National
Qualifications
2026

2026 English

Critical Reading

National 5

Question Paper Finalised Marking Instructions

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General marking principles for National 5 English: Critical Reading

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

(a) Marks for each candidate response must **always** be assigned in line with these general marking principles and the detailed marking instructions for the relevant question.

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

(c) Candidates should gain credit for their understanding of the ideas of the passage, and their analysis and evaluation of the writer's use of language.

(d) Unless quoting from the passage, the candidates should use their own words as far as possible.

(e) If a specific candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.

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

Marking instructions for each question

SCOTTISH TEXT DRAMA

Text 1 — *Yellow Moon* by David Greig

Question			Expected response(s)	Max mark	Additional guidance
1.			Reference **(1)** Comment **(1)** x2	4	**Possible answers include:** 'Midnight' **(1)** suggests darkness/mystery/supernatural **(1)** 'We're shaking' **(1)** suggests fear/ something about to happen **(1)** 'We don't know what to do'/'what are we going to do?' **(1)** suggests anxiety/doubt **(1)** reference to short sentences **(1)** emphasises uncertainty **(1)** 'Let's take Billy's wallet (out of his inside jacket pocket)' **(1)** suggests wrongdoing/potential repercussions **(1)** 'Let's pick up the knife' **(1)** suggests danger **(1)** 'Let's just go'/'Let's just get out of here'/'Let's walk quickly out of cemetery'/reference to repetition (of 'Let's') **(1)** suggests need to remove themselves from situation **(1)** 'Let's put our hoods up'/'keep our heads down' **(1)** suggests need to be hidden/hide their identity **(1)** 'There aren't many cars anyway' **(1)** suggests isolation **(1)** 'Let's go past the Comfort furniture store and then onto the coastal path'/'Let's walk on past . . . etc' **(1)** suggests need to get away from people **(1)** 'throw the knife over the wall' **(1)** suggests drama/criminality **(1)** 'we're feeling a bit — well —' /reference to dashes **(1)** suggests hesitancy **(1)** 'feeling a bit shaky' **(1)** suggests nervousness **(1)**

Question			Expected response(s)	Max mark	Additional guidance
2.			Reference **(1)** Comment **(1)**	**2**	**Possible answers include:** 'Let's'/'our'/'we'/'we're'/ reference to repetition/cumulative effect **(1)** suggests togetherness/shared moment **(1)** '(Let's sit) close together' **(1)** suggests comfort/trust between them **(1)** 'hold our hands out' **(1)** suggests need to do the same thing **(1)** 'to the fire' **(1)** suggests romance/embarking on dangerous journey **(1)** 'we never want this moment to end' **(1)** suggest they don't want to leave/want to prolong the time they have **(1)** 'at last, we're in a story' **(1)** suggests their relationship gives them/their lives meaning **(1)** 'I'm here'/reference to repetition **(1)** suggests they are together/she is standing by him/she is physically there with him **(1)**
3.			Reference **(1)** Comment **(1)**	**2**	**Possible answers include:** 'Lee must have wished he was on it' **(1)** suggests desire to be away from this place/his troubles/on the boat **(1)** 'swimming out through the still water'/'climbing on board' **(1)** suggests desperate need to get away **(1)** 'signing up as a sailor' **(1)** suggests thinking about escape/need for a new life **(1)** 'and then — what?'/'maybe'/ reference to dashes/repetition **(1)** suggests/emphasises uncertainty **(1)** 'He wouldn't have known what then' **(1)** suggests he has no idea what future holds for him **(1)**

Question			Expected response(s)	Max mark	Additional guidance
					'I'll maybe go up north'/'Maybe go and see my dad'/reference to repetition **(1)** suggests/emphasises no real plans/considering possibilities **(1)** 'You going to go to the cops?' **(1)** suggests he is not sure what Leila will do **(1)**
4.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'Leila would have pondered the idea' **(1)** suggests she is thoughtful/thinks about things **(1)** 'telling the truth . . . nothing but the truth' **(1)** suggests she tends to stick to rules/is aware of the significance of the law **(1)** 'but no' **(1)** suggests she knows her own mind **(1)** '*Leila shakes her head*'/'She'd only have to talk' **(1)** suggests Leila doesn't find it easy to/prefers not to speak **(1)** 'supposed she could open her front door quietly'/'sneak into bed' **(1)** suggests she is secretive **(1)** 'She'd get away with it'/'pretend as if nothing had changed' **(1)** suggests she is confident she can hide things **(1)** 'would probably have thought that was the thing she ought to do' **(1)** suggests she is aware of what is expected of her **(1)** 'Leila saw something moving' **(1)** suggests she is aware of surroundings/she is observant **(1)** 'And she watched.'/reference to short sentence **(1)** suggests/emphasises she is open to possibilities/is intrigued by things around her/is curious **(1)**

Question			Expected response(s)	Max mark	Additional guidance
5.			**Extract:** Lee is anxious and confused ('We're shaking. We don't know what to do.') Lee shows tenderness towards Leila ('Let's sit close together and hold our hands out to the fire') Lee has no idea what future will bring ('He wouldn't have known what then') Lee is in conflict with the law/authority ('You going to the cops') **Elsewhere:** Lee is well known to those in authority/is notorious ('Everybody knows Stag Lee Macalinden'/ reference to list of those who are familiar with him). Lee is initially presented as a 'celebrity' which reflects one of the main themes of the play – reality and celebrity culture. Lee is in conflict with authority/always in trouble ('Lee was expelled from school') Others have a low opinion of Lee ('You are a catastrophe, Lee Macalinden') Lee has criminal aspirations ('trying to work out how he could make big money from a life of crime'/'he decides to go shoplifting'/'Hotwires an old moped') Lee can be persuasive ('Come on, you know you want to'/'Are you coming or are you coming') Lee is in conflict with Billy ('Don't touch me'/Lee '*stabs Billy*')	**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 requested 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)**

Question			Expected response(s)	Max mark	Additional guidance
			Lee tries to seek escape/redemption/quest to find his father on the run to the highlands. Lee idolises his father ('He was the king of Glasgow')/misses his father ('My dad must have walked down these corridors'/'Was he thinking about me?') Lee fantasises/deceives himself ('Maybe some booze, maybe some drugs, maybe some girls') Lee cares about Leila ('Your voice, Silent Leila . . . It's beautiful')		**(Maximum of 2 marks only for discussion of extract)** **from at least one other text/part of the text:** as above **(x2)** for up to **4 marks**

Text 2 — *Sailmaker* by Alan Spence

Question			Expected response(s)	Max mark	Additional guidance
6.			Reference **(1)** Comment **(1)** X2	**4**	**Possible answers include:** 'Michaelangelo' suggests good humour/fondness **(1)** 'Piecework!' **(1)** suggests (shared) jokes **(1)** 'Ye finished that ceiling?' **(1)** suggests Billy is in charge **(1)** 'when yer ready' **(1)** suggests willingness to wait for Ian **(1)** 'also in overalls' **(1)** suggests similarities/harmony **(1)** 'What's for wur piece?' **(1)** suggests Ian expects Billy to provide **(1)** reference to sandwich fillings **(1)** suggests predictability **(1)** 'Ah'm easy' **(1)** suggests undemanding/straightforward **(1)** Billy allows Ian to choose **(1)** suggests prioritising his son **(1)** '*They eat'* **(1)** suggests unity **(1)** use of pun/'Piece perfect piece' **(1)** suggests calm/relaxed/humour **(1)** *'They laugh'* **(1)** suggests camaraderie **(1)** 'sorry yer missin the match' **(1)** suggests awareness of sacrifice/ likely disappointment **(1)** 'think ae the money' **(1)** suggests good advice/best interests **(1)** '*Noncommittal*' **(1)** suggests lack of conflict **(1)** 'Aye' **(1)** suggests agreement **(1)**

Question			Expected response(s)	Max mark	Additional guidance
7.			Reference **(1)** Comment **(1)** X2 Candidates can choose to answer on either Davie and/or Alec.	**4**	**Possible answers include:** **Davie:** 'He had this idea . . .' **(1)** suggests creative/innovative **(1)** 'He'd read a coupla books' **(1)** suggests knowledgeable **(1)** 'He reckoned we'd make a fortune' **(1)** suggests optimistic **(1)** 'takin too much ae a chance' **(1)** suggests doesn't think things through/too ready to take risks **(1)** 'Ah like Uncle Davie' **(1)** suggests fondness/favourable **(1)** 'heid's in the clouds' **(1)** suggests unrealistic/a dreamer **(1)** **Alec:** 'still at school'/'Can ye imagine!'/ reference to exclamation mark **(1)** suggests incredulity/strangeness **(1)** 'Be worth it when he's finished' **(1)** suggests admiration/ acknowledgement of achievement **(1)**

Question			Expected response(s)	Max mark	Additional guidance
8.			Reference **(1)** Comment **(1)** X2	**4**	**Possible answers include:** 'Be awright bein your ain boss'/ 'Naebody tellin ye what tae dae'/'A wee paint shop would dae' **(1)** suggests they would prefer to be self employed/are typically given orders **(1)** 'goes on forever' **(1)** suggests relentless **(1)** 'Just get tae the end . . . start aw over again' **(1)** suggests repetitive **(1)** 'stuck up there . . . wind blowin aboot' **(1)** suggests exposed to elements/danger **(1)** 'slung over the side' **(1)** suggests lack of safety precautions **(1)** 'wee cradles' **(1)** suggests inadequate equipment **(1)** 'Fifty feet aff the grun!' **(1)** suggests high/precarious **(1)** 'Just had tae'/'Nothin else for it' **(1)** suggests lack of choice **(1)** 'makes yer hands go aw sweaty' **(1)** suggests frightening **(1)** 'ye get used tae it' **(1)** suggests challenges become routine **(1)** 'Catch ye . . . thick ear' **(1)** suggests need to follow rules/obey superiors **(1)**

Question			Expected response(s)	Max mark	Additional guidance
9.			**Extract:** Ian and Billy have a positive father and son relationship. They share the same job and work harmoniously together in good humour. Billy is seen to be in charge and looks out for Ian by offering advice. **Elsewhere:** Ian and Billy are shown throughout the play to have a strong relationship. Ian aspires to be like his dad and follow him into a trade – which is what happens. They share a love of football/Rangers and both offer sectarian views. Their family life is stable and predictable. They both move together in search of work and are shown to be adaptable. Alec and Davie have a contrasting relationship to Ian and Billy. At the start of the play they have a close relationship where Alec admires Davie and believes in his promises. However, this relationship deteriorates throughout the play as they argue about Davie's lack of domesticity, issues with gambling and alcohol, and his declining employment status. At the end of the play Alec comes to an acceptance of his father, and they go their separate ways as Alec moves out to go to University. Billy and Davie are brothers. Billy offers Davie support throughout the play eg support with the bookie, help to gain employment, advice about his grief, lending him money, offering to paint the boat for Alec. They disagree about sectarian issues at certain points in the play.	**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 requested 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)**

Question			Expected response(s)	Max mark	Additional guidance
			Ian and Alec are cousins. When younger they share similar interests such as football and comics and play well together. They are shown to be different as Alec is more academic and wants to do well at school, while Ian wants to have a trade and be like his dad. They also differ on their sectarian views. As they get older these differences widen as Alec goes to a different school and university while Ian follows his dad into a trade. They stay in touch.		**(Maximum of 2 marks only for discussion of extract)** **from at least one other text/part of the text** as above **(x2)** for up to **4 marks**

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

Question			Expected response(s)	Max mark	Additional guidance
10.			Reference **(1)** Comment **(1)** X2	**4**	**Possible answers include:** '*stunned*' **(1)** suggests shock **(1)** '*silence*' **(1)** suggests unable to speak **(1)** 'You what?' **(1)** suggests disbelief/ need for clarification **(1)** use of dash **(1)** suggests struggling to comprehend **(1)** use of capitals/'HIM' **(1)** suggests anger **(1)** 'cheek of him' **(1)** suggests offence **(1)** use of exclamation **(1)** suggests outrage **(1)** 'Steady on, Rosie' **(1)** suggests dramatic or extreme response **(1)** 'Who does he think he is' **(1)** suggests insult **(1)** use of (rhetorical) question **(1)** suggests indignation **(1)** 'some nerve' **(1)** suggests affront **(1)** reference to Lucia as 'lady' **(1)** suggests exasperation **(1)** 'Fine you know it means no' **(1)** suggests emphatic refusal **(1)** 'talk to her.' **(1)** suggests she is looking for back-up **(1)** 'Some help you!' **(1)** suggests disappointment/frustration **(1)**

Question			Expected response(s)	Max mark	Additional guidance
11.			**You should make two key points.**	**2**	**Possible answers include:** Italians are more important/have different rules **(1)** Scottish parents allow their girls too many freedoms **(1)** Scottish parents don't hold their girls in such high regard/are not as important **(1)** Rosinella is showing Lucia how much she values her/is willing to protect her **(1)**
12.			Reference **(1)** Comment **(1)**	**2**	**Possible answers include:** '*Annoyed*' **(1)** suggests Rosinella is angry with Massimo **(1)** 'How come you always leave it to me?' **(1)** suggests accusation **(1)** 'You tell her' **(1)** suggests desire for Massimo to openly agree/back her up/enforce the rules **(1)** 'Why no just let her go?' **(1)** suggests that Massimo disagrees with Rosinella **(1)** '*beginning to fly off the handle*' ***(1)*** suggests Rosinella is enraged by Massimo's suggestion **(1)** 'that's great'/'some help'/sarcastic tone **(1)** suggests rage **(1)** 'You're too hard on her' **(1)** suggests Massimo feels Rosinella is over protective/unnecessarily strict **(1)** 'and you think you're that good' **(1)** suggests Rosinella is critical of Massimo's approach **(1)**

Question			Expected response(s)	Max mark	Additional guidance
13.			Reference **(1)** Comment **(1)** X2	**4**	**Possible answers include:** 'Lucia starts to cry'/'You don't need to cry' **(1)** suggests upset by not getting her way/ manipulative **(1)** 'You never let me go anywhere' **(1)** suggests trying to create sympathy **(1)** 'You never let me do anything' **(1)** suggests she feels trapped **(1)** repeatedly asking/'just (want to go to the wedding)' **(1)** suggests persistence/determination **(1)** 'One day'/'all I'm asking' **(1)** suggests she tries to minimise the request/persuade them **(1)** 'I'll make it up to you'/reference to repetition/'you can get anything you want' **(1)** suggests Lucia is spoiled **(1)** '*Scoffs*' **(1)** suggests cheeky **(1)** use of capital letters **(1)** suggests anger/tantrum **(1)** 'I NEVER get what I want.' **(1)** suggests ungrateful/over-indulged **(1)** repetition of 'never' **(1)** suggests exaggeration **(1)** 'what YOU say'/'never think about ME' **(1)** suggests turning tables on Rosinella **(1)** *'Lucia howls'* **(1)** suggests escalating distress/manipulation **(1)** 'I wish I was back in Italy' **(1)** suggests willingness to be hurtful/ ungrateful **(1)** '*Her biggest gun'* **(1)** suggests knowledge of their fears **(1)** *'storms off'* **(1)** suggests she's dramatic **(1)**

Question			Expected response(s)	Max mark	Additional guidance
14.			**Extract:** Massimo tries to regulate Rosinella's outbursts ('Steady on') but also wants to allow Lucia to go. He doesn't agree with Rosinella's views. He is critical and also contradictory about Rosinella's approach to Lucia but is no more effective in dealing with her. Rosinella suggests that Massimo is unwilling to chastise Lucia. He is calm and caring towards both Rosinella and Lucia and looks to keep the peace. **Elsewhere:** Massimo is part of an Italian family who have moved to Scotland. He feels that he has dual identity. He is a kind man, who loves his family and is shown to care about others in the community. He has conflict with his father as he set up his own shop. He is very hard working and does long hours to provide for his family and make his business a success. During the war his shop is attacked and he is interred along with his father who dies. His brother Franco also dies in the war. Despite these losses he shows forgiveness and seeks peace. Massimo has no children but is a father figure to many other characters. He supports Hughie and Bridget who have lost their father, and looks after his niece Lucia as if she were his own daughter. He is also generous towards his brother, Franco, and Luigi. Massimo is shown to be romantic towards Rosinella. He calls her Rosie and the story of their engagement/ wedding is both told and then re-enacted at the end of the play.	**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 requested 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 **(x2)** for up to **4 marks**

SCOTTISH TEXT PROSE

Text 1 — *Duck Feet* by Ely Percy

Question			Expected response(s)	Max mark	Additional guidance
15.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'The teacher wantet me tae try daein it (without the airm bands)' **(1)** suggests she doesn't take the initiative/has to be persuaded **(1)** 'Ah cannae'/'Yi can' **(1)** suggests she is not confident/needs cajoling **(1)** 'She said if ah managed a breadth . . . '/'ah'd be allowed up the deep end' (**1)** suggests needs goals/targets to progress **(1)** 'Aff went the stupit rubber airm bands' **(1)** suggests she is not keen (on the equipment) **(1)** 'Aw ma pals got wans'/'Ah jist stood there'/'ah didnae see the point in me staunin there anyway' **(1)** suggests she feels excluded (from success) **(1)** 'Charlene wis the best swimmer in oor class'/'she'd been takin lessons since she wis three yir auld' **(1)** suggests she compares herself unfavourably with others **(1)** 'It wis bliddy freezin' **(1)** suggests she finds it too cold (NB: must have sense of attitude) **(1)** 'ah couldnae wait tae get dried' **(1)** suggests she wants it to be over **(1)** 'How did he get wan'/'he couldnae even kick his legs' (**1)** suggests she doesn't understand how success is rewarded **(1)**

Question			Expected response(s)	Max mark	Additional guidance
16.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'Ah've got quite pally wi her' **(1)** suggests they are now friends **(1)** 'ah've fun out quite a bit about Sikhism' **(1)** suggests Kirsty has become interested in Harpreet's religion/culture/background **(1)** 'Wan ae the things ah now know'/'Harpreet IS allowed to get her hair wet'/'it's jist against her religion tae cut it' (**1)** suggests she is interested in/has detailed knowledge of aspects of Harpreet's life **(1)** 'she wears the mad swimming cap'/'tae save a lot of faffin' **(1)** suggests Kirsty understands/is sympathetic towards difficulties Harpreet faces **(1)** 'ah thought it wis good (Harpreet got a medal)' **(1)** suggests she wants Harpreet to have success **(1)** 'when she first startet she wis feart'/'noo she can float' **(1)** suggests Kirsty is pleased at Harpreet's progress **(1)** 'wi me haudin ontae her hauns an pullin her alang' **(1)** suggests support/trust **(1)**

Question			Expected response(s)	Max mark	Additional guidance
17.			Reference **(1)** Comment **(1)** x2 NB: do not accept 'surprised' as it is in the question.	**4**	**Possible answers include:** 'Ah wis that busy (sayin well done)' **(1)** suggests (Kirsty is) distracted **(1)** 'ah didnae hear' **(1)** suggests oblivious to what was happening **(1)** 'no really knowin (whit tae expect)' **(1)** suggests unaware **(1)** 'aw ah'd done (wis swim a breadth)' **(1)** suggests not expecting anything **(1)** 'ah missed whit the teacher actually said' **(1)** suggests unable to focus **(1)** 'this big bronze medal'/'yella ribbon' **(1)** suggests excessive/misplaced fuss **(1)** 'OUTSTANDING PERSONAL ENDEAVOUR'/reference to capital letters/reference to standard English **(1)** suggests unexpected nature of prize **(1)** 'Ah didnae really know whit that meant' **(1)** suggests lack of knowledge/understanding of what was happening **(1)** 'Whit you daein here'/reference to repetition **(1)** suggests unexpected (presence of dad) **(1)** 'Ah couldnae believe it' **(1)** suggests shock **(1)** 'Yir bliddy kiddin' **(1)** suggests she thinks she is being tricked/it's a joke/shocked **(1)**

Question			Expected response(s)	Max mark	Additional guidance
18.			**Extract:** Charlene is presented as Kirsty's closest friend ('ma best pal Charlene'). Kirsty admires Charlene ('Charlene wis the best swimmer in oor class') or is perhaps jealous of her ('ma best pal Charlene had done a hunner bliddy lengths'). There is a growing friendship between Kirsty and Harpreet ('Ah've got quite pally wi her'). As Kirsty gets to know Harpreet she finds out more about her ('her hair's aw the way doon tae her bum'). There is a sense that Kirsty feels inferior to her friends ('Aw ma pals got wans fur twenty, thirty, fifty an a hunner lengths'). **Elsewhere:** Harpreet is a loyal, supportive friend to Kirsty ('when ah opened the door Harpreet wis staunin there wi ma bag an aw ma stuff'), and Kirsty is upset on discovering that Harpreet is moving ('Ah said, ah cannae believe this is happenin'). Charlene can be a friend to Kirsty ('Charlene moothed goodluck tae me an ah did the same back tae her'), but is not a reliable friend to her. Charlene consistently lets Kirsty down even though she is meant to be her friend ('Charlene's gaun wi her an she's no even asked me, an Charlene's meant tae be ma best pal'/'Charlene drew me a dirty look'/'Then a week later, Charlene'd moved on tae other pals an she kept "forgettin" tae wait fur us')'.	**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 requested 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)**

Question			Expected response(s)	Max mark	Additional guidance
			Charlene thinks she is superior to/more grown up than Kirsty ('Ah don't think it's really your scene Kirsty'). Charlene tries to take advantage of Kirsty ('Charlene phoned me the night. She asked me if ah wid dae her a favour an write her puni fur her'). Charlene strikes up a friendship with Chris Rice ('Me an Chris are daein this competition in the *Evenin Times* that's tae win two tickets plus backstage passes tae see Stramash'). Kirsty's friendship with Wully McCoy grows and changes, from initial doubt/hesitancy ('he's a right nutcase') to him asking her out on a date.		**(maximum of 2 marks only for discussion of extract)** **from at least one other text/part of the text:** as above **(x2)** for up to **4 marks**

Text 2 — *A Voice Spoke To Me At Night* by Helen McClory

Question			Expected response(s)	Max mark	Additional guidance
19.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'I don't know why he should connect with me' **(1)** suggests not confident **(1)** 'I'm not very interesting' **(1)** suggests they don't claim to be fascinating/charismatic **(1)** 'or powerful' **(1)** suggests they have no influence/can't effect change **(1)** 'in my day-to-day life or in my imagination' **(1)** suggests they consider their thoughts or deeds to be insignificant **(1)** 'I'd be the last to get picked for a special mission' **(1)** suggests no outstanding skills/bravery **(1)** 'first to die in a magical world'/'a random casualty' **(1)** suggests they consider themselves to be unimportant **(1)** 'But I keep going'/'I thought I could' **(1)** suggests persistence **(1)** 'Maybe everyone has a visit' **(1)** suggests they are open to possibilities **(1)** 'I wouldn't be surprised' **(1)** suggests not easily shocked **(1)** 'I'd like the world a bit better' **(1)** suggests they can have negative feelings towards what happens on earth **(1)** 'I went up to the mirror and tried to push through it' **(1)** suggests wants to make things happen **(1)** 'I remembered it was a good thing I couldn't go in'/'I'd read that the microbes I have on my skin'/'might be a source of disease myself' **(1)** suggests caring/has awareness of potential dangers they might cause **(1)**

Question			Expected response(s)	Max mark	Additional guidance
					'But who knows how it works' **(1)** suggests they don't claim to know everything **(1)** 'But I couldn't get through and he couldn't get through' **(1)** suggests awareness/recognition of practical considerations **(1)** 'his fine hair'/'his woollen clothing' **(1)** suggests speaker is observant **(1)**

Question			Expected response(s)	Max mark	Additional guidance
20.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'I had such a funny feeling in my heart' **(1)** suggests emotionally affected **(1)** 'I nursed that feeling' **(1)** suggests they liked it/wanted to keep it **(1)** 'I looked at him for a long time' **(1)** suggests speaker wants voice from past to stay/is fascinated by him **(1)** 'I went and got a piece of printer paper'/'scribbled out my idea' **(1)** suggests she is keen to try to communicate with him **(1)** 'I think he meant'/'a tree maybe' **(1)** suggests speaker is trying to work out what he is trying to say **(1)** 'I wondered'/'I wondered a lot of things' **(1)** suggests the stranger is on the speaker's mind **(1)** 'I wanted to invite him' **(1)** suggests the speaker wants to meet the man behind the voice **(1)** 'into my house'/'and put him up' **(1)** suggests the speaker wants to provide shelter/a place to stay for him **(1)** 'He could have the bed'/'I'd have done anything for him' **(1)** suggests the speaker would make (personal) sacrifices for the man behind the voice **(1)** 'it was a good face, honest and thin' **(1)** suggests the speaker has studied the man's face/appearance **(1)** 'Lots of cares written on it' **(1)** suggests the speaker is sympathetic towards the man **(1)** 'I stared for so long' **(1)** suggests speaker is very interested in the man/obsessed **(1)** 'smiling'/'raising my hand' **(1)** suggests warmth/friendliness towards the man **(1)**

Question			Expected response(s)	Max mark	Additional guidance
21.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'getting dark'/'light faded'/reference to repetition **(1)** suggests/emphasises melancholic atmosphere **(1)** 'he faded'/'I couldn't see him anymore' **(1)** suggests the man is disappearing **(1)** 'I cried out'/'calmer than me' **(1)** suggests speaker is upset **(1)** 'I felt certain I wouldn't see him again'/'not for a long time' **(1)** suggests loss/loneliness/isolation **(1)** 'His face comes back to me' **(1)** suggests all speaker has is a memory **(1)** 'in waves' **(1)** suggests memories are powerful/frequent **(1)** 'I see it, kind, and wanting, getting' **(1)** suggests fond memories **(1)** 'I wonder what he thought about my face'/'if he liked it' **(1)** suggests longing/communication which is unfinished **(1)** 'but I hope he thinks'/'that it was a good face too'/'that my company was good for him' **(1)** suggests speaker's need for answers (that will not come)/speaker's need for validation (that will not come) **(1)** 'so much time alone' **(1)** suggests isolation **(1)**

Question			Expected response(s)	Max mark	Additional guidance
22.			**Extract:** Speaker's feelings of self-doubt ('I don't know why he should connect with me out of anyone in existence ever'), feeling they are not good enough ('I'm not very interesting, or powerful'). Strong feeling of connection between the speaker and the voice from the past ('I nursed that feeling, and I looked at him for a long time saying nothing'). Strong feeling of commitment from the speaker to the voice from the past (I'd have done anything for him'). Speaker misses the voice from the past very much ('His face comes back to me, in waves, I see it, kind, and wanting, getting'). Strong feelings of loneliness and isolation from both the speaker and the voice ('after so much time alone'). **Elsewhere:** *Andrina* Bill's strong affection for Andrina ('The good Andrina,' 'she lights my lamp'). Bill's feelings of depression ('I was, though, in that strange fatalistic mood that sometimes accompanies a fever, when a man doesn't really care what happens'). Bill's longing for Andrina ('She did not come. She did not come again on the third afternoon'). Bill's regrets about his past ('I experience, over again, some of the dull and sordid events of my life'/'It is the episode in my life that hurts me whenever I think of it').	**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 requested 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 from the collection**. **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 response(s)	Max mark	Additional guidance
			Bill's feelings of gratitude for Andrina's visits ('I thought of the brightness and burgeoning and dew that visitant had brought across the threshold of my latest winter'). *Things My Wife and I Found Hidden in Our House* Speaker's initial positive feelings on discovering the ring ('And isn't that sweet? Isn't it just too perfectly sweet, like it's a message of hope left for me and Alice, a blessing for our life together?'). Alice's feelings of suspicion towards her grandmother ('Trust me, Rain. My gran didn't wish anybody well'). Alice's mother's strong feelings about the grandmother ('my mum always did say my gran was a witch'). Strong feeling of love between Alice and Rain ('we had proven women's love was stronger than women's hate). Strong need to rid themselves of the objects from the past ('we climbed to the highest cliff and we threw all the things into the sea'). *Death In A Nut* Jack's strong feelings of love for his mother ('he dearly loved his mother'). Jack's feelings of horror at the thought of losing his mother ('you cannae dee an leave me masel! What am I gaunnae dae? I've nae freends, nae naebody in this worl but you, Mother! Ye cannae dee an lea me!').		**(maximum of 2 marks only for discussion of extract)** **from at least one other text:** as above **(x2)** for up to **4 marks**

Question			Expected response(s)	Max mark	Additional guidance
			Jack's refusal to let his mother go ('Oh, Mother, no, Mother,' he says, an he held her hand). Jack's feelings of defiance towards Death ('he's no gettin awa wi it! He's no gettin awa wi hit!'/'ye're not gaunna visit her!'). Death's anger at Jack ('An the Auld Man got angrier an angrier an angrier an ugly-luikin'). Jack's realisation of what he has done/the trouble he has caused ('It's my fault, I'm the cause o't'). Jack's feelings of contentment when he learns his lesson ('But Jack was happy fir he knew *there is no life bithout Death*').		

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

Question			Expected response(s)	Max mark	Additional guidance
23.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'rambles' **(1)** suggests relaxed **(1)** 'bystreet'/'small'/'quiet' **(1)** suggests won't be crowded **(1)** 'busy quarter of London' **(1)** suggests people want to go there **(1)** 'thriving trade' **(1)** suggests attractive shopping area **(1)** 'the inhabitants were all doing well' **(1)** suggests prosperity/contentment **(1)** 'hoping to do better still' **(1)** suggests striving to make things better **(1)** 'surplus' **(1)** suggests plenty **(1)** 'laying out . . . coquetry' **(1)** suggests tempting shopping offers **(1)** 'air of invitation'/'rows of smiling saleswomen' **(1)** suggests welcoming atmosphere **(1)** 'Even on Sunday . . . veiled its more florid charms' **(1)** suggests it was respectful of peace expected on a Sunday **(1)** 'lay comparatively empty' **(1)** suggests peaceful **(1)** 'the street shone out in contrast . . .' **(1)** suggests it is nicer than neighbouring area **(1)** 'like a fire in a forest' **(1)** suggests it stands out **(1)** 'freshly painted shutters'/'well-polished brasses'/'general cleanliness' **(1)** suggests it is well maintained **(1)** 'instantly caught' **(1)** suggests it draws the eye **(1)** 'pleased the eye (of the passenger)' **(1)** suggests it is nice (to look at) **(1)**

Question			Expected response(s)	Max mark	Additional guidance
24.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'the line was broken' **(1)** suggests upset/things have lost their symmetry **(1)** 'sinister' **(1)** suggests dangerous/unwelcoming **(1)** 'block of a building'/'blind forehead' **(1)** suggests featureless/uninviting **(1)** 'thrust forward (its gable)' **(1)** suggests aggression **(1)** 'showed no window' **(1)** suggests secretive (no light) **(1)** 'nothing but a door' **(1)** suggests incomplete/lacking **(1)** 'discoloured wall' **(1)** suggests aging/needing maintenance **(1)** 'sordid' **(1)** suggests unsavoury **(1)** '(marks of prolonged and sordid) negligence'/'or repair their ravages' **(1)** suggests not looked after **(1)** 'neither bell nor knocker' **(1)** suggests no easy access/visitors not wanted **(1)** 'blistered'/'distained' **(1)** suggests damaged/worn/neglected/illness/ physical harm **(1)** 'slouched' **(1)** suggests fallen/hiding **(1)** 'struck matches on the panel'/'tried his knife on the mouldings' **(1)** suggests vandalism **(1)** 'no one had appeared (to drive away these random visitors)' **(1)** suggests the place is not cared for/is not secure **(1)** 'Tramps slouched . . . mouldings' /reference to list **(1)** suggests/emphasises range of unwanted groups **(1)**

Question			Expected response(s)	Max mark	Additional guidance
25.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'lifted up his cane and pointed' **(1)** suggests drawing attention to something important **(1)** '"Did you ever remark that door?"' **(1)** suggests curiosity/significance **(1)** 'very odd story' **(1)** suggests anticipation/strangeness **(1)** '"Indeed?"' **(1)** suggests interest/eager to find out **(1)** 'slight change of voice' **(1)** suggests something wrong **(1)** 'the end of the world' **(1)** suggests unknown/frightening place **(1)** 'three o'clock of a . . . morning' **(1)** suggests unusual/unnerving time **(1)** 'black winter' **(1)** suggests cold/dark/uncomfortable **(1)** 'literally nothing to be seen'/'as empty as a church' **(1)** suggests eerie atmosphere **(1)** 'Street after street'/reference to repetition **(1)** suggests idea of calm before storm/something about to happen **(1)** 'when a man listens' **(1)** suggests sense of unexpected event about to occur **(1)** 'begins to long for the sight of a policeman' **(1)** suggests need for reassurance **(1)**

Question			Expected response(s)	Max mark	Additional guidance
26.			**Extract:** Places (setting) can seem to be normal on the outside, but there can be different/dangerous places within ('the street shone out in contrast to its dingy neighbourhood'). Area described has two aspects: the attractive, populated street ('an air of invitation'/'freshly painted shutters'), and the building which stood out as being the opposite ('a sinister block of a building'/'the marks of prolonged and sordid negligence'). You can sometimes sense dangers lurking in normal life/everyday situation ('I got into that state of mind when a man listens and listens'/'begins to long for the sight of a policeman'). **Elsewhere:** Jekyll has been acting as two people through his adoption of the role of Mr Hyde. He realises that this has been his downfall ('I have been doomed to such a dreadful shipwreck'). Stevenson, through the character of Dr Jekyll, is making the point that we are all complex people, that there are different aspects to our personalities ('that man is not truly one, but truly two'), and that good and bad are in everyone ('those provinces of good and ill which divide and conquer man's dual nature'/'all human beings, as we meet them, are commingled out of good and evil').	**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 requested 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)**

Question			Expected response(s)	Max mark	Additional guidance
			Hyde looks very different from Jekyll and gives a very different impression, even though they are the same person ('There is something wrong with his appearance; something displeasing, something downright detestable.') Jekyll's appearance is in complete contrast ('The large handsome face of Dr Jekyll'/'No, sir, that thing in the mask was never Doctor Jekyll'). Jekyll thinks that he can choose not to have Mr Hyde as part of him ('I will tell you one thing: the moment I choose I can be rid of Mr Hyde'). Jekyll's hidden laboratory is in direct contrast with the house itself ('dingy windowless structure,' 'distasteful sense of strangeness'). The Hyde part of Jekyll's nature is damaging to him ('Now that evil influence had been withdrawn, a new life began for Dr Jekyll'/'Evil, I fear . . . evil was sure to come of the connection').		**(maximum of 2 marks only for discussion of extract)** **from at least one other text/part of the text:** as above **(x2)** for up to **4 marks**

Text 4 — *Me and the Babbie* by Anne Donovan

Question			Expected response(s)	Max mark	Additional guidance
27.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'aw night' **(1)** suggests she is making sure he is well fed **(1)** 'intae the bed wi me' **(1)** suggests she wants to be right beside him **(1)** 'feel'/'hear' **(1)** suggests just having sight of him is not close enough **(1)** 'warm'/'wee'/'soft'/'cooried'/ affectionate/diminutive language **(1)** suggests love **(1)** 'hear him breathin' **(1)** suggests she wants to be sure he is OK **(1)** repetition of 'him' **(1)** suggests the importance of the baby to the mother **(1)** repetition of/'he fell asleep and ah fell asleep' **(1)** suggests they are in sync with each other **(1)** repetition/alliteration of/'sometimes he'd be sleepin and sometimes sookin' **(1)** suggests they are natural with each other **(1)** 'in the morn'/conditional tense of 'he'd' **(1)** suggests this is an ongoing routine **(1)** 'thegether' **(1)** suggests they are as one **(1)** pattern of/'me talkin and him starin' **(1)** suggests they are always interacting **(1)** 'as he got bigger' **(1)** suggests this closeness went on for a while **(1)** 'smilin'/cooin' **(1)** suggests baby reacts to mother's nurture **(1)**

Question			Expected response(s)	Max mark	Additional guidance
28.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'ah decided' **(1)** suggests commitment/determination to do what she thinks is right for the baby **(1)** pattern/repetition of/'ah widnae put him doon if he didnae like it'/ 'what ah could dae cairryin him aboot' **(1)** emphasises that she will be inconvenienced so the baby wouldn't be **(1)** 'bought wanny they baby slings' **(1)** suggests keeps the baby close to her **(1)** 'just got by' **(1)** suggests she is making do **(1)** 'washin the odd dish'/'just used the wan plate'/'the fork in wan haun and him in the ither'/'lived on pasta . . . sick of the sight ae it' **(1)** suggests day to day activities worked around the baby **(1)** list/extended sentence ('wan plate . . . sick of the sight ae it') **(1)** suggests the many compromises she made **(1)** placement of/brevity of/'but he was happy' **(1)** emphasises that these compromises were worth it **(1)** repetition of/'telling him aboot'/'tellt him mair aboot' **(1)** emphasises the focus in the park was the baby **(1)** 'pieces'/'heatin bills'/'dear' **(1)** suggests she doesn't have much money but does what she can to spend time with the baby **(1)** Repetition of 'fed' **(1)** suggests child is always hungry and mother is attentive to this **(1)**

Question			Expected response(s)	Max mark	Additional guidance
					'bored'/'tired'/'desperate'/'could of wept' **(1)** suggests she struggled **(1)** repetition of 'or'/building to a climax/list **(1)** emphasises scale or variety of negative feelings she experienced **(1)** 'sometimes ah did have a wee greet' **(1)** suggests it did get her down at times **(1)** 'tae dae whitever it wis' **(1)** suggests there is no limit to what she would do for the baby **(1)**

Question			Expected response(s)	Max mark	Additional guidance
29.	(a)		Reference **(1)** Comment **(1)**	**2**	**Possible answers include:** 'it's no natural' **(1)** suggests her mum disapproves **(1)** 'he should be sleepin in his ain cot' **(1)** suggests her dad thinks the baby shouldn't be in her bed at night **(1)** 'you need a night oot' **(1)** suggests her sister thinks she is isolated **(1)** 'it'll no hurt him' **(1)** suggests her mum thinks she is too cautious/protective **(1)** 'for wanst' **(1)** suggests her mum is critical of how she is looking after the baby **(1)** 'he should be wi other folk' **(1)** suggests her dad thinks the baby is isolated **(1)** 'right wee mammy's boy' **(1)** suggests her sister thinks she is spoiling the baby **(1)** new line for each new opinion/reference to listing effect **(1)** emphasises the number of criticisms she is facing **(1)**

Question			Expected response(s)	Max mark	Additional guidance
	(b)		Reference **(1)** Comment **(1)**	**2**	**Possible answers include:** 'daein whit?' **(1)** suggests she thinks a night out would be pointless **(1)** 'pack' **(1)** suggests she doesn't think much of the girls/there are too many of them **(1)** 'daft' **(1)** suggests she thinks girls she might go out with are stupid/silly **(1)** 'No thanks'/'ah don't want tae leave him' **(1)** suggests she rejects their views **(1)** placement of/'But' **(1)** emphasises her opposition to the criticisms **(1)** 'naethin' **(1)** suggests she is emphatic in doing her own thing **(1)** 'But there wis naethin they could dae.'/short sentence **(1)** suggests a finality in terms of her view **(1)**

Question			Expected response(s)	Max mark	Additional guidance
30.			**Extract**: Relationship with her mum is difficult as mum can be judgemental ('My mammy said it's no natural'). Relationship with her dad is difficult as dad makes practical suggestions which the narrator ignores. Relationship with her sister is difficult as her sister doesn't seem to understand her and has different priorities ('Ma sister said you need a night oot, ah'll babysit fur ye.') **Elsewhere**: *Hieroglyphics* Relationships with most teachers are difficult as they often give her practical jobs to do in the classroom instead of the work as they don't know what to do with her. In turn, Mary has a dim view of them as she can see all this and knows she is brighter than they give her credit for but she often doesn't understand the point of learning by rote. Relationship with Mr Kelly is very negative as he is very sarcastic and impatient with her and makes a fool of her in front of others – she hates him for embarrassing her. Relationship with her mum is difficult as she just thinks Mary is 'daft' and 'lazy' and she is frustrated and Mary is disappointed by that as she knows she is bright enough, and trying hard, just can't read or write well. Relationships with other children fall away as they see the teacher picking on her as they don't want to be picked on too so Mary is isolated from her peers.	**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 requested 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 story by Donovan.** **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 response(s)	Max mark	Additional guidance
			Effect of these difficult relationships — her confidence eventually grows. She is aware she is quite bright and can do other things well and when she learns the hieroglyphics she realises she is creative and imaginative as well. At the end of the story she is confident enough in her alternative work that she puts it at the top of the pile. *All That Glisters* Relationship with her dad is difficult for her because they are close and she is aware he is fading away from her. She enjoys spending time with him and he enjoys her company as well. She knows he is sick and likes to do things that cheer him up. They seem to think alike and share values. Relationship with the shopkeeper is difficult as she seems hostile and unhelpful towards Clare. Clare's description of her shows she doesn't like her and she won't sell the pens individually. Relationship with Donna is complex — she is envious of her ability to sail through life and not get caught for stealing but her values are different so she can't be like her. Relationship with her mum is close and her mum is very caring when her dad dies but she is dealing with her own grief as well so things become more difficult as the funeral approaches. Relationship with Auntie Pauline is difficult as their ideas are very different about what was appropriate to wear for the funeral. She is very harsh with Clare and makes her cry but the reader might see that this is due to her own grief.		**(Maximum of 2 marks only for discussion of extract)** **from at least one other poem:** as above **(x2)** for up to **4 marks**

Question			Expected response(s)	Max mark	Additional guidance
			Loast Relationship with Agnes is complex and difficult. They are sisters and live together so should be close but the narrator says not and they do seem to take each other for granted and seem to have been thrown together which the narrator resents at times. Agnes can see the narrator's decline and has ambiguous feelings towards it including sympathy and frustration, perhaps denial. Relationships with others used to be very positive and the narrator had a lot of friends and family around her but these people have gone on their way which she is sad about and she misses them. Relationship with the doctor appears to be a fascination, even a crush, but the astute reader will see that the narrator craves the excuse to make an effort and to be with any other people, such as in the waiting room, although she doesn't know how to interact with them, indicating she is lonely. Relationship with Jean is fairly non-existent as Jean has a big family of her own which takes all her time, but there is envy there because the narrator doesn't have that. Relationship with Helen is positive but she is acutely aware that there is a distance between them as she is her niece, not her daughter, so she doesn't have so much to do with her, visit her so often etc.		

Question			Expected response(s)	Max mark	Additional guidance
			Relationship with her past self, her current self, and what might have been is negative. She misses her old self and doesn't recognise her current self. She is lonely and resents the way life has thrown her together with the other single sister. She thinks about how things might have been different if she had met someone and feels lonely and isolated.		

SCOTTISH TEXT POETRY

Text 1 — *The Twa Corbies* (Anonymous)

Question			Expected response(s)	Max mark	Additional guidance
31.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'all alane' **(1)** suggests isolation/vulnerability **(1)** 'twa corbies' **(1)** birds associated with death/scavenging **(1)** 'making mane' **(1)** suggests distress **(1)** 'The tane unto the t'other say' **(1)** suggests conspiracy **(1)** 'Where sall we gang and dine the day' **(1)** suggests predatory nature of birds **(1)** 'In behind' **(1)** suggests something hidden **(1)** 'yon auld fail dyke' **(1)** suggests ruin/forgotten place/place where sinister things happen **(1)** 'new slain' **(1)** suggests death/murder **(1)**
32.			Any **two** points.	**2**	**Possible answers include**: 'naebody kens that he lies there' glossed by eg people found it mysterious **(1)** 'But his hawk, his hound, and his lady fair' glossed by eg only those close to him are keeping the true story secret **(1)** 'His hound is to the hunting gane'/'His hawk to fetch the wild-fowl hame' glossed by eg his animals are more concerned with food/enjoyment **(1)** 'His lady's ta'en another mate' glossed by eg his wife/partner has moved on/may have been involved in the knight's death **(1)**

Question			Expected response(s)	Max mark	Additional guidance
					'So we may make our dinner sweet' glossed by eg the corbies eagerly anticipate a meal/they are aware no one will disturb them **(1)**
33.			Reference **(1)** Comment **(1)**	**2**	**Possible answers include:** 'Ye'll sit'/'Ye'll sit on his white hause-bane' **(1)** suggests disrespect for the knight/the corbies are prepared to use the knight's bones to perch on **(1)** 'I'll pike out'/'I'll pike out his bonny blue een' **(1)** suggests no respect for the knight's beauty/the corbies think only of food/they are gruesome **(1)** 'Wi ae lock o his gowden hair We'll theek our nest' **(1)** suggests the corbies are completely practical/have no scruples **(1)**
34.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'Mony an ane for him maks mane' **(1)** suggests lots of people are concerned about the knight **(1)** 'But nane sall ken where he is gane' **(1)** suggests his body will never be found/his disappearance will always be a mystery **(1)** 'when they are bare' **(1)** suggests his body will not receive a proper burial/there will be little left of him **(1)** 'The wind sall blaw' **(1)** suggests his final resting place is utterly bleak **(1)** 'for evermair' **(1)** suggests death is eternal/life goes on **(1)**

Question			Expected response(s)	Max mark	Additional guidance
35.			**Extract:** The important experience of death/murder: the corbies provide a witness account of the scene of the knight's death ('In behind yon auld fail dyke, I wot there lies a new slain knight') The experience of betrayal ('His lady's ta'en another mate'). The experience of being lost/having disappeared ('nane sall ken where he is gane'). The experience of being upset for/feeling sympathy for someone ('Mony an ane for him maks mane'). **Elsewhere:** *The Bonnie Earl o' Moray* The important experience of death/murder ('They hae slain the Earl o' Moray'). The important experience of longing/loss ('O lang will his lady look frae the Castle Doune'). The important experience of betrayal ('He was the Queen's true love'). *A Red, Red Rose* The important experience of love ('So deep in luve am I'). The important experience of admiration ('O my Luve's like a red, red rose That's newly sprung in June'/'As fair are thou, my bonie lass').	**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 requested 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)**

Question			Expected response(s)	Max mark	Additional guidance
			The important experience of longing/loss ('I will luve thee still, my dear,'/'While the sands o' life shall run'). *Lochinvar* The important experience of love ('So faithful in love'/'I long woo'd your daughter'). The important experience of longing/loss ('And now I am come, with this lost love of mine'). The important experience of admiration ('So daring in love, and so dauntless in war'). *Auntie* The important experience of admiration ('She is a gardener in the kitchen'). The important experience of love ('Auntie, I remember your skin the way some people remember the bus route'). The important experience of feeling comforted ('I would rather wake gently, in 5 am light, to your softly whispered duas welcoming the morning'). *Little Girls* The important experience of suffering ('the fragile knife edge she must constantly walk'/'her agony grows'). The important experience of betrayal ('She's been swimming from fishermen hiding their net'/ 'running from wolves that deny they're a threat'). The important experience of being the victim of power/control ('And the girl learns the axis on which the world spins Is powered by people who relish their sins').		**(maximum of 2 marks only for discussion of extract)** **from at least one other poem:** as above **(x2)** for up to **4 marks**

Text 2 — *Havisham* by Carol Ann Duffy

Question			Expected response(s)	Max mark	Additional guidance
36.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** use of oxymoron/'Beloved sweetheart bastard' **(1)** suggests she has confusing or conflicting emotions for the subject of the poem **(1)** 'Beloved'/'Beloved sweetheart' **(1)** suggests an affection/love for the subject of the poem **(1)** 'bastard' **(1)** suggests the speaker despises him **(1)** use of alliteration/plosives/'Beloved sweetheart bastard' **(1)** suggests she is spitting the words out in anger/spite **(1)** use of double negative/repetition of negatives/'not'/'haven't' **(1)** emphasises animosity felt towards the subject **(1)** 'wished him dead'/'Prayed for it' **(1)** suggests the depth of her vengeful feelings **(1)** 'dark' **(1)** suggests low mood **(1)** 'green' **(1)** suggests jealousy **(1)** 'pebbles' **(1)** suggests hard/stony **(1)** 'Ropes on the back of my hands' **(1)** suggests the effects of her hand wringing as she has been nursing her vengeance **(1)** 'I could strangle with' **(1)** suggests her murderous desire **(1)**

Question			Expected response(s)	Max mark	Additional guidance
37.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'Spinster'/minor sentence **(1)** suggests isolation/a derogatory label **(1)** 'stink' **(1)** suggests unpleasantness/decaying **(1)** 'remember' **(1)** suggests unhealthy obsession **(1)** 'Whole days in bed' **(1)** suggests unable to function **(1)** 'cawing'/'Noooooo'/onomatopoeia **(1)** suggests she has lost her humanity/is anguished/the extent of her distress **(1)** '(the dress) yellowing'/synecdoche **(1)** suggests growing old/decline **(1)** 'trembling' **(1)** suggests anxiety/fear **(1)** 'slewed (mirror)' **(1)** suggests a dramatic change in position/distortion **(1)** 'her, myself' **(1)** suggests she is unable to identify herself/doesn't recognise herself **(1)** 'who did this'/enjambment **(1)** suggests state of confusion **(1)** 'Puce (curses)' **(1)** suggests purple or red with anger**(1)** '(Puce) curses' **(1)** suggests swearing/rage **(1)** 'sounds not words' **(1)** suggests incoherent/animalistic/confusion of senses **(1)** 'lost (body over me)' **(1)** suggests frustration at absence **(1)**

Question			Expected response(s)	Max mark	Additional guidance
					'My fluent tongue in its mouth in its ear **(1)** suggests uncomfortable sexual reference **(1)** 'its' **(1)** suggests he has been dehumanised/is now just an object **(1)** 'bite' **(1)** suggests aggression/pain **(1)**
38.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** enjambment/oxymoron/'Love's hate' **(1)** suggests a pause between these two feelings/the connections between these two feelings **(1)** 'hate' **(1)** suggests extreme dislike **(1)** 'behind a white veil' **(1)** suggests concealment/subversion of traditional wedding imagery **(1)** 'red' **(1)** suggests anger/embarrassment **(1)** 'balloon bursting'/alliteration of plosive sound **(1)** suggests blowing up/ending suddenly/broken hearted **(1)** 'Bang'/minor sentence/onomatopoeia **(1)** suggests explosive impact **(1)** 'I stabbed' **(1)** suggests violent/murderous thoughts **(1)** 'a male corpse' **(1)** suggests death/dark imagery 'Long slow honeymoon' **(1)** suggests drawn-out pain **(1)** 'b-b-b-breaks'/repetition/use of plosive sounds **(1)** suggests sobbing/fractured mind/violent imagery of bones being cracked **(1)**

Question			Expected response(s)	Max mark	Additional guidance
39.			**Extract:** Miss Havisham has been jilted at the altar/the heartbreak of her failed relationship has caused her a great deal of distress/changed her ('Ropes on the back of my hands'/'cawing'/'Noooooo'/'b-b-b-breaks') **Elsewhere:** *Mrs Midas* The consequences of Mr Midas' greed has left Mrs Midas lonely and isolated ('What gets me now is not the idiocy or greed but lack of thought for me.'/'It was then that I started to scream'/'Separate beds.'/'Pure selfishness'). *In Mrs Tilscher's Class* loss of innocence and safety ('the inky tadpoles changed from commas into exclamation marks'/'You ran through the gates'/'impatient to be born'). *Originally* Reference to loss of home/loss of identity ('the vacant rooms where we didn't live any more'/'I want our own country'/'All childhood is an emigration'/'I stared at the eyes of a blind toy, holding its paw') *Medusa* consumed by jealousy — jealousy and rage ('A suspicion, a doubt, a jealousy'/'turned the hairs on my head to filthy snakes'/'My bride's breath soured, stank'/'Wasn't I beautiful. Wasn't I fragrant and young?'	**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 requested 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 Duffy.** **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 response(s)	Max mark	Additional guidance
			Before You Were Mine responsibility/sacrifices of motherhood 'I'm ten years away from the corner you laugh on/stamping stars from the wrong pavement/The decade ahead of my loud, possessive yell was the best one, eh?/I remember my hands in those high-heeled red shoes, relics.'		**(maximum of 2 marks only for discussion of extract)** **from at least one other poem:** as above **(x2)** for up to **4 marks**

Text 3 — *Death in Duke Street* by Edwin Morgan

Question			Expected response(s)	Max mark	Additional guidance
40.			Reference **(1)** Comment **(1)**	**4**	**Possible answers include:** '(A) huddle (on the greasy street)' **(1)** suggests that people's attention has been caught by an unusual event **(1)** 'cars stop, nose past, withdraw'/ref to rule of three/ref to personification/reference to parenthesis **(1)** suggest slow motion (of the vehicles) **(1)** 'cars stop' **(1)** suggests interest/inquisitive **(1)** 'nose past' **(1)** suggests slow movement/curious about the event **(1)** 'withdraw' **(1)** suggests leaving the scene/no desire to see any more **(1)** 'dull glint'/ reference to oxymoron/reference to contrast **(1)** suggests that something is wrong **(1)** 'soles of tackety boots'/'frayed rough blue trousers'/'nondescript coat stretching back'/reference to the inverted order **(1)** suggests that the man is on the floor **(1)** 'head supported' **(1)** suggests that the man is in need of help/is not well **(1)** '(in) stranger's arms' **(1)** suggests that the man needs assistance from people he does not know **(1)** 'a crowd collecting' **(1)** suggests that people have something to look at **(1)** 'Whit's wrang?'/'Can you see'm?'/ use of questions **(1)** suggests that people are concerned **(1)**

Question			Expected response(s)	Max mark	Additional guidance
41.			Reference **(1)** Comment **(1)**	**4**	**Possible answers include:** '(An auld fella,) he's had it' **(1)** suggests judgement/insensitivity **(1)** '(kneeling) to comfort him' **(1)** suggests the woman is trying to help **(1)** '(stands) puzzled' **(1)** suggests that the child is confused **(1)** 'touching her coat' **(1)** suggests that the child needs reassurance/is anxious **(1)** **'**(her shopping-bag) spills its packages' **(1)** suggests the woman's immediate concern for the man **(1)** 'as they look at everything' **(1)** suggests people are inquisitive/ want to take in the whole scene **(1)** 'nervous' **(1)** suggests the young boy is worried/anxious about how his actions are being perceived **(1)** 'awkwardly now (at the centre of attention**)' (1)** suggests that the young boy has become aware of the people looking at him **(1)** **'**shifts his arm on the old man's shoulders' **(1)** suggests that the young boy is physically supporting the man **(1)** 'wondering what to say to him' **(1)** suggests that the young boy does not know what to do **(1)** 'glancing up at the crowd' **(1)** needs help from the other people around him **(1)**

Question			Expected response(s)	Max mark	Additional guidance
42.			Reference **(1)** Comment **(1)**	**2**	'(These were) next to him when he fell' **(1)** suggests the need for society to care for those less fortunate **(1)** 'support him into death' **(1)** suggest the idea of mortality **(1)** 'He seems not to be in pain'/'speaking slowly and quietly' **(1)** suggests the man's final moments (**1**) 'he does not look at any of them'/ 'his eyes are fixed on the sky'/ 'already he is moving out' **(1)** suggests the man's mind is elsewhere/accepting of his fate **(1)** 'beyond everything belonging' **(1)** suggests a spiritual transition from worldly concerns **(1)** '(As if he still belonged) they hold him very tight' **(1)** suggests society's/the crowd's need to care for/prolong the life of the old man **(1)**
43.			Reference (1) Comment (1)	**2**	'Only (the hungry ambulance)' **(1)** suggests that the man is alone and uncared for **(1)** 'hungry ambulance'/reference to personification **(1)** suggests that the vehicle is hunting/searching for those in need **(1)** 'howls' **(1)** suggests pain/ discomfort/the predatory nature of the vehicle (1) 'staring squares'/reference to alliteration **(1)** suggests the hollow nature of society/the physical location of the setting/people's attention has been caught **(1)** NB: also accept linked reference **(1)** to earlier/ideas/language in the poem **(1)**

Question			Expected response(s)	Max mark	Additional guidance
44.			**Extract:** The incident has caught the attention of those there ('A huddle on the greasy street'/'cars stop') Man's last moments are very vivid for those trying to help him/care for him ('As if he still belonged they hold him very tight') Emergency/illness/death personified as aggressive animal searching for prey ('Only the hungry ambulance howls for him through the staring squares') **Elsewhere:** *Glasgow Sonnet i* Moment in time description of the place brings out themes of poverty, abandonment and disrepair ('Four storeys have no windows left to smash'/'Around them the cracks deepen') Sense of outrage at what has been seen ('black block condemned to stand, not crash'/'Hackles on puddles rise'/'air too poor to rob') *In The Snack Bar* Speaker's encounter with the old man is used to explore vulnerability and disability ('A few yards of floor are like a landscape to be negotiated'/'Inch by inch we drift towards the stairs') The speaker reflects on what has been learned from this memorable encounter ('His life depends on many who would evade him') The speaker feels sympathy for the old man as a result of the meeting ('Dear Christ, to be born for this!')	**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 requested 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)**

Question			Expected response(s)	Max mark	Additional guidance
			Love The immediate effects and power of love are conveyed ('No one can name the shoals the voids the belts the/zones the drags the flares it signals all to/leave all and to navigate' The positive effects of love ('Love is the food of music, art, poetry. It fills us and fuels us and fires us to create') *Strawberries* Evocation of memorable romantic encounter ('There were never strawberries like the ones we had that sultry afternoon') The speaker wants to savour the moment ('not hurrying the feast') Memory of the moment has been long lasting ('the taste of strawberries/in my memory') *Trio* The speaker reflects on seeing a memorable group of people on Buchanan Street at Christmas ('new guitar in his arms'/'carries a very young baby'/'carries a chihuahua') The speaker has a positive reaction to this memorable encounter/recognises their power or impact ('The vale of tears is powerless before you' 'Monsters of the year go blank, are scattered back, can't bear this march of three')		**(maximum of 2 marks only for discussion of extract)** **from at least one other text/part of the text** as above **(x2)** for up to **4 marks**

Text 4 — *Landscape and I* by Norman MacCaig

Question			Expected response(s)	Max mark	Additional guidance
45.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'Landscape and I'/reference to personification **(1)** suggests closeness/partnership **(1)** 'get on'/'together well'/inversion of word order/'well' at the end of the line **(1)** suggests/emphasises friendship/positive connection **(1)** 'Though I'm the talkative one **(1)** suggests speaker can chat freely/nature is a silent listener **(1)** 'he can tell His symptoms of being to me' **(1)** suggests the land can communicate with man in a non-verbal way/man can read the signs from the land conditions **(1)** 'shell Murmurs of oceans' **(1)** suggests man must listen to nature **(1)** 'dimpling in the sun' **(1)** suggests constant movement/sense of wonder **(1)** 'hieroglyphs' **(1)** suggests ancient communication/nature has been evolving for a very long time before the present day **(1)** 'light fade one by one' **(1)** suggests gradual changes/development **(1)** 'their message done, For ever and ever' **(1)** suggests the eternity of surroundings/it will outlive man/emphasises man should listen to the Earth's communications **(1)**

Question			Expected response(s)	Max mark	Additional guidance
46.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** '(lark) jerked upwards' **(1)** suggests the fast movement/free flowing/abrupt/irregular flight not easy to capture/burst of movement **(1)** 'Blue' **(1)** suggests calm/peaceful **(1)** 'daze to nowhere' **(1)** suggests the speed of the bird's movement/ animals can hide in the natural world **(1)** 'true' **(1)** suggests purity **(1)** 'Translation'/'true Translation'/reference to alliteration (**1**) suggests the bird's song can be interpreted/understood (in all languages) **(1)** 'his song cascading' **(1)** suggests the far-reaching impact **(1)** enjambement of whole of verse 3 and of verse 4 **(1)** suggests the freedom of the flight/that nature is ever changing/constantly evolving **(1)** 'hawk' **(1)** suggests danger/bird of prey/might attack **(1)** 'knows all about it' **(1)** suggests omnipotence/intelligence **(1)** 'shaking' **(1)** suggests poised to strike **(1)** 'empty' **(1)** suggests independence/lack of human intervention **(1)** 'empty glove' (1) suggests intent to grab/shape of bird hovering **(1)** 'steep chutes of air' **(1)** suggests the bird has mastered elemental forces **(1)**

Question			Expected response(s)	Max mark	Additional guidance
					'foot cramps on a squeal' **(1)** suggests attack/possibility of harm **(1)** 'to tear' **(1)** suggests aggression between the wind and the bird/or the natural order in nature that some animals prey on others **(1)** 'Smooth fur, smooth feather'/ref to alliteration/ref to repetition **(1)** suggests nature/the wind/the hawk has the ability to ruffle the feathers of birds and animals/to be a dangerous force **(1)** 'to tear smooth' **(1)** suggests the contrast of the dangers and vulnerability of the natural world **(1)**

Question			Expected response(s)	Max mark	Additional guidance
47.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'Schiehallion in my mind Is more than mountain' **(1)** suggests the mountain is a metaphor for life/everything is not as it appears at first sight/he realises there is both beauty and danger in nature **(1)** 'A meaning, an idea' **(1)** suggests thoughts/communications sent through nature **(1)** 'like a hind Couched in a corrie'/ref to simile **(1)** suggests the mountain is a habitat for nature/it can protect from danger/hide/camouflage **(1)** 'I'll woo the mountain' **(1)** suggests man must get to know/love the natural world **(1)** 'till I know the meaning of the meaning' **(1)** suggests speaker realises he must continue to learn about his place in nature/learning is a continuous process **(1)** 'Oh,'/ref to pause **(1)** suggests a sense of reflection/realisation before stating his full understanding of what he's learned **(1)** 'There's a Schiehallion anywhere you go' **(1)** suggests dangers and difficulties are everywhere/struggles may appear insurmountable/ mountain as a metaphor of difficulties in life **(1)** 'climb it' **(1)** suggests man should face all difficulties/don't hide/ nothing is impossible/help can be found/explore the beauty of the land/become familiar with the magnificence of nature **(1)**

Question			Expected response(s)	Max mark	Additional guidance
48.			**Extract:** Ability to communicate with the land ('he can tell his symptoms of being to me') Nature constantly changes ('lapses dimpling in the sun'/'hieroglyphs of light fade one by one') Realisation of the eternity of nature ('For ever and ever'/'This means, of course, Schiehallion in my mind'/ 'Oh, there's a Schiehallion anywhere you go') Face your fears ('climb it') **Elsewhere:** *Aunt Julia* Loss of Aunt ('silenced in the absolute black of a sandy grave'/ 'getting angry, getting angry') Inability to communicate with his aunt ('By the time I had learned a little'/'so many questions unanswered'/repetition of 'I could not') Memories of her way of life ('treadle of the spinningwheel'/'drew yarn marvellously out of the air'/'threepenny bits in a tea pot' *Basking Shark* Man's belief that he is superior to animals ('roomsized monster'/'matchbox brain') Realisation of the process of evolution ('He displaced more than water.'/'He shoggled me'/ 'Centuries back'/'Shook on a wrong branch of his family tree.')	**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 requested 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 MacCaig.** **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 response(s)	Max mark	Additional guidance
			Man's realisation about the beauty and power of nature ('Swish up the dirt and, when it settles, a spring Is all the clearer.'/'I saw me, in one fling,/emerging from the slime of everything.'/'So who's the monster?'/'The thought made me grow pale') *On Lachie's Croft* Passing of time/negative aspects of time/ aging ('He's bedraggled'/'I, too, feel bedraggled and haphazard') Loss of direction in life ('something has filched my compass'/'my rumpled feathers') Nature is more powerful than man ('I'm master of nothing I survey') *Old Highland Woman* The woman represents a way of life and traditions ('She has come here through centuries'/'Her people are assembled in her bones'/'*before her time* has almost no meaning') Time passes and people grow older ('Her walking days are over'/'that once were noble with tunes') *Hotel room 12th floor* Violence in the city ('blood glazed on sidewalks.'/'The frontier is never somewhere else.') The battle between light and darkness ('uncivilised darkness'/ 'And no stockades can keep the midnight out.'/'But midnight is not so easily defeated')		**(maximum of 2 marks only for discussion of extract)** **from at least one other poem:** as above **(x2)** for up to **4 marks**

Text 5 — *Darling* by Jackie Kay

Question			Expected response(s)	Max mark	Additional guidance
49.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'You might forget'/repetition of 'You might forget' **(1)** suggests things will go from your memory **(1)**/ suggests even strongly emotional memories could fade **(1)** 'the exact sound (of her voice)' **(1)** suggests memory will change things/perception **(1)** 'Or how her face looked when sleeping' **(1)** suggests even precise/cherished memories could be difficult to retain **(1)** reference to repetition **(1)** emphasises the effort of trying to remember/reassurance that it is normal for memories to go **(1)** 'You might forget' (1) suggests even strongly emotional memories could fade (1) 'the sound of her quiet weeping' **(1)** suggests grief/sadness' **(1)** 'half moon' **(1)** suggests incomplete/fading disappearing **(1)**
50.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'smaller than herself' **(1)** suggests a recognition that her friend has changed/is not the same person **(1)** 'she seemed already to be leaving Before she left'/reference to enjambement **(1)** suggests she knows that her friend will pass soon/she is aware of her passing **(1)** 'when the blossom was on the trees'/'And the sun was out'/repetition of 'and' **(1)** suggests the speaker is looking for/is aware of growth in nature/is trying to be positive **(1)** 'all seemed good in the world' **(1)** suggests to the speaker that life goes on **(1)**

Question			Expected response(s)	Max mark	Additional guidance
					reference to repetition of 'seemed' **(1)** that all appears fine on the surface/but reality is different/uncertainty **(1)** 'I held her hand' **(1)** suggests that the speaker is trying to reassure friend/provide physical reassurance **(1)** 'sang a song from when I was a girl'/'*Heel y'ho boys, let her go boys*' **(1)** suggests speaker tries to comfort friend with childhood song **(1)** 'when I stopped singing she had slipped away' **(1)** suggests speaker is trying to make the moment of passing as painless as possible/acceptance/calm/situation managed **(1)** 'Already a slip of a girl again' **(1)** suggests the speaker is trying to remember the friend as she was when she was young **(1)** 'skipping off'/'Her heart light'/'her face almost smiling' **(1)** suggests the speaker is remembering her friend as being carefree/sees her death as a relief **(1)**

Question			Expected response(s)	Max mark	Additional guidance
51.			Reference **(1)** Comment **(1)** x2	**4**	**Possible answers include:** 'And what I didn't know' **(1)** suggests new knowledge/realisation **(1)** 'couldn't say then' **(1)** suggests the speaker now has more wisdom/has acquired a fuller picture of things **(1)** 'she hadn't really gone' **(1)** suggests she is still here **(1)** 'The dead don't go till you do'/'The dead are still here' **(1)** suggests clear belief in continued presence/memories last until the speaker dies **(1)** reference to repetition **(1)** emphasises reassuring message **(1)** 'holding our hands' **(1)** suggests companionship/comforting **(1)**
52.			**Extract:** Speaker turns her friend's passing into a memorable experience by being supportive and looking positively on it ('I held her hand and sang a song from when I was a girl'). Her friend's passing becomes memorable for the speaker because she learns from it ('The dead are still here holding our hands'). Her friend's passing brings memories of childhood/youth ('Already a slip of a girl again'). **Elsewhere:** *Gap Year* Memorable experience of mother whose son is away travelling. She is proud of her son ('you on the top of the world') and the experience almost seems to increase her love for him ('My heart soars like the birds in your bright blue skies').	**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 requested 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 . . .)

Question			Expected response(s)	Max mark	Additional guidance
			The experience causes her to reflect on his younger days ('A flip and a skip ago, you were dreaming in your basket'/'Seeing you, shy, smiling, on the webcam reminds me of the second scan at twenty weeks') She misses him and is acutely aware of the distance between them ('Now, I peek in your room and stare at your bed hardly able to imagine you back in there sleeping'). *Keeping Orchids* Memorable experience of awkward meeting between a mother and daughter who have just met after years of separation. Awkwardness in their relationship reflected in the image of the orchids and what has happened to them ('Twice since then the whole glass carafe has crashed'/'I have rearranged the upset orchids with troubled hands'). Experience was memorable because daughter's questions were not answered ('some of the buds remain closed as secrets'). Experience has been memorable for the daughter who has tried to hold on to the memory of it ('Twice since I carried them back, like a baby in a shawl, from her train station to mine, then home'/'Her voice is fading fast') *Whilst Leila Sleeps* Memorable experience of having to move suddenly ('I am moving in the dead of night'). Experience of mother trying to protect her daughter from the authorities ('Leila stirs and opens her eyes wide. I try and say something to soothe').		**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 **(x2)** for up to **4 marks**

Question			Expected response(s)	Max mark	Additional guidance
			Memorable experience of feeling unprotected/unsupported ('I want to be in my mother's house but she is all the way over the other side of the world'). Speaker's experience of fear ('The night dreams my terror'). *Grandpa's Soup* Vivid memory of eating grandpa's soup ('I say, Grandpa, Grandpa your soup is the best soup in the whole world'). Such a strong memory that the speaker looks to it in time of need ('I will fall ill and desperately need it'). Eating the soup is such a strong memory that is forever associated with grandpa ('Every soup will become sad and wrong after he is gone'). *Maw Broon Visits a Therapist* Character of Maw Broon struggles to make sense of/communicate her experiences ('When it comes tae talking aboot me, well, A' jist clam up. Canny think whit tae say'). Maw Broon is struggling to cope with her life/experiences ('A' canny hawnle life, ken whit A' mean, because everything is awfy And A'm no masell'). Maw Broon feels her experiences have all become the same/her life is unchanging ('A' feel A've aye worn this same pinnie and this heid scarf A've got on the noo'). Maw Broon's experiences are having a powerful/negative effect on her ('A' could break. A' could jist give in')		

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

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

Marking Principles for the Critical Essay are as follows:

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

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

Supplementary marking grid

	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 candidate's 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]