhere a bird is singing" (1) suggests her environment lacks natural beauty/suggests she knows there is something better elsewhere. (1) "ice cream van" (1) suggests a nostalgia for the past (1) "helicopter overhead" (1) suggests military action/urban policing/crime (1) "I hear the ice cream van… and the helicopter overhead" (1) suggests the contrast between daily life and extreme circumstances…(1)
3.	(a)		Candidates must identify Marie's attitude, eg. she treats him kindly (1) OR is willing to discipline him (1). Candidates might provide an example of her kindness (1) an example of discipline (1) Quotation is not essential (but is likely). Two marks can still be achieved for identification of Marie's kindness and discipline towards Mickey.	**2**	**Examples of kindness include:** asks him about the flavour of the crisps he wanted (1) tells him he can swap them (1) deals with him immediately ("hurls the bag") (1) she explains her decisions to him (1) **Examples of discipline include:** she restricts the intake of his food (1) she tells him to pick up the crisps (1) she tells him not to be "so bold" (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
	(b)		One mark for identification of/ comment on Marie's attitude – eg. she accepts that she has a lot of work to do/tries to do all her chores speedily/successfully. Candidates should quote and comment on any one aspect of Marie's efficiency. One mark for identification/ comment(1) One mark for relevant quotation (1) OR Relevant summary of Marie's attitude (without quotation) towards her daily routine – up to two marks.	**2**	**Examples of Marie's efficiency include:** "starts two jobs simultaneously" (1) suggests competence/skill (1) "First…then" (1) suggests a logical approach to her tasks/running order (1) "needs ironing and what doesn't" (1) suggests an economy of effort/doesn't do needless jobs (1) "sorts a few items then starts peeling potatoes" (1) suggests the range of tasks to be undertaken (1) "all her movements have a frenetic efficiency" (1) suggests her competence in all respects (1)
4.			Candidates should identify areas of difficulty in the characters' lives from this extract and elsewhere in the play. Possible areas for comment are: the setting of the play is bleak and there is the constant threat of violence the women do not have a lot of money and struggle to make ends meet the women do not have a male figure at home to help them with family life the community in which they live is intrusive and there is a lack of privacy the women have committed immoral acts which they hide from others the women have dreams and aspirations beyond what they can secure	**8**	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'. Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the question. A further 2 marks can be achieved for **reference to the extract given.** 4 additional marks can be awarded for similar references to **at least one other part of the text** by the writer. <u>In practice this means:</u> **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…) **from the extract:** 1 x relevant reference to technique (1) 1 x appropriate comment (1) **OR**

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

Question			Expected Answer(s)	Max Mark	Additional Guidance
5.			Any two key points 1 mark for each one Candidates are expected to use their own words	**2**	Possible answers include: • Davie comes home drunk (1) • Alec is worried (1) • Alec is annoyed (1) • Alec complains about the state of the house (1) • Davie tries to defend the way things are (1) • Alec becomes frustrated that his father will not move on with his life and challenges him (1) • Davie will not admit his interest in the woman he has met in the pub (1) • Davie slaps Alec for his rudeness/directness … (1) • Alec is left reflecting on the way his relationship with his father has changed/broken down (1) • Alec is trying to remember something but is unsure what it is (1)
6.	(a)		Candidates should identify or comment on an appropriate feeling (1) This feeling should be supported by an appropriate quotation or reference (1) NB. 'language' may be word-choice, sentence structure, punctuation, tone …	**2**	Possible answers include: Alec is feeling angry/frustrated/let down … (1) Evidence might include: • Alec criticises the untidy/ unclean house – "Look at the state ae us"/"livin like bloody Steptoe and Son"/ "Place is like a midden"/ "When did we last gie it a good clean?"/ "Needs gutted" (1) • Alec is annoyed that the electricity has been cut off – "Nae light" (1) • Alec criticises Davie for going to the pub instead of taking responsibility – "ye go an get bevvied" (1) • Alec is frustrated that Davie seems to like women but won't commit to a relationship – "That was no lady, that was a really nice person" (1) • Alec's sarcastic tone conveys his frustration – stage direction (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
					• Alec's question reflects his frustration – "Why don't ye just admit that ye fancy her?" (1)
	(b)		Candidates should identify at least two appropriate feelings 1 mark can be awarded for one quotation or reference to language technique Appropriate comment about feeling (1 mark)	**4**	Possible answers include: Davie is feeling upset/resigned/ defensive/fleetingly positive or cheerful/ultimately angry (1) … Evidence might include: • Defends his lack of cleaning – "It's hard son"/"It's no easy on yer own" (1) • Defensive with Alec when he mentions going to the pub – "Ye'd think ah came in steamin every night" (1) • Feels he is entitled to a night out – "Nae harm in it" (1) • Emphasises that by repeating it in lines 7 and 15 (1) • Cheerful when he remembers the evening and the singing – "Wee sing song"/"That lassie's a rare singer" (1) • Angry with Alec at the end (perhaps because Alec's challenge is uncomfortable for him) – stage directions – "slaps him, exits" (1)
7.			Alec's state of mind should be justified with reference to an example of word-choice (1) + Appropriate comment (1) AND Alec's state of mind should be justified with identification of a feature of sentence structure (1) + Appropriate comment (1) Both word-choice and sentence structure should be justified for full marks.	**4**	Possible answers include: Alec is confused/regretful (1) … **Word-choice:** • repetition of "somethin"/ "something" (1) vagueness suggest he is confused/seeking answers (1) • "sometimes" (1) again suggests lack of pattern in his life /confusion (1) • "lost" / "looking for" (1) suggests he is confused / seeking answers … (1) • language is mostly English (1) – he has moved on/changed and doesn't understand this/thinks he no longer belongs … (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
					Sentence Structure: • 3 questions (1) suggests he is looking for answers (1) • Use of ellipsis (1) struggling to find the words to finish the sentence (1) • Short/abrupt sentence - "God knows" (1) suggests he cannot work out what has gone wrong (1) • Series of short sentences/ questions (1) thoughts are not flowing well/confused ideas (1)
8.			Candidates should identify the way in which Alec has changed with reference to this extract and to elsewhere in the play. Both sides of the change (eg. working class to middle class/ using Scots to English/school to university) should be identified for 1 mark. Supporting evidence / comment for each side can be rewarded with 1 mark each. • **Alec has become more (openly) critical of his father/has lost respect for him.** • **He becomes increasingly more responsible and mature.** • **Alec becomes more distant from his father and more of a contrast to him** • **Ultimately, the roles reverse and Alec becomes more like the father in the relationship** • **However, Alec still feels something is missing in his life** **Extract:** Alec is critical of his father **Elsewhere:** At start of play Alec shows a lot of respect and admiration for his father especially in his conversations with Ian in Act 1 where he boasts of his dad's sailmaking skills and shows off his	**8**	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'. Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the question. A further 2 marks can be achieved for **reference to the extract given.** 4 additional marks can be awarded for similar references to **at least one other part of the text** by the writer. In practice this means: **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…) **from the extract:** 1 x relevant reference to technique (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to idea (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to feature (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to text (1) 1 x appropriate comment (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
			dad's tools. He also has faith in his father that he will fix the yacht that he also shows to Ian. **Extract:** Alec criticises his father's drinking **Elsewhere:** Earlier in Act 1 Alec says to Davie 'You've been drinkin. I can smell it.' But that is all he says – he simply makes a statement; he does not criticise or antagonise Davie further about it. **Extract:** relationship is at its lowest point as Alec is very critical and Davie ends up slapping him **Elsewhere:** Earlier in Act 2 – Alec criticises his dad's cooking so there are signs of this side of Alec before now End of play – Alec finally questions Davie about why he gambles which he always just accepted before End of play – Alec tells Davie he plans to move out Prior to this event in the extract, Alec tells of a time Davie teased him about a girl to the extent Alec was so angry he hit his father; the complete opposite of what has happened here highlighting the role reversal **Extract:** it is Alec who criticises the state of the house **Elsewhere:** Twice in Act 1 – at start and later on – it is Davie who comments on the state of the house – not Alec and Alec never responds showing he had no interest/this wasn't his concern before Alec also shows his maturity and sense of responsibility when he offers Davie the money for the electricity bill. It is also Alec who suggests burning the furniture at the end of the play to keep warm, showing his ability to present solutions to problems		**(maximum of 2 marks only for discussion of extract)** from at **least one other part of the text:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
			Extract: Alec still questions what he has lost, what is missing from his life **Elsewhere:** Earlier, Alec has similar thoughts after the argument with Davie about his cooking Also, earlier in the play, Alec turns to religion to try to fill a gap in his life and has doubts about his reasons for his interest in the church		

Question			Expected Answer(s)	Max Mark	Additional Guidance
9.	(a)		Candidates should identify a stereotype (1) then explain how it is shown to be false (1) x 2	**4**	• Rosinella says Italian men are willing to work hard/no one works as hard as them (1) • But Hughie is shown to be working hard/Hughie is described as "working like a trojan" (1) • Rosinella says that "Nobody loves their families like the Italians" (1) • But Hughie is shown to love his mum by going home to sit with her (1) OR Bridget is willing to help her brother out with his wedding preparations because his mum can't (1) • Rosinella criticises Hughie's brother (and in effect all Scottish men) for drinking (1) • But then Massimo reaches for the wine (1) OR Hughie refuses a drink (1)
	(b)		Identification of reaction (1) Explanation/justification (1)	**2**	Think it is funny (1) Think it is ironic (1) Think Rosinella is stupid/ prejudiced for saying it (1) They might be angry (1) Any other appropriate audience reaction accepted. Plus explanation (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
10.	(a)		Identify two examples of Rosinella's kindness/caring	**2**	• Offers Hughie food (1) • Knows Rigatoni is Hughie's favourite (1) • Gives Hughie money for a present for his brother (1) • Is interested in/asks about Hughie's family (1) • Calls Hughie "son" (1)
	(b)		Identify two examples of Rosinella's unkindness/ unpleasantness	**2**	Suggests Hughie's brother has got his fiancée pregnant (1) Assumes Bridget is going out to see a man (1) but calls it 'winching' to cheapen it (1) Lucia is too scared to ask her something (to go to the wedding) (1) Suggests that Bridget will never get married (1) Suggests that Hughie's brother will be out drinking days after his wedding (1) Doesn't realise that neither Massimo or Lucia are interested in her conversation (1) Keeps insisting that she is 'right' in the things she is saying (1) Rosinella makes prejudiced statements (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
11.			Candidates are asked to identify two examples	**2**	'wee bit'/'up the road'/ 'winching'/'up to it'/'amn't'/ 'poke'/'wee'/'pals'/'son'/ 'mammy'/'give's a hand'/'Hang on a minute'/'Help them out'/ 'shooshes' Any two for 1 mark each
12.			Candidates should discuss how racism is explored in this extract and elsewhere in the play. **Possible answers may include:** Rosinella's comments from elsewhere about Italians (always positive) eg makes you special, makes you more attractive, etc Rosinella's comments from elsewhere about Scots (usually negative) eg can't look after their children properly, allow their girls to go out unsupervised, have looser moral standards, etc Rosinella's racism towards Bridget when she is dating Franco Rosinella's racism towards Hughie when he is in love with Lucia The treatment of Massimo by the public at the outbreak of war/when his shop is attacked The treatment of the Italian people who were taken during the war Rosinella's refusal to let go of what happened to them during the war Lucia's mimicry of the school teacher showing the racism she has suffered There may be valid comments about the war itself as an example of Nationalism becoming racism	**8**	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'. Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the question. A further 2 marks can be achieved for **reference to the extract given.** 4 additional marks can be awarded for similar references to **at least one other part of the text** by the writer. <u>In practice this means:</u> **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…) **from the extract:** 1 x relevant reference to technique (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to idea (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to feature (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract)

Question			Expected Answer(s)	Max Mark	Additional Guidance
					from at least one other part of the text: as above (x 2) for up to 4 marks

SCOTTISH TEXT PROSE

Question			Expected Answer(s)	Max Mark	Additional Guidance
13.			Both emotions for full marks.	**2**	At first delight/happiness (1) Then fear for the animals (1)
14.			Can have either aspect for full marks or implied recognition of contrast.	**2**	"marvellous grace and agility" (1) plus comment (1) **OR** "flew for the doom ahead" (1) plus comment (1). **OR** Accept grace (1)/doom (1). Accept a gloss on: they were very beautiful, but they were going to be killed anyway (1).
15.			Any 2 for 1 mark each. No explanation needed in this question	**2**	"Moaning" (1) "gasping" (1) "Impulse" (1) "Not … so swift and sure of foot" (1) "He fell and rose again" (1) "avoided one tree (only to collide with another close to it)" (1)
16.			Quotation / reference (1) Comment (1) x 2	**4**	"Wails of lament" (1) distress being loudly expressed (1) "Dashed on at demented speed" (1) dashed suggests speed of his movement; (1) demented as though he is mad (1) "A deer screaming" (1) suggests the terror of the animal (1) "Scrabbling around on its hindquarters"(1) the struggle of the wounded animal to escape (1) "Calum saw no one else" (1) unheeding of anything but the animal (1) "Screaming in sympathy" (1) loud distress shared by Calum (1) "Terrified more than ever" (1) implies losing control through fear (1) "It dragged him about with it" (1) creature in its agony instinctively trying to escape, even with Calum holding it. (1) "In mortal agony" (1) unaware of anything but its death throes. (1) "heedless of the danger of being shot" (1) emphasising that he is in such a panic that his personal safety is not important to him. (1)

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17.				**2**	We would expect him to be angry (1) but instead he seems to be enjoying what he is seeing. (1) **OR** The others are horrified (1) but he is laughing (1) **OR** He has planned this (1) so is pleased (1)
18.			Candidates should discuss the portrayal of Duror in this extract and elsewhere in the novel. This passage is a culmination of Duror's plot to get rid of the cone gathering brothers, Callum and Neil. The passage holds a great deal of information but we will focus on the parts specifically pertaining to Duror. Throughout the novel there is an irrational animosity towards Callum and Neil, but mainly Callum displayed by the gamekeeper, Duror and this passage is the watershed which signals his descent into madness. His intention had been to use the deer hunt as a means to cause Callum harm or distress resulting in a more overt obsession. He has an obsessive hatred for Callum because he has detested anything misshapen since his younger days and this has manifested itself in his disgust of his bedridden wife whom he cannot even touch. He is embittered because of the situation he finds himself in including his relationships with his mother in law, his repeated rejection by the army as this is set during the war and his sense of frustration towards his employer Lady Runcie-Campbell whom he desires but it is a one sided desire.	**8**	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'. Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the question. A further 2 marks can be achieved for **reference to the extract given.** 4 additional marks can be awarded for similar references to **at least one other part of the text** by the writer. <u>In practice this means:</u> **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…) **from the extract:** 1 x relevant reference to technique (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to idea (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to feature (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to text (1) 1 x appropriate comment (1)

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			L5 **Duror caught sight of them and rushed in pursuit** this is a literal pursuit in the extract but is also the pursuit of his goal to get rid of the brothers throughout the novel, an irrational pursuit. L17 **The dogs barked fiercely** and **Duror fired his gun** the word choice of barked fiercely and fired contrasts with words to describe Callum in this extract such as **silent** and **desperate**. L22 **Duror bawled to his dogs** a line filled with hard sounding consonants and plosives By his would be attack on the brother, it is as if he is simultaneously acting unnaturally and attacking nature itself. This is evident through the word choice of **screaming** to describe the noise made by both Callum and the deer. Not only is Callum associated with animal symbolism, Duror himself latterly in the novel can be seen as embodying evil and darkness and in this rural setting can be seen to represent the serpent from the Garden of Eden. It is paradoxical in that his role within the novel is as a gamekeeper on a large estate who should maintain control of the animals. At the end of this extract, Duror **came leaping out of the wood** and **seemed to be laughing in some kind of berserk joy**. This overt display of madness contrasts with the reactions of the other witnesses to this event, Captain Forgan, Young Roderick and Lady Runcie-Campbell who are standing **petrified.** His abnormal reaction foreshadows his descent into madness and irrational behaviour which leads ultimately to the tragic ending, the murder of Callum and his own suicide.		**(maximum of 2 marks only for discussion of extract)** from at **least one other part of the text:** as above (x 2) for **up to 4 marks**

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19.			Full marks can be obtained in a variety of ways – by making four brief points or by making fewer, more developed points for multiple marks, adding up to 4.	**4**	Possible answers include: freedom ('took me out of myself'/'minister off the leash') (1) with supplementary points about forgetting about job and wider world problems (1) released energy inside him (1), perhaps with explanation of the candidate's understanding of what that means (1) rebellion against his disapproving parishioners (1) vanity, as he thinks he looks good or runs well (1) loses himself in it (1) to the point that he notices the different sounds his trainers make on different surfaces (1) increased awareness and appreciation of surroundings (1) sense of living life to the full (1)
20.			One mark for attitude and one mark for appropriate evidence	**2**	Attitude identified is likely to be negative eg not committed, even interested/sees it as a burden/sees himself as a hypocrite etc. (1) plus appropriate evidence (1)

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21.	(a)		Example (1) NB One mark for each example given **OR** one well developed explanation could gain all three marks at once	**3**	Possible answers include: **extended sentence** in first paragraph (1) **giving** all the alternative reasons for running (1) using the **repetition** of 'not' (1) / **parenthesis** (1) adding weight to each point (1) **simple sentence** (1) to emphasise his real reason for running (1) the word 'but' (1) indicates a change in direction (1) **italics** (1) **for emphasis** of the word 'needed' (1) **repetition** (1) (of the sentence starter 'I ran') to emphasise how much/how freely he ran (1) **use of semicolons** (1) to separate the things he can ignore when running (1) to emphasise the freedom from worry (1)
	(b)		Identification of image (1) Brief comment on image (1) Relation of image to running (1)	**3**	Possible answers include: 'as if the fire blazing away in there was my fuel'(1) suggests that the energy/heat he refers to is what is propelling him when he runs (1) just as petrol/fuel propels a car/machinery (1)/feels he has to run/is able to run because of this energy (1). 'emptied my head of work, the Kirk, the world' (1) suggests that running is removing his worries from his head (1) Mack feels free when running (1). 'difficult issues and awkward individuals were (1) suggests the issues and people were pushed back (1) which removes his worries / allows him to feel free when he is running (1)

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					'their ghosts faded into the trees' (1) suggests his problems disappeared from his mind when running (1) Mack feels free and relaxed when running (1).
22.			Candidates should discuss one aspect of Gideon Mack's character with reference to this extract and elsewhere in the novel. Possible answers may include: **Need to escape** Extract: *When I set off…I could feel the disapproval of some of my parishioners* Elsewhere in novel: mountains/B and B… **Reluctance to conform** Extract: *there was something just no richt about a minister in shorts* Elsewhere in novel: references could include wanting to be a school teacher not a minister; funeral for Catherine Craigie; didn't believe in God; Having sex on his marital bed with Elsie… **Hypocrite** Extract: *an escapee from my professional hypocrisy, a minister off the leash* Elsewhere in novel: *Although within I had abandoned my faith, I still attended church and remained the dutiful son of the manse*; Gideon joins the Church as a minister despite his lack of belief… **Outsider** Extract: *The loneliness of the long distance runner;* references to film. Elsewhere in novel: References could include when he met the boys in his new school in the 1970s; dual existence – pretending to be one person to satisfy his parents while being someone else to satisfy classmates.	**8**	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'. Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the question. A further 2 marks can be achieved for **reference to the extract given.** 4 additional marks can be awarded for similar references to **at least one other part of the text** by the writer. <u>In practice this means:</u> **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…) **from the extract:** 1 x relevant reference to technique (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to idea (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to feature (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to text (1) 1 x appropriate comment (1) **(maximum of 2 marks only for**

Question			Expected Answer(s)	Max Mark	Additional Guidance
			Represses memories/feelings Extract: *Running emptied my head of work, the Kirk, the world* Elsewhere in novel: references to hiding feelings; Elsie says "terrible childhood which strangled love at every turn"… **Frustrated by others** Extract: *Difficult issues and awkward individuals were repelled by the force of my energy…* Elsewhere in novel: References to relationship with father; Peter Macmurray and his dislike of Gideon.		**discussion of extract)** from at **least one other part of the text:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
23.			Four points to be made. One mark for each point.	**4**	Possible answers include: • It is foggy (1) • Alan's boat is struck by the *Covenant* (1) • Alan's boat is split in half (1) • Alan's boat sinks (1) • The whole crew die except Alan (1) • Alan grabs hold of the *Covenant's* bowspirit (1) • Alan is saved and brought on to the *Covenant* (1)
24.			One mark for each individual point about his physical appearance and his character. Candidates **must** deal with both physical appearance and character for full marks but not necessarily in equal proportion.	**4**	Possible answers include: A gloss of **physical characteristics**: • "smallish in stature" (1) • "well set" (1) • "nimble as a goat" (1) • "open expression" (1) • "sunburnt very dark" (1) • "heavily freckled" (1) • "pitted with the small-pox" (1) • "eyes were unusually light" (1) • (eyes had) "dancing madness" (1) A gloss on his **character**: • "His manners … were elegant" (1) • "he pledged the captain handsomely" (1) • "engaging" (1) • "alarming" (1) • "rather call my friend than my enemy" (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
25.			Candidates should show an awareness of the friction between Alan and Hoseason. Marks should be awarded for two examples with detailed comments. A single example may be awarded up to 3 marks with a sufficiently detailed comment.	**4**	Possible answers include: **Word choice:** • "<u>still</u> (watching him)" (1) emphasis of the fact that Hoseason has possibly been wary of Alan (1) • "(still) <u>watching</u> (him)" (1) watching with connotations of careful inspection emphasising possible concern (1) • "Oho!" (1) exclamatory interjection of surprise and realisation indicates friction in this context (1) • "(laid his hand) quickly" (1) emphasises the suddenness of Alan's response in reaching for his pistols/emphasises Alan's concern for his situation/ action could also be seen as a response to a slight by Hoseason (1). • "(Don't be) hasty" (1) emphasises Hoseason's attempt to quell Alan, or shows his concern about what Alan may do with the pistols (1). **Metaphor:** • "is that how the wind sets?" (1) emphasises Alan's perception of Hoseason's now clear antagonistic attitude towards him (1). **Sentence structure:** • "Oho!" (1) exclamatory nature of the interjection (1) • Rhetorical question – "…is that how the wind sets?" (1) emphasis on the fact that Alan feels he knows Hoseason's antagonistic view of him (1). • Repetition of "Don't be …" (1) emphasises Hoseason's attempt to quell Alan, or shows his concern about what Alan may do with the pistols (1).

Question			Expected Answer(s)	Max Mark	Additional Guidance
26.			Candidates should discuss the development of David and Alan's relationship with reference to this extract and to elsewhere in the novel. Possible references: The idea of 'commonality' is one which may be established in several ways. It could be made explicit in the candidate response or it could be implicitly delivered through the overall answer of the candidate for this question. Some possible aspects of the developing relationship between David and Alan which candidates **may** discuss are: • The contradictory/contrasting natures of the characters as developed throughout the text; • Tensions in the relationship as it develops throughout the text; • The theme of duality established by looking at the relationship throughout the text; • The admiration the characters have for each other at points throughout the texts; • The developing movement from uncertainty towards true friendship and understanding which is developed throughout the text; • A mixture of elements from some or all of the above. The points above could be seen as the more accepted ideas about the relationship between David and Alan in this text. Be open to accepting well-argued points which are not included within the points above.	**8**	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'. Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the question. A further 2 marks can be achieved for **reference to the extract given.** 4 additional marks can be awarded for similar references to **at least one other part of the text** by the writer. <u>In practice this means:</u> **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…) **from the extract:** 1 x relevant reference to technique (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to idea (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to feature (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to text (1) 1 x appropriate comment (1) **(maximum of 2 marks only for discussion of extract)** from at **least one other part of the text:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
27.			Example/reference to language feature (1) Comment (1) x 2	**4**	Suggested examples include: • **Short sentences** (1) build up the pace (1) • **Sentence structure:** sentence beginning 'She had dreamt...' (1) climactic effect (1) • **Repetitive sentence structure**/'She had dreamt'; 'She could see'; 'She could never..' (1) emphasis on the rising panic of the fat woman (1) • **Word choice:** we are shown fat woman's thoughts 'Oh pray God...' (1) etc helps us to understand her rising fear/ tension/panic (1) • **Repetition** of 'God'/ repeated references to religion (1) like she is praying/becoming hysterical (1)
28.	(a)		Example (1) Comment (1)	**2**	Possible examples/explanations: • 'lips...white and bloodless' (1) emphasises her state of shock (1) • 'dreaded'(1) emphasises the worry/panic she feels that her son may be dead (1)
	(b)		Example (1) Comment (1)	**2**	Possible examples/explanations: • 'lips pressed closely together' (1) emphasises her attempt to hold back her emotion/ expression (1) • 'wasn't crying or shaking' (1) not showing her emotions (1) • 'firm voice' (1) does not shake with emotion (1)
29.			Candidates should give 4 relevant points for 4 marks. Must be an attempt to use own words.	**4**	Suggested answers include: • She is poor (1) • Struggles to feed herself and her son (1) • She is a widow/no husband to support her/single parent (1) • Gloss of 'bringing up a son in a village not her own' eg an outsider (1) • People have been unkind/ unsupportive (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
30.			Candidates should discuss how the writer creates sympathy for a character/characters in this story and in at least one other story by Iain Crichton Smith. Possible references: **"Mother And Son"** John, central character - Aggression of mother (may be expressed by reference to speech, "she snapped pettishly"); sustained denigration; low self-esteem (because of being butt of others' humour); joblessness; word choice such as his life being "hell", his "loneliness" … **"The Red Door"** Murdo, central character - His unmarried status (reluctance to enter/fear of entering a relationship); his fear of breaching convention despite desire to expand horizons; lack of academic success and clumsiness at school; he has "never been [himself]"; loneliness; unhappiness at lifestyle (repetition of "he didn't like"); the difference of the red door symbolising everything that he was not **"The Painter"** William Murray, focus of account - Ill health; incongruity of this character in a conventional, inward-looking village; the fact that the painting was destroyed by the narrator; ostracisation and banishment of painter **"The Crater"** Lt Robert Mackinnon, central character - Context of war; danger of raid, hazards of No Man's Land; responsibilities of leadership; expression of fear (emphasised by repetition); the awful appearance of the victim in the crater (eg emphasis on colour green); implication of stress shown by (unusual) swearing; irony of victim dying	**8**	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'. Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the question. A further 2 marks can be achieved for **reference to the extract given.** 4 additional marks can be awarded for similar references to **at least one other short story** by the writer. <u>In practice this means:</u> **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…) **from the extract:** 1 x relevant reference to technique (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to idea (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to feature (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to text (1) 1 x appropriate comment (1) **(maximum of 2 marks only for discussion of extract)** from at **least one other short story by the writer:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
			"In Church" Lt Colin Macleod, central character - General context of war; specific perception that fate is indifferent to him and his comrades; discomfiting character of (lunatic) "priest"; ending where (defenceless) central character is murdered		

Question			Expected Answer(s)	Max Mark	Additional Guidance
31.			Candidates should make two clear points (2) Must make an attempt to use own words.	**2**	• The family go to see the nativity (1) • in George Square (1) • the mother explains the scene (1) • A homeless man has climbed inside the crib to escape the cold (1) • They think he is an angel (1)
32.			Identification or exemplification of technique (1) Comment (1)	**4**	Accept reference to Sandra or Amy. Possible answers could include: • **Personification**/'staunin' (1) suggests bronze statues are brought to life/which makes them seem more like ordinary human beings (1) • **Metaphor**/the straw is described as a carpet (1) as something familiar (we would see in the home) (1) • **Simile**/'what looked like a hoose made of glass' (1). The manger/crib is surrounded by a glass screen. This is compared again to the ordinary or familiar, the 'hoose' again making it seem less unusual (1) If candidate refers to Amy from lines 11-29, accept also. Possible answers could include: • Questions (1) show that she does not know who they are (1) • Use of dash in line 12 or 14 (1) indicates pause for recognition (1) • Italics (in line 15) (1) for emphasis (1) • Statements followed by question (1) • Exclamation marks (in line 29) (1) for emotion / recognition (1)
33.			Identification of language feature (1) Comment on its effect (1)	**2**	• Omission of capital letters/full stops (1) creates the impression of changes of mind (1) • Use of commas (1) (creates pauses), giving us the

Question			Expected Answer(s)	Max Mark	Additional Guidance
					impression of an idea being challenged/altered/thought through (1) • Sentence structures (1) suggest/sound like someone speaking (out loud)(1) • Opening statement 'Sandra wisnae very religious' is then qualified with, 'no religious at all,' then a second time in, 'really'.(1) The final part of the sentence then acts as explanation (1) (that, despite her lack of religious conviction, 'it was nice for wee ones tae have a crib') • Parenthesis (line 7) (1) – indication of thinking (1)
34.			Identification of word choice (1) Comment on effect (1) X2	**4**	Possible examples of word choice include: • "Huddled" (1) cold/insecure/ protecting himself (1) • "Hidden" (1) doesn't want to be seen/hiding (1) • "a man" (1) no idea of age (1) • "Slightly built" (1) unhealthy/ underfed (1) • "Auld jeans" (1) poverty/lack of money (1) • "Thin jaicket" (1) not suited to winter, therefore he is poor/ unemployed (1) • "Worn trainin shoe" (1) poor/ doesn't have a lot of money (1) • "Cheapest kind" (1) poverty (1) • "Quite young" (1) engages our sympathy/surprise (1) • "Pointed face" (1) thin/ undernourished (1) • "Longish dark hair" (1) uncut as he can't afford it/reminds us of Jesus (1) • "Stubbly growth covered his chin" (1) reminds us of Jesus. • "Sound asleep" (1) exhausted/ tired/engages our sympathy (1)
35.			Candidates should discuss any one theme explored in this story and in at least one other story by Donovan.	**8**	Candidates may choose to answer in **bullet points** in this final question, or write a number of linked statements. There is **no**

Question			Expected Answer(s)	Max Mark	Additional Guidance
			Possible references to theme: **"Away in a Manger"** Family relationships, childhood, naiveté, parent/child relationships, misunderstanding, love, generational differences, growing up, Christmas **"All that Glisters"** Family relationships, childhood, naiveté, parent/child relationships, misunderstanding, love, generational differences, growing up **"Dear Santa"** Family relationships, childhood, parent/child relationships, misunderstanding, love, growing up, Christmas **"Virtual Pals"** Childhood, naiveté, misunderstanding, growing up, love, relationships **"A Chitterin Bite"** Childhood, growing up, relationships, love **"Zimmerobics"** Relationships, generational differences		**requirement** to write a 'mini essay'. Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the question. A further 2 marks can be achieved for **reference to the extract given.** 4 additional marks can be awarded for similar references to **at least one other short story** by the writer. <u>In practice this means:</u> **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…) **from the extract:** 1 x relevant reference to technique (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to idea (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to feature (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to text (1) 1 x appropriate comment (1) **(maximum of 2 marks only for discussion of extract)** from at **least one other short story by the writer:** as above (x 2) for **up to 4 marks**

SCOTTISH TEXT POETRY

Question			Expected Answer(s)	Max Mark	Additional Guidance
36.			Two marks can be awarded for two main ideas or concerns shown in stanza one. Only one mark should be awarded for one main idea or concern.	**2**	The war photographer • has from become isolated from other people/needs to be alone (1) • has been exposed to the pain and suffering of others (1) • is very methodical (1) • feels he has a duty to inform the public about the pain he has witnessed (1) • has travelled to many war zones (1) (needs more than just he is well travelled) • has developed a pessimistic world view (1) NB. He takes pictures of the war is not sufficient.
37.			Four marks can be awarded for two examples of language helping to bring out his attitude. Example (1) plus comment (1) – any two will gain four marks. Other examples from stanza are acceptable.	**4**	The position of the short emphatic sentence "He has a job to do" (1) suggests the photographer's professionalism/matter of fact view of his work OR the need to adopt this attitude as a coping strategy given the horror of his work (1) The word choice of "… did not

Question			Expected Answer(s)	Max Mark	Additional Guidance
					tremble then" (1) suggests his need to control/suppress his feelings/focused on his job while in the war zone (1) The contrast in "though seem to now" (1) suggests the long term emotional effect of what he witnessed abroad/having an impact on him now (1) The word choice of "explode"/ "nightmare heat" (1) suggests the threat/danger (1) The contrast of "Rural England" and "explode"/"nightmare heat" (1) highlights the danger he became accustomed to in the war zone OR the difficulty of re-adjusting to home (1) "ordinary pain" (1) suggests his awareness of how trivial the problems faced by people in Britain are (compared to those in the war zones) (1) The word choice of "dispel" (1) suggests how shallow/easily addressed he feels the problems faced by people in Britain are (1)
38.			Two marks can be awarded for one example of dramatic language. Example (1) plus comment (1)	**2**	The positioning of the abrupt sentence "Something is happening" (1) suggests sudden activity (1) The word choice of "twist" (1) suggests violent activity/distorted in pain (1) The ambiguity of "twist before his eyes" (1) suggests the image being revealed but also the distressing nature of the image (1) The word choice of "half formed ghost" (1) suggests being haunted by memories/idea of memories being slowly revealed (1) The word choice of "cries" (1) suggests the anguish of the man's wife (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
					The use of sense words such as “blood stained”/“cries” (1) suggests the vivacity of the memory (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
39.			Candidates should show an understanding of how the content of the last stanza continues ideas and/or language from the first three stanzas. Other examples are acceptable	**4**	"A hundred agonies" (1) refers to scenes of pain and suffering mentioned earlier (1) The word choice of "black and white" (1) continues the references to the development of photographs/ suggests a truthful representation of the suffering (1) The contrast in numbers – "hundred" with "five or six" (1) continues the process of trivialising suffering/callousness to suffering in the war zones (1) The word choice of "prick with tears" (1) is another example of the limited emotional response to the suffering in the war zone (1) The juxtaposition/alliteration of "between the bath and the pre-lunch beers" (1) suggests the brief period of concern for the suffering/suggests a contrast between the safety and comfort of life in Britain and the dangers of life in the war zone (1) The word choice of "impassively" (1) suggests the beginning of his coping strategy as he flies out to his next assignment (1) The word choice of "earns his living" (1) suggests a return of the matter of fact way of viewing his job/beginning of his coping strategy as he returns to the war zone (1) "they do not care" (1) emphasises the indifference of people in Britain to the suffering in the war zones(1)
40.			Candidates should show awareness of the presentation of a main character through ideas and/or language in this poem and at least one other poem by Duffy. Candidates may refer to how the war photographer has endured an upsetting/difficult experience that	**8**	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'. Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the

Question			Expected Answer(s)	Max Mark	Additional Guidance
			has profoundly affected his view of society. This is a theme which emerges in **"Havisham"** and **"Mrs. Midas"** in which the main character has also endured such an experience. In "**Valentine"**, the speaker is the main character. The speaker gives an account of the experience of sharing valentine's gifts. In **"Anne Hathaway"**, the speaker is the main character. Here, she reflects on her life with her husband following his death. In **"Originally",** the speaker is the main character. Here she reflects on the difficulties she endured when moving from one place to another.		question. A further 2 marks can be achieved for **reference to the extract given.** 4 additional marks can be awarded for similar references to **at least one other poem** by the writer. <u>In practice this means:</u> **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…) **from the extract:** 1 x relevant reference to technique (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to idea (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to feature (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to text (1) 1 x appropriate comment (1) **(maximum of 2 marks only for discussion of extract)** from at **least one poem by the writer:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
41.	(a)		Candidates should identify two of the poem's main ideas or central concerns that are introduced in this extract.	**2**	Possible answers: How the less fortunate are treated in society (1) Appearance and reality (1) Isolation/loneliness (1) Society's selfishness/lack of interest in helping others(1) For some disabled people tasks that might seem to be straightforward to us can involve many potential hazards (1) public places can be full of difficulties for some disabled people(1) Society fears what looks strange(1) Some disabled people have no choice but to rely on strangers to help them(1)
	(b)		Example of use of language (1) comment on how it clarifies a central concern (1) **X2** NB • There is no requirement for candidates to name the specific techniques used; • There is no requirement to mention the concerns highlighted in (a)	**4**	Possible answers: Use of alliteration/"cup capsizes along the formica"(1) **and/or** use of onomatopoeia/"with a dull clatter"(1) to highlight the loudness of the sound made by the old man/the fact that other customers in the snack bar would have definitely heard his attempts to stand (but do nothing to help) (1) Use of contrast/"a few heads turn in the crowded evening snack bar"(1) to highlight that though the café was full very few people were prepared to show even the slightest interest in the old man's plight(1) Use of simile/"like a monstrous animal caught in a tent"(1) to highlight that the old man is seen by others as a terrifying creature(1) Use of direct speech/"I want – to go to the – toilet" (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
					to emphasise that the old man must ask strangers to help with the necessities of life (1) Use of dashes/"I want – to go to the – toilet" (1) to highlight his uncertainty/anxiety (1)
42.			Candidates should identify the change in the poet's role between stanzas 1 and 2. For full marks they should identify the poet's role in both stanzas.	**2**	In stanza 1 the poet is a mere observer – (his only reference to himself is when he writes "I notice now his stick") (1) In stanza 2 the poet is a participant – (he is involved in what is going on and experiences first hand the old man's plight) (1)
43.			Candidates should comment on two ways in which the poet uses language to emphasise the difficulty of the start of the journey to the toilet. Reference (1) Comment (1) X2	**4**	Possible answers: He uses direct speech/"Give me – your arm – it's better"(1) to emphasise the awkwardness of movement (1) He says they move "Inch by inch"/reference to repetition(1) which emphasises how slowly they move (1) "a few yards of floor are like a landscape to be negotiated" (1) shows how far it feels they have to travel/difficult crossing the floor is for them (1) "drift"/"slow setting out"/"slow dangerous inches" (1) suggests unfocused movement/limited progress/threat (1). He creates a long list of all the obstacles the old man has to cope with (1) which highlights the many everyday objects that are challenging and/or dangerous to the old man (1) "concentrate my life to his" (1) emphasises understanding of the challenges faced by the old man (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
44.			Candidates should show their ability to analyse the poet's characterisation by referring closely and relevantly to the text of this poem and at least one other Morgan poem. Possible references: In Morgan's **"In the Snack-bar"** the poet creates an interesting character – a vulnerable blind man who relies on the poet's assistance. Other interesting characters are presented in **"Trio"** where three individuals, who embody the spirit of Christmas, are walking up Buchanan Street. In the opening line of **"Hyena",** Morgan creates an interesting character. 'I am waiting for you' establishes the intimidating nature of the persona. Through Morgan giving the hyena a voice, he brings the character to life by directly addressing the reader. 'Wait till he sees this but!' – Morgan's use of direct speech in **"Trio"** allows the reader to hear the excitement in the boy's voice as he anticipates the joy he will bring through his gift. In **"Good Friday"** the drunk man is an interesting character because he openly acknowledges to a complete stranger his own lack of knowledge about Easter. This allows Morgan to explore the idea of the value of religion in modern society. In **'Trio'** all three characters are interesting because through them Morgan explores the central idea of love. He details the objects they carry and celebrates the happiness they radiate.	**8**	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'. Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the question. A further 2 marks can be achieved for **reference to the extract given.** 4 additional marks can be awarded for similar references to **at least one other poem** by the writer. <u>In practice this means:</u> **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…) **from the extract:** 1 x relevant reference to technique (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to idea (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to feature (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to text (1) 1 x appropriate comment (1) **(maximum of 2 marks only for discussion of extract)** from at **least one other poem by the writer:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
45.			Incident (1) Relevant reference to text (1) Reaction (1)	**3**	At sea/rowing/sticks oar in water/disturbs/hits a shark/shark rises up (1) **AND** disorientated (1) "a rock where none should be" (1) **OR** threatened (1) "rise with a slounge" (1)
46.			Reference (1) Comment (1) X2	**4**	"not too often though enough" (1) rare occurrence but still prompted reflection (1) **AND/OR** "I count as gain" (1) valuable/ thought-provoking experience (1) **AND/OR** "roomsized monster with a/ matchbox brain" (1) humorous/not that frightening/insulting (1)
47.				**3**	upset/changed/questioned MacCaig's certainty/perspective/ view of evolution (1) **AND** "he shoggled me centuries back"(1) use of humour/made MacCaig think about origins/ evolution/life (1) **OR** "this decadent townee" (1) thinks of his own position culturally (1) **OR** "Shook on a branch of his family tree" (1) evolution/that they are different/same origin (1)
48.				**2**	Possible answers: "Swish up the dirt" (1) disturbance of the water and disturbance of MacCaig's thoughts/views (1) **OR** "a spring is all the clearer" (1) once water settles, it is clearer as are MacCaig's thoughts/views **OR** "I saw me in one fling, emerging from the slime of everything" (1) makes him reflect on his own origins/"slime" – primordial, viscous (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
49.			Candidates should discuss how MacCaig uses personal experience in this poem and in at least one other poem to explore wider themes. Themes explored through experience: • the temporariness/ insignificance of man • The relationship between man and other species, man and nature • The randomness of the process of evolution • The scale of human evolution vs species which have remained unchanged/ unevolved **Possible references:** **"Assissi"** The hypocrisy of the church/desensitization to poverty and suffering. **"Aunt Julia"** - How lack of common language prevents can be frustrating/prevent communication BUT despite this a real bond between speaker and Aunt is clear. On a wider level, this experience is a comment on the loss of some traditional aspects of Scottish heritage that is in danger of being lost. **"Memorial"** – Grief/Permanence, lack of relief from sense of loss/Impact on death and grief on the artistic process. **"Sounds of the Day"** - Impact of love and loss on the psyche/ Whether experience of relationship worth the pain. **"Visiting Hour"** - Death and loss and our own attitudes towards mortality.	**8**	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'. Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the question. A further 2 marks can be achieved for **reference to the extract given.** 4 additional marks can be awarded for similar references to **at least one other poem** by the writer. <u>In practice this means:</u> **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…) **from the extract:** 1 x relevant reference to technique (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to idea (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to feature (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to text (1) 1 x appropriate comment (1) **(maximum of 2 marks only for discussion of extract)** from at **least one other poem by the writer:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
50.			2 points for 2 marks.	**2**	Flowers wilt/die (1) This reminds her of illness/death/ being in hospital (1) Ref to "sad chrysanthemums" (1) Flowers don't make her happy/ she thinks they are pointless (1) Lucozade reminds her of past (1) This brings thoughts of possibility of death (1)
51.			Reference (1) Comment (1) x2	**4**	Ref to "doctors with their white lies"(1) she doesn't trust doctors/like being in hospital(1) Ref to "Don't bring magazines, too much about size"(1) she doesn't like media images of women/ approve of diets etc (1) Ref. to "groggy and low" (1) she is down/depressed (1) Ref to any of "Big brandy … meringue" (1) doesn't approve of diets/she is unconventional/not a stereotypical mother/likes to live for moment/has her own opinions etc (1) Ref to "luxury" (1) she likes indulgence (1) Ref to "grapes" (1) she's not keen on conventions/healthy eating (1) Ref to "stop the neighbours coming" (1) she is bored/irritated by neighbours/small talk etc (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
52.			To be awarded full marks, candidates should identify through references and comments some change – eg sadness to celebration, negative to positive. Any 3 references plus acceptable comments for 6 marks. To gain 6 marks, both sides of change must be dealt with.	**6**	"sad (chrysanthemums)"(1) she is upset (1) "weighted (down)" (1) she is burdened/full of negative thoughts(1) CHANGES TO "high hospital bed" (1) girl sees that mother is raised up/not low (connotations of being elevated) (1) "light"/"radiant" (1) positive connotations/optimistic (1) "billow and whirl" (1) full of life/energy (1) "beautiful"(1) admiration, pleasure(1) "divine"(1) elevated etc(1) "(singing) an old song"(1) good memories of the past (1)
53.			Candidates should identify a theme or themes from the poetry of Kay, and be able to show how it is explored in this poem and in at least one other poem by Kay. Candidates are probably likely to identify one of the following themes: Illness/death, Family Relationships, Parent/Child relationships Possible references: **"Bed"** - themes of **illness/infirmity/impending death AND/OR mother – daughter relationships** **"Gap Year"** – Closeness of parent/child bond. Candidates may also make reference to the CONTRAST between the obvious bond between the mother and daughter in **"Lucozade"** with the very different exploration of the parent/child relationships considered in **"Divorce", "Keeping Orchids"** and to a lesser extent also in **"Bed"**	**8**	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'. Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the question. A further 2 marks can be achieved for **reference to the extract given.** 4 additional marks can be awarded for similar references to **at least one other poem** by the writer. <u>In practice this means:</u> **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…) **from the extract:** 1 x relevant reference to technique (1) 1 x appropriate comment (1) **OR**

Question			Expected Answer(s)	Max Mark	Additional Guidance
					1 x relevant reference to idea (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to feature (1) 1 x appropriate comment (1) **OR** 1 x relevant reference to text (1) 1 x appropriate comment (1) **(maximum of 2 marks only for discussion of extract)** from at **least one other poem by the writer:** as above (x 2) for **up to 4 marks**

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

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

Supplementary marking grid

	20 – 18	17 – 14	13 – 10	9 – 5	4 – 0
The candidate demonstrates:	• **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	• **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	• **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	• **familiarity with some aspects** of the text • **attempts** a line of thought **but this may lack relevance to the task**	Although such essays should be rare, in this category, the candidate's essay will demonstrate one or more of the following • 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:	• **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	• **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	• **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	• **some awareness** of **the more obvious** techniques used by the writer • **description of some** stylistic devices followed by limited reference and/or quotation	
Evaluation of the text is shown through:	• **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	• a **reasonably developed** commentary of what has been enjoyed/ gained from the text (s) , supported by **appropriate** references to its **relevant** features	• **some** commentary of what has been enjoyed/gained from the text(s), supported by **some appropriate** references to its **relevant** features	• **brief** commentary of what has been enjoyed/gained from the text(s), followed by **brief** reference to its features	
The candidate	• 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**	• 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**	• 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**	• uses language to communicate a line of thought which may be disorganised and/or difficult to follow • makes significant errors in spelling/grammar/ sentence construction/ punctuation • has not structured the essay well • has made significant 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]