National
Qualifications
2015

2015 English Critical Reading

National 5

Finalised Marking Instructions

© Scottish Qualifications Authority 2015

The information in this publication may be reproduced to support SQA qualifications only on a non-commercial basis. If it is to be used for any other purposes written permission must be obtained from SQA's NQ Assessment team.

Where the publication includes materials from sources other than SQA (secondary copyright), this material should only be reproduced for the purposes of examination or assessment. If it needs to be reproduced for any other purpose it is the centre's responsibility to obtain the necessary copyright clearance. SQA's NQ Assessment team may be able to direct you to the secondary sources.

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments. This publication must not be reproduced for commercial or trade purposes.

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.

(c) If 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.

Detailed Marking Instructions for each question

SCOTTISH TEXT DRAMA

Question			Expected Answer(s)	Max Mark	Additional Guidance
1.			Candidates should show an understanding of the key events in this scene. Although the scene is short, many points are revealed here. Candidates should deal with four separate points. Be careful of condensed answers.	**4**	Possible answers include: • Marie says she does not know how Cassie coped with Joe's affairs (1) • Marie displays an idealised view of her relationship with Michael (1) • Cassie seems to be preparing herself to confess her affair to Marie (1) • Cassie reacts against her environment (1) • Marie assures her there are things to look forward to (1) • Cassie says she is leaving (1) • Marie is shocked (1) • Cassie talks about her mother's idealised treatment of the men-folk in prison (1) • Cassie admits to stealing money from Nora by exploiting her lack of knowledge re the price of fruit (1) • Cassie shows humour/sarcasm in describing her predicament (1) • Cassie shows realism (1) • Marie shows her concern (1)
2.			Candidates should show understanding of the attitudes of Marie. Marie feels that men can be untrustworthy. Marie has a romantic/idealised view of her relationship with Michael. Candidates should refer to the dialogue and quotation is expected to support the argument. Relevant quotation selected (1) Appropriate comment about the attitude it reveals (1) x2	**4**	Possible answers include: • "I don't know how you coped with all Joe's carry on" (1) plus comment (1) • "You were the martyr there, Cassie" (1) plus comment (1) • "I couldn't have stood that, just the lying to you" (1) plus comment (1) • "It'll tear the heart out of me but tell me, just tell me the truth 'cause I'd want to know." (1) plus comment (1) • "I never worried" (1) plus comment (1) • "he was like my best friend" (1) plus comment (1) . "that's what I miss most. The crack. The sharing" (1) plus comment (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
3.			Candidates should demonstrate understanding of at least **two** aspects of Cassie's mood. Selection of relevant reference (1) Appropriate comment (1) x2 Candidates may comment on word choice, sentence structure and stage directions but they may condense answers.	**4**	Cassie is in a reflective mood at the start of the extract. (1) Her replies are short and monosyllabic/"It gave me peace." (1) She becomes more hesitant/regretful (1) as indicated by the ellipsis/"Marie…" (1) She becomes angry (1) and kicks the ground she stands on/"Aw Jesus I hate this place!"/she uses an exclamation (1) She makes a stand/she becomes defiant (1) "I'm leaving" (1) She is sullen/belligerent (1) She does not elaborate/"Cassie says nothing" (1) She complains at length about the way Joe and Martin are treated by Nora. (1) She becomes sarcastic/"…she can spoil them with fruit…" (1) Sarcastic/bitter (1) "I'll bring her home something that looks and smells like the Botanic Gardens…" (1) She becomes emphatic (about her plans to leave) (1) "I've two hundred pounds saved. I'm going." (1) She then criticises herself (for stealing from Nora) (1) "It's desperate isn't it? Thirty-five years old and she's stealing from her mummy's purse." (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
4.			Candidates should discuss the treatment of gender in this extract and in at least one other scene from the play. **Points likely to be made about women include:** Women take care of domestic work They struggle to make ends meet They support their friends They look after the children They do not have the same 'social' freedom as men They support their men in prison They live with the threat of paramilitary/domestic violence **Points likely to be made about men include:** Men are more likely to be imprisoned Men imprisoned for paramilitary activities are highly regarded by their community Men have more 'social freedom' Men 'con' each other Men do not carry out domestic chores Men are more likely to commit acts of domestic violence	**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 text/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 text/part of the text**: as above (x 2) for up to 4 marks

Question			Expected Answer(s)	Max Mark	Additional Guidance
5.			Any two points to summarise the situation for one mark each. Reward condensed answers.	**2**	Possible answers include: • Alec's mother/Davie's wife has died (1) • Alec is beginning to come to terms with his mother's death (1) • Davie is struggling to cope with his grief/the death of his wife (1) • They are getting the house ready for visitors after the funeral (1)
6.			Candidates should refer to **both** the weather and the setting for full marks. Reference (1) Comment (1) Some answers may identify the contrast between the good weather and the negative situation and should be rewarded.	**4**	Possible answers include: **Weather** • "breeze was warm"/"the breeze touched my cheek"/"sun shone"/"glinted"/ "clouds moving across" (1) • Reflects Alec's feeling that his mother has gone to heaven/is safe (1) • "wee patch of clear blue" (1) • Patch of blue symbolises his mother going to heaven/a sign from her to reassure him (1) **Setting** • -"ordinary"/"Nothing had changed" (1) in contrast to the enormity of their loss (1) • "grey tenements"/"middens … dustbins … spilled ashes"/"broken glass" (1) • Setting is drab/miserable reflects their feelings of despair/depression/ bereavement/poverty (1) • Evidence of rubbish/vandalism suggests lack of care (1) his mother is now in a better place away from here (1) • "wee boy playing mouth organ" (1) • Notes on the mouth-organ sound like a bugle call as his mother leaves this world and enters heaven/reflects feelings of sadness (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
7.			Candidates should clearly identify how Davie is coping with his current situation. Candidates should support their responses with quotation and/or reference. Reference (1) Comment (1) x2	**4**	Possible answers include: Supporting evidence: • Short sentence(s) to start speech (1) – Davie is trying to keep busy to avoid thinking (1) • Long sentence with no punctuation (1) reflects Davie's mind – he is trying to do lots of things to avoid stopping and thinking (1) • Repetition of "nearly"/2nd time with italics for emphasis (1) suggests he can never actually manage to forget (1) • "Christ" (1) – use of blasphemy suggests the strength of his feeling (1) • Use of 2nd person pronoun "ye"/"you" (1) – to distance himself from situation/make it more general rather than face up to it (1) • List of things Davie does (1) reflects him carrying out a number of tasks to avoid thinking (1) • "whole minutes" (1) – emphasises how often he is thinking about his wife (1) • "hit(s) ye" (1) – suggests the almost physical nature of his pain (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
8.			Candidates should focus on the language used by the characters. Identification of two differences (2) Accept implied differences eg more… less…	**2**	Possible answers include: • Alec speaks in English, Davie speaks in Scots (1) • Alec's words are in the past tense, Davie's words are in the present tense (1) • Alec's words are in sentences, Davie's sentences lack punctuation (1) • Alec's sentences are short(er), Davie's are long(er) (1) • Alec's sentences are (more) structured, Davie's are (more) unstructured/chaotic (1) • Alec's words are more descriptive/poetic, Davie's words are more matter of fact/down to earth (1) • Alec's words act as narration, Davie's words act as the speech of a character (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
9.			Candidates should identify the way the father-son relationship is developed in this extract and elsewhere in the play. Possible comments from elsewhere include: • Admiration at start of play • Spending the bursary money • Drinking/gambling issues • Lack of trust • Neglect/physical abuse • Acceptance of going separate ways • Burning yacht etc a resolution/more positive • Contrast with Billy and Ian's relationship	**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 text/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) **(maximum of 2 marks only for discussion of extract)** from at **least one other text/part of the text:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
10.			Candidates need to cover four separate points to achieve full marks.	**4**	Possible answers include: • Her father had arranged for her to marry someone else (Ferdinando, who had a lot of land) (1) • Then she met Massimo and fell in love at first sight/very quickly (1) • Her father wouldn't allow it and locked her in a room (1) • Massimo climbed up to rescue her (1) • They spent the evening together hiding up a tree (1) • To deliberately cause a scandal (1) • So they would have to be allowed to get married (1)
11.			Candidates should deal with four of the points suggested. For full marks they must show some **change** in Rosinella's thoughts. Reference (1) Comment (1) x2	**4**	Possible answers include: • At first she is "*Cagey*" (1) suggesting she is reluctant initially (1) • Then she starts "*Getting into it*" (1) suggesting she is starting to take some pleasure in it (1) • She is *"Undecided about whether or not to tell"* (1) suggesting she is unsure about what to do (1) • *"but then does so with glee"* (1) suggesting that she is taking delight in it (1) • *"Enjoying it now"* (1) suggests she is taking pleasure from it (1) • *"Mimics the sound"* (1) suggests she is telling the story with some conviction (1) • By the end she is *"Moved by her story"* (1) suggesting she is completely involved (1)
12.			Identification of tone (1) Comment (1)	**2**	Possible tones might include: nostalgic, romantic, reflective, wistful, humorous, etc (1) Any reasonable justification for answer (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
13.			Candidates are only being asked to identify examples from the extract.	**2**	Possible examples include: "wee", "awfy", "they" (instead of those), "no" (instead of not), "faither", "wean", "hen", "ma" (instead of my) Any two for 1 mark each

Question			Expected Answer(s)	Max Mark	Additional Guidance
14.			Candidates should discuss how romantic relationships are developed in this extract and elsewhere in the play. Possible comments from elsewhere include: • Comment on forbidden relationships • Lucia and Hughie are childhood friends who end up in a relationship • Franco and Bridget's difficult relationship • Rosinella and Massimo's elopement and enduring relationship	**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 text/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 text/part of the text:** as above (x 2) for **up to 4 marks**

SCOTTISH TEXT PROSE

Question			Expected Answer(s)	Max Mark	Additional Guidance
15.			Any two for one mark each	**2**	Possible answers include: • sensitive (1) • gentle (1) • empathy with animals (1) • clumsy in his movements (when not in the trees) (1) • upset (1)
16.			Identification (1) Comment (1) x2	**4**	Possible answers include: • "Icy sweat of hatred" (1) plus comment (1) • "His gun aimed at the (feebleminded) hunchback" (1) plus comment (1) • "The obscene squeal of the killed dwarf" (1) plus comment (1) • "Noose of disgust and despair" (1) plus comment (1)
17.			Any one quotation (1) Comment (1)	**4**	Possible answers include: • Sea imagery - "sea of branches"/"fantastic sea"/"quiet as fish"/"seaweed"/"submarine monsters" (1) plus comment (1) • "bronzen brackens" (1) plus comment • "the overspreading tree of revulsion" (1) plus comment (1)
18.			Candidates must show Duror's feelings before (1) and after (1). Lifts = 0	**2**	Before the arrival he felt safe/happy/secure/peaceful/ calm, etc there (1) After the arrival he felt it had been spoiled/ruined, etc for him (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
19.			Candidates should discuss how the character of Calum is presented in this extract and elsewhere in the novel. Possible answers from elsewhere include: • Calum's gentleness • Examples of descriptions of Calum's gentleness • References to Calum's clumsiness when he is not in the trees. • Detailed description of nature (and how it relates to Calum) which occurs throughout the novel	**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 text/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) **(maximum of 2 marks only for discussion of extract)** from at **least one other text/part of the text:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
20.			Identification of aspect (1) x4	**4**	Possible answers include: • Two faced/duplicitous (1) • rebellious (1) • made himself inconspicuous (1) • clever/crafty (1)
21.	(a)		Reference (1) Comment (1) x2	**4**	Possible answers include: • 'went through with the whole business' (1) suggesting difficulty or hardship or lack of enjoyment (1) • 'a rigorous undertaking' (1) suggesting difficulty or hardship (1) • 'an even greater commitment' (1) suggesting a lot is being asked of him (1) • 'you would have to go a long way...but I did' (1) suggesting his task was harder or that he achieved more than others (1) • 'dissected and deciphered' (1) suggesting the in-depth nature of the work (1).
	(b)		Reference (1) Comment (1)	**2**	Possible answers include: • 'think of this' (1) – use of command to get the reader's attention/force the reader to consider the task (1) • repetition of 'the nature of' (1) to emphasise the full extent of the task (1) • listing (1) to emphasise the sheer number of topics covered (1) • repetition in 'many, many hours' (1) to emphasise the time spent on this (1)
22.			Comment on the relationship (1) Supporting evidence (1)	**2**	Possible answers include: • grudging admiration (1) – 'respect' (1) • understanding (1) from Mack – 'I was there with him' (1) • still a lack of closeness between them (1) – 'a part of me was keeping its distance' (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
23.			Candidates should discuss how the theme of deception is explored in this extract and elsewhere in the novel. Possible comments from elsewhere include: • he became a minister although he doesn't believe in God • he continues to be hypocritical within his profession • the first person narration allows the reader to see the inner thoughts versus the outward appearance • various individual scenes of duplicity throughout the novel, any two examples	**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 text/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 text/part of the text:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
24.			Four points to be made. One mark for each point.	**4**	Possible answers include: • David arrives in/near Edinburgh • David asks for directions to Cramond • David sees/hears the redcoats • David asks/talks to a man with a cart about the house of Shaws • David receives negative response from the carter • David asks/talks to a barber about the house of Shaws • David receives negative response from the barber • David is left concerned
25.			There should be an understanding that David believes that it is the juxtaposition between his simple, grubby clothes (1) which jarred with his asking about – what he thought was – a grand house such as the Shaws (1)	**2**	A gloss of: "At first I thought the plainness of my appearance, in my country habit, and that all dusty from the road," (1) "consorted ill with the greatness of the place to which I was bound." (1)
26.	(a)		Statement of mood in opening paragraph (1) NB identification of mood may be implicit within candidate's response Example of writer's use of language in opening paragraph (1) Comment on language (1)	**3**	Possible answers include: • mood - optimistic, happy, content, etc. (1) **Word choice:** • "pleasure" (1) – have a great liking/desire (1) • "wonder" (1) – as to marvel at a great spectacle (1) • "beheld" (1) – to observe something of great impact (1) • "pride" (1) – delight/joy at the sight (1) • "merry (music)" (1) – joyful/happy (1) **Metaphor:** • "the pride of life seemed to mount into my brain" (1) – to be at the forefront of the mind/to be directly connected to the mind in a powerful way (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
					Alliteration: • "merry music" (1) – repeated "m" sound has a length which pleasant, soft, jaunty and childlike in its alliterative use (1)
	(b)		Statement of mood in final paragraph (1) NB identification of mood may be implicit within candidate's response Example of writer's use of language in final paragraph (1) Comment on language (1)	**3**	Possible answers include: • mood - pessimistic, confused, perturbed etc (1) **Word choice:** • "illusions" (1) – deceptive/ misconception (1) • "indistinct" (1) - unclear • "accusations" – negative connotations of illegal actions (1) • "fancy" (1) – imagination not reality (1) • "start and stare" (1) – showing shock at the mention of Shaws (1) (also could award marks for the sharp alliterative effect of the sibilance) • "ill-fame" (1) – of poor reputation (1) **Metaphor:** • "the blow this dealt to my illusions" (1) – affected almost physically/violently as with a blow (1) **Sentence structure:** • use of two questions/ placement of questions at end of paragraph (1) – emphasising doubt and confusion/climactic nature (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
27.			Candidates should discuss the development of David Balfour's character in this extract and elsewhere in the novel. Possible comments from elsewhere include: • becomes more adventurous • becomes more experienced • becomes more confident • any two specific points in the novel which show his development	**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 text/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 text/part of the text:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
28.			Candidates should give 4 relevant points for 1 mark each. Must be an attempt to gloss.	**4**	Possible answers include: • Constantly ridicules him – 'always laughed at him' • Picks on him/highlights his faults persistently – 'pecked cruelly at his defences' • Hates the power she has over him despite her frailty – 'What is she anyway?'/'How can this thing....?' • Anger that she uses illness as a reason to behave as she does – 'She's been ill...doesn't excuse her' • Anger that she is destroying his life – 'she's breaking me up' • Also his chances of a life in the future – 'if she dies...good for anyone.' • Blames her for his loneliness/isolation from his peers – 'shivered inside his loneliness'/'That would be the boys...'
29.			Reference (1) Comment (1) x 2	**4**	Possible examples/explanations: • 'face had sharpened itself... quickness'/'pecking at....cruelly at his defences' (1) – emphasises her sharpness/although small and frail like a bird has the capacity to destroy him (1) • 'some kind of animal'/'this thing' (1) – makes her seem less than human (1); • 'breaking me up' (1) – idea that she is destroying him (1); • description of his angry actions (1) – shows his feelings (1) • 'abrupt'/'savage'/shaking with anger towards her/'rage shook him' (1) shows how angry he is (1) • Use of questions/'How can this thing...'/'What is she anyway?' (1) Emphasise the hateful thoughts he has towards her (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
30.			Reference (1) Comment (1)	**2**	Possible examples/explanations: • (sense of loneliness) 'closed around him' (1) – feels engulfed by loneliness (1) • 'on a boat on the limitless ocean' (1) – feels adrift and alone in an endless sea (1); • (compares this to his own home) 'just as his house was on a limitless moorland' (1) – gives sense of isolation (1).
31.			Reference (1) Comment (1)	**2**	Possible answers include: • 'Remember to clean the tray tomorrow'/mother's words (1) are seen as provocative (1) • 'fighting back the anger' (1) suggests rising emotion (1) • 'swept over him' (1) overwhelming feelings (1) • 'He turned back to the bed' (1) - it's a dramatic moment (1) • (Repetition of) 'smash' (1) – suggestion of potential violence (1) • (Repetition of) 'there was' (1) – creation of drama. • Final short sentence (1) – makes for dramatic ending (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
32.			Candidates should discuss a character's realisation in this extract as well as at least one other character's realisation from at least one other story. Possible comments from other stories include: 'The Telegram' – true destination of telegram, more understanding between the two women 'The Red Door' – realisation of sense of freedom for main character 'In Church' – realisation of futility of war 'The Painter' – realisation of unpleasantness of community	**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 text/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 text/part of the text:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
33.			Four separate points for one mark each.	**4**	Possible answers include: • The family prepare for the funeral (1) • Father's body put in parents' bedroom (1) • Girl asked if she wants to see body (1) • Girl has mixed feelings about seeing the body (1) • Girl feels her mother is acting aloof (1) • Girl gets dressed for funeral (1) • Auntie Pauline reacts badly to girl's choice of outfit (1) • Memory of wearing dress for father (1) • Memory of father's approval (1)
34.			Reference (1) Comment (1) x 2	**4**	Possible answers include: • 'blur' (1) unclear/many things happening/movement (1) • Movement of people 'comin and goin' (1) busy/confusing (1) • ('makin sandwiches' and 'pourin oot glasses of whisky') for 'men in overcoats' (1) whom she doesn't recognise, perhaps distant or seldom seen relatives (1) • 'makin sandwiches'/'pourin oot glasses of whisky' (1) suggests endless hospitality (1) • reference to listing or use of commas (1) suggests confusion of events or lack of clarity (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
35.			Identification of feature (1) x 2	**2**	Possible answers include: • (Repeated) use of first person (1) • Use of parenthesis (1) • Use of question (1) • Use of Scots (1) • Use of colloquial language (1) • Long/rambling sentences (1)
36.			Reference (1) Comment (1)	**2**	Possible answers include: • 'her face froze over'(1) shows her disgust/astonishment (1) • Use of (rhetorical) question/'Whit the hell do you think you're daein?'(1) shows shock/disapproval (1) • Use of (expletive)/'hell' (1) shows anger (1) • Use of imperatives/'Go...get changed' (1) shows her disapproval of the outfit (1) • Instructions/commands/ insistence (1) show her disapproval (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
37.			Candidates should discuss how the theme of relationships is explored in this extract and in at least one other story by Donovan. Possible comments from other stories include: 'A Chitterin' Bite' – breakdown of two relationships, loss of friendship etc 'Zimmerobics' – relationships across generations 'Dear Santa'/'Away in a Manger' – mother-daughter relationships	**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 text/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 text/part of the text:** as above (x 2) for **up to 4 marks**

SCOTTISH TEXT POETRY

Question			Expected Answer(s)	Max Mark	Additional Guidance
38.			Two marks can be awarded for two main ideas or concerns shown in first two lines. Only one mark should be awarded for one main idea or concern.	**2**	Possible answers include: • (The unsatisfactory nature of) traditional Valentine gifts (1) • The rejection of a clichéd/conventional view of love (1) • offering of an alternative (1) • The need to be honest/truthful about love (1) • The importance of recognising the mundane/unpleasant aspects of love (1)
39.			Four marks can be awarded for two examples of language used to create a positive view of love. Example (1) comment (1) x2	**4**	Possible answers include: • The word choice of "moon" (1) suggests romance/is a conventional romantic symbol (1) • The word choice of "promised" (1) suggests commitment/guarantee that love will flourish (1) • The word choice of "light" (1) links to "moon" to reinforce romantic associations/has positive connotations linked to goodness or truth (1) • The word choice of "careful" (1) has connotations of tenderness (1) • The comparison of removing the skin of an onion to "undressing" (1) adds seductive/sexual element (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
40.			Two marks can be awarded for one example of language used to create a negative view of love. Example (1) comment (1) x2	**4**	Possible answers include: • "blind you with tears" (1) suggests upset/pain (1) • "blind" (1) suggests the distortion/lack of clarity (1) • "a wobbling photo of grief" (1) suggests unsettling/distorting nature of love (1) accept comments on "photo" or "grief" itself • The personification of "kiss" as "fierce"/word choice of "fierce" (1) suggests danger/threat/aggression (1) • "will stay on your lips" (to suggest the lingering taste of the onion) (1) suggests the difficulty of escaping a relationship (1) • The word choice of "possessive" (1) suggests jealousy/desire to control (1) • The juxtaposition of "possessive" and "faithful" (1) undermines the normally positive view of commitment (1) • The inclusion/qualification of "for as long" (1) suggests that the commitment will not last (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
41.			Candidates should show understanding of the term "conclusion" and how the content of the last stanza continues ideas and/or language from the earlier stanzas. A reference to the final stanza (1) referring back to earlier in the poem (1)	**2**	Possible answers include: • (The imperative) "Take it" (1) continues the portrayal of the speaker as commanding/insistent (1) • (The imperative) "Take it" concludes a series of imperatives (1) to suggest the listener's reluctance to accept the gift (1) • "platinum" (1) suggests the enduring value of love (despite the negative features highlighted) (1) • "loops" (1) suggests never ending commitment/constraint/ control highlighted earlier (1) • "shrink" (1) reinforces the claustrophobic/constraining nature of marriage (1) • The comparison of the inner rings of the onion to a "wedding ring" (1) continues the subverting of conventional symbols of love/reinforces the constraining nature of marriage (1) • The parody of a wedding proposal in " if you like " (1) continues the subverting of conventional romantic symbols (1) • The positioning of "Lethal" in a line of its own/the word choice of "Lethal" (1) develops/reinforces previous examples of aggression (1) • "cling"/repetition of "cling" (1) links back to the "possessive" nature of love mentioned earlier (1) • "knife"(1) reinforces love as menacing or dangerous (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
42.			Candidates should show awareness of the ideas and/or language of this poem and at least one other poem by Duffy. Possible comments from other poems include: 'Havisham' – pain of relationship breaking down 'Originally' – relationship with environment/identity/self-knowledge 'Ann Hathaway' – sexual relationship 'War Photographer' – photographer's relationship with work/material 'Mrs Midas' – breakdown in relationship/memories of good times	**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 text/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 text/part of the text:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
43.			For full marks answers should make two clear points. One mark for each point. Own words required.	**2**	Possible answers include: • Hyena is patient (1) • Hyena is dangerous/threatening (1) • Hyena is self-obsessed (1) • Hyena is hungry (1) and thirsty (1) • Hunger makes hyena more threatening (1) • Hyena must not be underestimated (1) • Hyena may appear to be asleep but can pounce at any time (1)
44.			Two references plus comments on two features used by the writer in these lines Reference(1) comment (1) x2	**4**	Possible answers include: • "I have a rough coat" OR "with dark spots like the bush-tufted plains of Africa" OR "a shaggy bundle" (1) - he is inelegant/scruffy (1) • "crafty"(1) he is sly/clever (1) • "I sprawl … of gathered energy" (1) eg he appears to be relaxed but is ready to pounce (1) • "I lope, I slaver" (1) – he is ungainly/clumsy (1) • The list (1) describes the hyena's movement etc (1) • "I am a ranger" (1) he scans the landscape for dead animals (1) • Reference to "I eat the dead" (1) – eg he profits by feeding on creatures already dead/lacks the dignity or skill of a hunter etc (1) • Use of short sentences (1) suggests threatening nature of hyena/his grim certainty, etc (1) • Use of repetition (1) suggests threatening nature, etc. (1) • Use of question (1) suggests apparent confidence of hyena, etc (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
45.			Reference to feature (1) Comment relating to tense, menacing atmosphere (1). Please note that reference to atmosphere can be implicit in the candidate's answer. x2	**4**	Possible answers include: • Use of questions (1) to emphasise the hyena's slyness or power (1) • Use of euphemism (1) as the hyena calls his howl his "song" (1) • Reference to aspects of setting/background, eg "moon pours hard and cold" (1) suggests eerie place (1) • Use of short sentences (1) to increase tension (1) • Conversational tone eg 'Would you meet me there in the waste places?' (1) creating false sense of friendliness (1) • "my golden supper" (1) is a macabre image (1) • "I am not laughing" (1) is a chilling statement (1) • "crowd of fangs" (1) is threatening/dangerous (1) • "I am not laughing" (1) could be seen as a threat/warning (1)
46.			For 2 marks, candidates should refer to a feature of the last stanza and show how it effectively continues an idea/language feature from earlier in the poem.	**2**	Possible answers include: • "I am waiting" (1) repeats opening line/reiterates that the hyena is always ready to feed on carrion/gives the poem a cyclical structure (1) • "I am crouching … till you are ready for me" (1) recalls the hyena lying in wait in stanza one (1) • "My place is to pick you clean and leave your bones to the wind" (1) brings the references to 'you' throughout the poem to a macabre climax (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
47.			Candidates should show understanding of how Morgan uses word choice and/or imagery effectively to create a striking visual impression or scene in this poem and in at least one other poem. Possible comments on other poems include: "Good Friday" – clear sense of scene comes across with several visual references to the journey of the bus ("brakes violently," "lurches round into the sun," etc) "In the snack bar" – many references to place/scene throughout the poem "Trio" – winter/Christmas scene established through expressions such as "sharp winter evening," "under the Christmas lights," etc "Winter" – many references to place/scene throughout the poem "Slate" – many references to place/scene throughout the poem	**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 text/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 text/part of the text:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
48.			Reference (1) Comment (1) x2	**4**	Possible answers include: • 'The hospital smell combs my nostrils' (1) suggests visit is familiar/unpleasant/overpowering smell/vivid sensory image (1) • 'green and yellow corridors' (1) suggests he finds visit unpleasant - connotations of colours/vivid sensory image (1) • 'What seems a corpse' (1) suggests he feels uncertainty/anxiety about visit (1) • 'trundled' (1) suggests he feels the patient is being treated impersonally/dehumanised (1) • 'vanishes' (1) suggests he is very aware of death as absolute/final (1) • 'heavenward' (1) suggests he is very aware of finality of death/religious questions (1) • 'I will not feel, I will not feel, until I have to'/repetition here (1) tries to delay/avoid emotions (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
49.			Technique (1) Comment (1) x2	**4**	Possible answers include: • 'walk lightly, swiftly' – repetition of adverbs (1) admires nurses' ability to deal with stresses of nursing (1) • 'here and up and down and there' - unusual word order (1) lightens mood/emphasises number/activity of nurses (1) • 'their slender waists miraculously carrying their burden' – word-choice/metaphor (1) admires nurses' ability to deal with stresses/burden despite being small/light (1) • 'miraculously' – word choice - religious connotations (1) poet thinks nurses are angelic/have magical powers (1) • "so much pain, so/many deaths …/so many farewells" – Repetition of "so" (1) suggests admiration for nurses who have to deal with pain and death frequently (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
50.			Reference (1) Comment (1) x2	**4**	Possible answers include: • "white cave of forgetfulness" or gloss (1) suggests curtains or sheets are impenetrable/patient is isolated or ignored/poet is excluded/patient herself cannot remember things (1) • "withered hand/trembles on its stalk" or gloss (1) woman's body is dying/frail/weak (1) • 'Eyes move behind eyelids too heavy to raise' or gloss (1) impersonal description/suggests how ill/weak patient is (1) • 'Arm wasted of colour' or gloss (1) arm is pale, lifeless, useless, no longer functioning (1) • "glass fang" or gloss (1) suggests vampire-like IV, emphasising the poet's grief and distress (1) • 'not guzzling but giving' or gloss (1) alliteration suggests poet first sees the transfusion as pointless but then realises it is keeping patient alive (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
51.			Candidates should discuss MacCaig's use of imagery in this poem and in at least one other poem. Possible comments from other poems include: 'Assisi' – appropriate comments on eg 'half-filled sack'; 'clucking contentedly' etc 'Memorial' - appropriate comments on eg 'carousel of language'; 'sad music' etc 'Basking Shark' - appropriate comments on eg 'tin-tacked with rain'; 'roomsized monster with a matchbox brain' etc 'Sounds of the Day' – 'black drums rolled'; 'bangle of ice round your wrist' etc 'Aunt Julia' – 'she was buckets'; 'with a seagull's voice' etc	**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 text/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) **(maximum of 2 marks only for discussion of extract)** from at **least one other text/part of the text:** as above (x 2) for **up to 4 marks**

Question			Expected Answer(s)	Max Mark	Additional Guidance
52.			Candidates can refer to meaning or to techniques. Two references to meaning 1 mark each. Reference to technique (1) Comment (1).	**2**	Possible answers include: • She did not make a vow to stay together (1) • As her parents had done (1) • She wants out now (1) • She uses an emphatic tone (1) • She uses monosyllabic words (1) • She uses enjambment (1) • She uses a cliché (1) • She uses an ironic tone (1) • She uses negative language (1)
53.			Candidates should make 3 distinct points for 3 marks. Lifts = 0	**3**	Possible answers include: • Gloss of "you never, ever said/a kind word" – mother was not positive/encouraging to her (1) • Gloss of "or a thank-you" – mother was ungrateful (1) • "tedious chores" – parents made the persona do hard/demanding housework (1) • "your breath smells like a camel," etc – father was (personally) repulsive (1) • "Are you in the cream puff," etc – father made sarcastic comments (1) • "Lady muck" – father put her down (1) • "I'd be better off in an orphanage" – emphasises how bad they are (1)
54.			Reference (1) Comment (1) x2	**4**	Possible answers include: • "faces turn up to the light" (1) – "(turn) up" or "light" suggest positivity, enlightenment (1) • "who speak in the soft murmur of rivers" (1) suggests calmness/quiet (1) • "and never shout" (1) suggests calm, quiet approach (1) • "stroke their children's cheeks" (1) suggests love/gentleness/caring (1) • "sing in the colourful voices of rainbows, red to blue" (1) suggests brightness/ enjoyment/happiness/ beauty/varied approach, etc (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
55.			Identification of tone (1) Reference (1) Comment (1) NB, to achieve the full 3 marks, candidates must identify a tone, refer to the text, and offer a comment.	**3**	Possible answers include: **Humour** (1) • "and quickly"(1) – persona can't wait to get away from parents (1) • "your breath smells like a camel" (1) – humorously unappealing/exaggeration/further reference to "gives me the hump" (1) • "I would be better off in an orphanage" (1) – humorous exaggeration (1) **Despair** (1) • reference to "there are things I cannot suffer any longer" – (1) persona is at end of tether (1) **Anger** (1) • "I never chose you"(1) - persona is angry with parents/fact that she is trapped (1) **Dismissive** (1) • reference to "I don't want to be your child"/"These parents are not you"/"not you" (1) – persona rejects parents (1) **Admiration** (1) • reference to "There are parents whose faces turn up to the light"/"There are parents who stroke their children's cheeks"/"sing in the colourful voices of rainbows" etc (1) - the persona admires these parents and wishes hers could be more like them (1) Any other reasonable identification of a tone (1), plus reference (1), plus comment (1)

Question			Expected Answer(s)	Max Mark	Additional Guidance
56.			Candidates should discuss the theme of family relationships in this poem and at least one other poem by Jackie Kay. Possible comments on other poems include: 'My Grandmother's Houses' – girl/grandmother 'Lucozade' – mother/daughter 'Gap Year' – mother/daughter 'Bed' – mother/daughter 'Keeping Orchids' – mother/daughter	**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 text/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 text/part of the text:** 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 some 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 **very 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 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]