



National
Qualifications
SPECIMEN ONLY

SQ13/N5/02

English
Critical Reading

Date — Not applicable

Duration — 1 hour and 30 minutes

Total marks — 40

SECTION 1 — Scottish Text — 20 marks

Read an extract from a Scottish text you have previously studied and attempt the questions.

Choose ONE text from either

Part A — Drama Pages 2–7

or

Part B — Prose Pages 8–17

or

Part C — Poetry Pages 18–25

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical Essay — 20 marks

Write ONE critical essay on a previously studied text from the following genres — Drama, Prose, Poetry, Film and Television Drama, or Language.

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

You should spend approximately 45 minutes on each Section.

Before attempting the questions you must check that your answer booklet is for the same subject and level as this question paper.

On the answer booklet, you must clearly identify the question number you are attempting.

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

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



SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

Read the text extract carefully and then attempt ALL the questions below the extract, using your own words as far as possible.

You should spend about 45 minutes on this question.

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

If you choose this text you may not write a critical essay on Drama in Section 2.

Read the extract below and then attempt the following questions.

Tally's Blood by Ann Marie di Mambro

Rosinella seated, head in hands:

Looks up wearily when Massimo approaches:

Massimo looking at her very coldly; no sympathy at all.

MASSIMO: It's time we talked about Hughie—

5 ROSINELLA: (*Interrupting*) Take me to Italy, Massimo.

MASSIMO: What?

ROSINELLA: I want to go to Italy.

MASSIMO: Why—all of a sudden?

ROSINELLA: Just to get away from here.

10 MASSIMO: But why now?

ROSINELLA: Because I can't face it here. There's too much heartache.

MASSIMO: How long for?

ROSINELLA: I don't care.

MASSIMO: What about the shop?

15 ROSINELLA: Do what you like with it. Shut it. Sell it. I don't care if we never come back.

Massimo looks at her with disbelief.

MASSIMO: You mean that, don't you?

ROSINELLA: I just want away.

20 MASSIMO: When I think of the times I've asked you to come to Italy with me. Oh, but you always had an excuse ready. Now—because YOU'RE unhappy, because YOU miss Lucia—we've just to go. Just like that. To hell with the shop, to hell with everything I've worked for. To hell with everything except what YOU want.

- 25 ROSINELLA: If you knew what I've been through.
- MASSIMO: Oh Rosie, Rosie, do you think I don't know. 'What you've been through'. It's all I've ever heard. But what about the rest of us? Do we not go through anything? What about Lucia—what about Hughie—what about me?
- ROSINELLA: Massimo . . . please. Don't do this to me.
- 30 MASSIMO: But you really don't care for anyone else's pain except your own, do you? I never realised that before and I wish to God I didn't now. All these years I've known what it meant to you, no being able to have a family. God knows, you never tried to hide it. Never. But did you ever once think what it's been like for me? Did you ever think maybe I would have liked a child.
- 35 A son to work alongside me, to plan things with. A son to leave my shop to . . . You know something else, Rosinella? It's only now I know what I must've put my father through. (*Voice breaks*) But you! You never think of anyone but yourself.
- ROSINELLA: Lucia. I want Lucia.
- 40 MASSIMO: (*With contempt*) Oh aye, 'Lucia, Lucia'. You love her that much you don't want her to love anyone else. You love her that much, nobody else has to get loving her. Oh aye, you love Lucia alright.

Questions

1. How do the stage directions in lines 1–3 prepare the audience for the conflict which follows in this scene? 2
2. Explain how sentence structure is used in lines 4–15 to reveal what the characters are thinking and/or feeling. 4
3. Re-read lines 20–38. Using your own words as far as possible, summarise the reasons why Massimo is angry and/or upset. 4
4. Explain what Massimo is saying to Rosinella in lines 40–42 of the extract. 2
5. This extract shows one moment in Rosinella and Massimo's relationship. With close reference to this extract and elsewhere in the play, explain how their relationship is portrayed. 8

OR

Text 2 — Drama

If you choose this text you may not write a critical essay on Drama in Section 2.

Read the extract below and then attempt the following questions.

Bold Girls by Rona Munro

This extract is taken from scene two of the play. In the social club. Marie has just reluctantly joined Cassie on the dance floor.

MARIE: Cassie, what's wrong?

CASSIE: Oh, I'm just bad Marie, didn't you know?

5 MARIE: No. I never knew that.

CASSIE: You remember that wee girl in Turf Lodge, the one Martin couldn't get enough of? She was a decent wee girl. She's bad now. Ask my mummy.

MARIE: Have you had words?

CASSIE: He's out in less than a year, Marie.

10 MARIE: Martin!?

CASSIE: Joe.

MARIE: I know. It will be all right Cassie.

They stop dancing, they look at each other

It'll be all right, Cassie.

15 CASSIE: I tell you Marie I can't stand the smell of him. The greasy, grinning beer bellied smell of him. And he's winking away about all he's been dreaming of, wriggling his fat fingers over me like I'm a poke of chips—I don't want him in the house in my *bed*, Marie.

MARIE: You'll cope.

20 CASSIE: Oh I'm just bad. I am.

MARIE: Don't. Don't say that about yourself.

CASSIE: I'll go crazy.

MARIE: I won't let you. You won't get a chance Cassie, I'll just be across the road, I won't let you go crazy. You just see what you'll get if you try it.

25 *Slowly Cassie smiles at her*

(Putting a hand on Cassie's arm) Now will you come and sit down?

The doors at the back bang open

Hard white light floods everything

Oh Jesus it's a raid!

30 *All the women freeze, legs apart, arms raised as if they're being searched*

The same hard light stays on them

DEIRDRE: Brick in your hand, hard in your hand, hit skin and it will burst open and bleed, hit bones and they'll break, you can hear them break, hear them snap.

- MARIE: Why are you asking my name, you know my name.
- 35 DEIRDRE: Smell the petrol, lungs full of the smell of it. Blow it out again and you'll be breathing fire. Throw fire in a bottle and it runs everywhere like it's water.
- MARIE: Everyone knows where I live.
- DEIRDRE: Get a car, fast car, drive it till its wheels burn, leave it smoking, burning, exploding.
- 40 MARIE: Everyone knows all about me, don't they? So what do you want to know? What do you want?
- DEIRDRE: The whole town's a prison, smash chunks off the walls 'cause we're all in a prison.

Cut the hard white light

Questions

6. Summarise what happens in this extract. Make at least three key points. 3
7. By close reference to **one** example of word choice, show how Cassie's attitude to Joe is made clear in this scene. 2
8. Look closely at the dialogue and stage directions and then explain what they tell us about:
- (a) the difference in personality between Cassie and Marie 4
- (b) Deirdre's personality. 3
9. By referring to both this extract and to the play as a whole, comment on the playwright's use of at least **two** different dramatic techniques used in the play.
(You may want to comment on: characterisation, setting, stage directions, lighting changes, monologues, cross conversations, use of colloquialisms, symbolism or any other dramatic technique.) 8

OR

Text 3 — Drama

If you choose this text you may not write a critical essay on Drama in Section 2.

Read the extract below and then attempt the following questions.

Sailmaker by Alan Spence

Extract from Act Two

ALEC: But ah can feel the big black woman lookin at me. Tell me, she says—big deep voice like a man's—When did the Lord Jesus come into your heart? Pardon? I says. Terrified! She looks right at me. Ah said, when did the Lord Jesus come into your heart, child?

5 That was what I thought she'd said.

And she wanted an answer. From me!

I looked down at the floor.

I could feel myself blush,

What kind of question was that to ask?

10 How was I supposed to answer it?

Why didn't she ask me something straightforward?

Who carried Christ's cross on the way to Calvary?

Simon of Cyrene.

Into what estate did the fall bring mankind?

15 The fall brought mankind into an estate of sin and misery.

(Tugs at collar)

It's hot in here. Feelin a wee bit sick.

Ah'll just go outside for a minute, get some fresh air . . .

Ah'm trippin over ma own feet.

20 Knock over a pile of hymnbooks. Jesus Christ!

Out into the street, walkin faster, runnin, away fae the Mission, through a close, into the back court . . .

25 The night air was cool. I stopped and leaned against a midden wall. When did the Lord Jesus come into my heart? I could have said it was when my mother died. That would have sounded pious.

But I didn't think it was true. I didn't know. That was it, I didn't know.

If the Lord Jesus had come into my heart, I should know.

The back court was quiet. Just the sound of the TV from this house or that.

Dark tenement blocks.

30 I kicked over a midden bin, and ran.

Questions

10. In your own words, summarise the problem Alec faces in this extract and how he deals with it. 4
11. Alec is clearly uncomfortable in this extract. Show how the playwright's word-choice and sentence structure make this clear. 4
12. Alec speaks mainly in English in this extract.
- (a) Explain fully what this tells us about his character. 2
- (b) Explain why the playwright uses the occasional Scots word in Alec's speech in this extract. 2
13. The theme of social class is explored in this extract.
Show how the theme of social class is developed here and elsewhere in the play. 8

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

If you choose this text you may not write a critical essay on Prose in Section 2.

Read the extract below and then attempt the following questions.

The Telegram by Iain Crichton Smith

It was wartime and though the village appeared quiet, much had gone on in it. Reverberations from a war fought far away had reached it: many of its young men had been killed, or rather drowned, since nearly all of them had joined the navy, and their ships had sunk in seas which they had never seen except on maps which hung on the walls
5 of the local school which they all had at one time or another unwillingly attended. One had been drowned on a destroyer after a leave during which he had told his family that he would never come back again. (Or at least that was the rumour in the village which was still, as it had always been, a superstitious place.) Another had been drowned during the pursuit of the Bismarck.

10 What the war had to do with them the people of the village did not know. It came on them as a strange plague, taking their sons away and then killing them, meaninglessly, randomly. They watched the road often for the telegrams.

The telegrams were brought to the houses by the local elder who, clad in black, would walk along the road and then stop at the house to which the telegram was directed.
15 People began to think of the telegram as a strange missile pointed at them from abroad. They did not know what to associate it with, certainly not with God, but it was a weapon of some kind, it picked a door and entered it, and left desolation just like any other weapon.

The two women who watched the street were different, not only physically but socially.
20 For the thin woman's son was a sub-lieutenant in the Navy while the fat woman's son was only an ordinary seaman. The fat woman's son had to salute the thin woman's son. One got more pay than the other, and wore better uniform. One had been at university and had therefore become an officer, the other had left school at the age of fourteen.

When they looked out the window they could see cows wandering lazily about, but little
25 other movement. The fat woman's cow used to eat the thin woman's washing and she was looking out for it but she couldn't see it. The thin woman was not popular in the village. She was an incomer from another village and had only been in this one for thirty years or so. The fat woman had lived in the village all her days; she was a native. Also the thin woman was ambitious: she had sent her son to university though she only had a
30 widow's pension of ten shillings a week.

As they watched they could see at the far end of the street the tall man in black clothes carrying in his hand a piece of yellow paper. This was a bare village with little colour and therefore the yellow was both strange and unnatural.

The fat woman said: "It's Macleod again."

35 "I wonder where he's going today."

They were both frightened because he could be coming to their house. And so they watched him and as they watched him they spoke feverishly as if by speaking continually and watching his every move they would be able to keep from themselves whatever plague he was bringing.

Questions

14. Look closely at lines 1–12.
Give **two** examples of the writer’s use of language to emphasise the effect of the war on the people of the village. 4
15. “They watched the road often for telegrams.” (line 12)
Look closely at lines 13–18.
By referring to **one** example, show how the writer uses word choice effectively to emphasise the significance of the telegrams to the people in the village. 2
16. “The two women who watched the street were different.” (line 19)
From lines 19–30, summarise the differences between the two women. Use your own words as far as possible. 4
17. “They were both frightened because he could be coming to their house.” (line 36)
Looking closely at lines 36–39, show how the writer’s word choice helps to emphasise their fear. 2
18. By referring to this story and **at least one** other story by Iain Crichton Smith, show how the writer is successful in building tension. 8

OR

Text 2 — Prose

If you choose this text you may not write a critical essay on Prose in Section 2.

Read the extract below and then attempt the following questions.

A Chitterin' Bite by Anne Donovan

We go tae the pictures every week efter the swimmin, scramblin tae get the chummy seats up the back, sharing wer sweeties, grabbin each other's airms at the scary bits and gigglin at the love scenes. Then wan week, when we're walkin along the road efter the baths, Agnes says:

- 5 *Ah said we'd meet Jimmy McKeown and his pal at the pictures.*

What?

He wants tae go wi me. He says he'll bring his pal for you.

Do you want tae go wi him?

Ah don't know, ah'll gie it a try.

- 10 *Ah unlinked ma airm fae Agnes's and marched on, starin ahead.*

Well, you don't need me tae come too.

Agnes caught up wi me, grabbin at ma airm.

Ah cannae go masel.

How no?

- 15 *Ah just cannae. Anyway, he's bringin his pal. If you don't go, ah cannae go. Come on, Mary, be a pal.*

The boys are waitin for us inside the foyer of the picture hoose. Jimmy McKeown is a year aulder than us, wi a broad nose, a bit bent tae the side, and straight dirty-fair hair in a side shed. The pal is staunin hauf behind him, a wee skinny laddie wi roond baby

- 20 *cheeks and red lips like a lassie.*

This is Shuggie, he's ma cousin.

This is Mary.

Hiya.

Will we go in?

- 25 *After yous, girls.*

They're polite, even though Jimmy is actin the big shot and the pal still hasnae opened his mooth. Agnes and me go first, intae the daurk picture hoose. Agnes leadin the way tae the back row where the chummy seats are. She sits doon in wan but when ah go tae sit next tae her she mutters *naw, you huvtae sit wae Shuggie* and shoves me ower tae the

30 *next seat, where the airm rest forms a barrier between me and her. Ah feel Shuggie's knees pushin intae mines as he squeezes by me tae sit in the other hauf of the seat. Ah move as far ower tae the side nearest Agnes as ah can, but ah cannae help smellin the rough hairy smell of his sports jaicket under the sourness of the aftershave he must of plastered on his baby cheeks.*

Questions

19. By referring to the extract as a whole, explain how dialogue is used effectively to help develop the contrast in characterisation between Mary and Agnes. You should give **two** specific examples. 4
20. Look at lines 1–3. Explain how **two** examples of the writer’s use of language convey the idea of the characters being in a rush. 4
21. Look at lines 6–11. Mary’s reactions to Agnes’s plan are described. In what two ways does the writer suggest Mary’s annoyance? 2
22. Look at lines 17–20. Explain how Mary’s discomfort is made clear in her description of either Jimmy or Shuggie. 2
23. By referring closely to this story and to **at least one** other story by Donovan, discuss the writer’s use of narrative style. 8

OR

Text 3 — Prose

If you choose this text you may not write a critical essay on Prose in Section 2.

Read the extract below and then attempt the following questions.

The Cone-Gatherers by Robin Jenkins

In this extract, Roderick, the son of Lady Runcie-Campbell, has become stuck, while climbing a fir tree. As Lady Runcie-Campbell runs for help, a shot rings out . . .

From the silver fir to the Point took ten minutes; during them she seemed to travel to the furthest limits of her being, there to be balked by not finding what she had hoped to find, and without which she could never return.

5 Behind her, always at that proper distance, ran Baird, a big red-eared solemn man, who kept thinking what a good thing it was he had, after all, taken Manson with him to the tree. The lady had promised to reward Bob; but it was a recognised rule of the world that if a subordinate was rewarded, his master must be rewarded also, to maintain stations, and of course, more handsomely according to his higher degree. In the war, for instance, there were different medals for privates and officers, although they fought in
10 the same battles.

From a bank of whins and bracken she looked down on the promontory. Never had the loch been so potently beautiful: it was as vast, bright, and as detailed as a dream; and there seemed to be a wonderful interpretation, if it could only be known. A warship steamed down from the loch. So intimate a part of the dream was it, she seemed, during
15 those few moments of suspense upon the bank, to know all its crew and what was to be each man's fate in the sea towards which it was bound. There too, dream-like were the pines, her favourite trees, making against sea and sky what had always struck her as Scottish gestures, recalling the eerie tormented tragic grandeur of the old native ballads. Gulls, as prodigal of time and sky as she must be parsimonious, flew and shrieked high
20 over them.

She could not see any men; they must be hidden by the trees. But as she began to go down the bank, tearing her clothes on the whins and splintering the bracken, she heard the report of a gun, followed by a scream, and then by the quickened wails of the gulls.

25 As she raced among the pines, making for that gunshot, she prayed that Duror in his madness had not hurt the cone-gatherers, not for their sakes, nor for his, nor for his wife's, but for her son's.

She saw Duror before she saw them. He was walking away among the pine trees with so infinite a desolation in his every step that it was this memory of him, rather than that of the little hunchback dangling from the tree, or that of his brother, climbing so frenziedly
30 up into it, which was to torment her sleep for months.

She forced herself to go over to the tree. It was the strap of his bag which had caught on a branch. He hung therefore in twisted fashion, and kept swinging. His arms were loose and dangled in macabre gestures of supplication. Though he smiled, he was dead.

Questions

24. Read lines 1–3
How does the writer convey the anxiety of Lady Runcie-Campbell as she runs to the Point? 2
25. Read lines 4–10
Summarise the thoughts going through Baird’s mind as he runs behind Lady Runcie-Campbell. 2
26. Read lines 11–20
What does the writer’s word choice convey about the setting? 4
27. Read lines 21–23
Quote the expressions which convey the difficulty Lady Runcie-Campbell had as she tried to reach the trees. 2
28. Read lines 24–30
What is surprising about Duror’s reaction to Calum’s death? 2
29. With close reference to this extract and to elsewhere in the novel, discuss how the theme of death is explored. 8

OR

Text 4 — Prose

If you choose this text you may not write a critical essay on Prose in Section 2.

Read the extract below and then attempt the following questions.

The Testament of Gideon Mack by James Robertson

- ‘On ane o’ their first walks in that gloomy place, she an’ her maid had stumbled upon a hidden path that led doun an’ doun into the verra’ he’rt o’ the chasm. An’ there they had come across a black-avised gentleman, dressed in the finest cla’es, danderin’ aside the breengin’ torrent an’ smokin’ his pipe as if he did it every day o’ his life. He greeted
- 5 them, but they couldna hear a word, sae he led them into a cavern whaur the water ran slow an’ silent an’ black as tar. There was a table an’ chair made o’ iron fixed into the rock, wi’ a chain attached to the chair, an’ twa great slaverin’ hounds sleepin’ i’ the mooth o’ the cave. An’ faur, faur ben, they thocht they could see the faint licht o’ a bleezin’ fire, an’ even imagined they could hear voices, but that surely couldna be!
- 10 ‘Jean was gey fear’d, but the stranger spak’ wi a gentle voice, an’ speired efter the ledy’s health in her ain native tongue. “You are sad, and far from home,” he said, “but I have the power to transport you there, where you may be happy again.” An’ the ledy o’ Keldo confessed to Dod Eadie that, tho’ she had merriet the laird, she had done it for siller, no’ for love, an’ that she had anither lover in her ain land that she green’d to see.
- 15 She had jaloused by noo wha the gentleman o’ the cavern micht be, but she didna care. She said that she wad dearly like to be joined wi’ her lover aince mair. “That may be done in an instant,” said the gentleman, “but your companion must wait for your return at the head of the path.” The maid pleaded wi’ her no’ to bargain wi’ sic’ a frichtsome craitur’, but her mistress ordered her to withdraw an’ attend her at the path heid. Syne
- 20 the man sent the ledy o’ Keldo owre the sea, by what means she never related to Dod, an’ she was reunited wi’ her lover. When she cam’ back, tho’ she felt she had been awa’ for days, only an ‘oor had passed. “Whenever you wish it,” the stranger said, “I can arrange for you to make that journey, but there is a price, and that is that you sign a bond assigning your soul to me.” He had the document a’ drawn up, an’ a pen ready for
- 25 her, on the iron table. Eagerly she sat doun to sign, but there was nae ink. The De’il— for ye may be sure it was he—produced a pocket-knife frae his coat. “Since you will supply the soul, you may supply the ink also,” he said, an’ nicked her airm wi’ the blade sae that the blude trickled oot. She dipped the pen in the wound an’ bent to sign, but again she hesitated. “It is a fair bargain,” she said, “but I would fain make another with
- 30 you. I pledge to settle the account with a human soul, but let the name be blank. Either, when you redeem the pledge, it will be mine, or it will belong to one far more innocent than I.” By this she had Jean in mind, an’ the De’il, kennin’ her meanin’ wi’ a canny look agreed to her proposal. Whan Dod heard this, he cried oot, “An’ had ye nae he’rt that ye could sign awa’ my dear Jean for the sake o’ your ain sinfu’, selfish ways?” “Alas, that I had not!” lamented the ledy, “for I was consumed with my own desires, and thought that I would find some way to outwit him ere the time of reckoning came. And when he claimed her some weeks after, I tried to prevent him taking her, and wrestled with him at the mouth of that horrid cave, but he was too strong and dragged her beyond the dripping teeth of his hounds where I could not reach her. I pleaded with him, and took from my
- 40 wrist a gold bracelet and threw it over the hounds to him, and said if he would only release her he would have all the gold he desired. But he laughed at me for a fool, saying that he had more gold than he could wish for, and that it was nothing compared with the two souls he had gained—for, he said, by my deeds I was surely bound for his kingdom in

any event. And he kicked the bracelet from him as if it were but worthless trash." An' the
 45 mistress flung hersel' at the feet o' Dod Eadie, an' sobbed for what she had done, an'
 begged his forgiveness, an' tauld him that if he wad gang wi' her, she wad plead again wi'
 the De'il for the lass's release, an' if need be wad offer hersel' in her place, an' Dod wad
 ha'e Jean back an' lead her to safety.'

ane: one; *black-avised*: dark-featured; *cla'es*: clothes; *danderin'*: strolling;
breengin': rushing; *faur ben*: deep within; *gey fear'd*: very afraid; *siller*: money;
green'd: yearned; *jaloused*: guessed; *craitur'*: creature.

Questions

30. Using your own words, summarise the story told here of the mistress and Jean, making at least **four** key points. 4
31. Using **two** specific examples from lines 1–9, show how the description of the cave and/or the gentleman help to create a menacing atmosphere. 4
32. Identify two aspects of the mistress's character, as described in this extract. Give **two** examples to support your impressions. 4
33. Referring to this extract and to elsewhere in the novel, discuss the writer's use of narrative style. 8

OR

Text 5 — Prose

If you choose this text you may not write a critical essay on Prose in Section 2.

Read the extract below and then attempt the following questions.

Kidnapped by Robert Louis Stevenson

In this extract, which is from Chapter 23 of the novel, David Balfour and Alan Breck Stewart are with Cluny Macpherson in 'Cluny's Cage'.

All the while Cluny entertained us with stories of Prince Charlie's stay in the Cage, giving us the very words of the speakers, and rising from his place to show us where they stood. By these, I gathered the Prince was a gracious, spirited boy, like the son of a race of polite kings, but not so wise as Solomon. I gathered, too, that while he was in the Cage,
5 he was often drunk; so the fault that has since, by all accounts, made such a wreck of him, had even then begun to show itself.

We were no sooner done eating than Cluny brought out an old, thumbled, greasy pack of cards, such as you may find in a mean inn; and his eyes brightened in his face as he proposed that we should fall to playing.

10 Now this was one of the things I had been brought up to eschew like disgrace; it being held by my father neither the part of a Christian nor yet of a gentleman to set his own livelihood and fish for that of others, on the cast of painted pasteboard. To be sure, I might have pleaded my fatigue, which was excuse enough; but I thought it behoved that I should bear a testimony. I must have got very red in the face, but I spoke steadily, and
15 told them I had no call to be a judge of others, but for my own part, it was a matter in which I had no clearness.

Cluny stopped mingling the cards. 'What in deil's name is this?' says he. 'What kind of Whiggish, canting talk is this, for the house of Cluny Macpherson?'

'I will put my hand in the fire for Mr. Balfour,' says Alan. 'He is an honest and a mettle
20 gentleman, and I would have ye bear in mind who says it. I bear a king's name,' says he, cocking his hat; 'and I and any that I call friend are company for the best. But the gentleman is tired, and should sleep; if he has no mind to the cartes, it will never hinder you and me. And I'm fit and willing, sir, to play ye any game that ye can name.'

'Sir,' says Cluny, 'in this poor house of mine I would have you to ken that any gentleman
25 may follow his pleasure. If your friend would like to stand on his head, he is welcome. And if either he, or you, or any other man, is not precisely satisfied, I will be proud to step outside with him.

I had no will that these two friends should cut their throats for my sake.

'Sir,' said I, 'I am very wearied, as Alan says; and what's more, as you are a man that
30 likely has sons of your own, I may tell you it was a promise to my father.'

'Say nae mair, say nae mair,' said Cluny, and pointed me to a bed of heather in a corner of the Cage. For all that he was displeased enough, looked at me askance, and grumbled when he looked. And indeed it must be owned that both my scruples and the words in which I declared them, smacked somewhat of the Covenanter, and were little in their
35 place among wild Highland Jacobites.

Questions

34. Look at paragraph 1 (lines 1–6).
In your own words, what are David's initial contrasting impressions of Cluny Macpherson? 2
35. Look at paragraph 3 (lines 10–16).
What is David's response to Cluny's suggestion to play cards and how does the author's language emphasise this response? 3
36. Look at lines 17–27.
- (a) With reference to the author's use of **sentence structure**, explain in detail Cluny's **tone** in responding to David's earlier comments on the playing of cards. 3
- (b) In response to Cluny, Alan says: "I will put my hand in the fire for Mr Balfour." (line 19)
Identify the technique being used here and explain in detail what Alan means by it. 2
37. Look at lines 28–35.
In your own words as far as possible, how does David excuse his attitude towards Alan and Cluny playing cards? 2
38. With close reference to this extract and elsewhere in the novel, discuss how the relationship between Alan and David could be considered 'complex'. 8

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

If you choose this text you may not write a critical essay on Poetry in Section 2.

Read the poem below and then attempt the following questions.

Havisham by Carol Ann Duffy

Beloved sweetheart bastard. Not a day since then
I haven't wished him dead. Prayed for it
so hard I've dark green pebbles for eyes,
ropes on the back of my hands I could strangle with.

5 Spinster. I stink and remember. Whole days
in bed cawing Nooooo at the wall; the dress
yellowing, trembling if I open the wardrobe;
the slewed mirror, full-length, her, myself, who did this
to me? Puce curses that are sounds not words.

10 Some nights better, the lost body over me,
my fluent tongue in its mouth in its ear
then down till I suddenly bite awake. Love's
hate behind a white veil; a red balloon bursting
in my face. Bang. I stabbed at a wedding cake.

15 Give me a male corpse for a long slow honeymoon.
Don't think it's only the heart that b-b-b-breaks.

Questions

39. Many of the main concerns or ideas of the poem come across clearly in the first stanza.
- (a) Identify **two** of these main concerns or ideas. 2
- (b) Show how **one** example of the poet's use of language in stanza one helps to clarify or illustrate her meaning. 2
40. Show how **one** example of the poet's language in lines 5–9 highlights Havisham's distressed state during the day. 2
41. Show how **one** example of the poet's use of language in lines 10–12 highlights the nature of Havisham's dreams at night. 2
42. How effective do you find any **two** aspects of the final stanza as a conclusion to the poem?
Your answer might deal with ideas and/or language. 4
43. With close textual reference, show how the ideas and/or language used when presenting the theme of love in this poem are similar and/or different to the way love is explored in another poem or poems by Duffy. 8

OR

Text 2 — Poetry

If you choose this text you may not write a critical essay on Poetry in Section 2.

Read the poem below and then attempt the following questions.

Bed by Jackie Kay

She is that guid to me so she is
An Am a burden tae her, I know Am ur.
Stuck here in this big blastit bed
Year in, year oot, ony saint wuid complain.

- 5 There's things she has tae dae fir me
A' wish she didnae huv tae dae.
Am her wean noo, wey ma great tent o' nappy,
Am champed egg in a cup, an mashed tattie.

- Aw the treats A' used tae gie her,
10 She's gieing me. A' dinny ken whit happened.
We dinny talk any mair. Whether it's jist
The blethers ha been plucked oot o' us

- Am here like some skinny chicken,
Ma skin aw bubbles and dots and spots,
15 Loose flap noo (an yet as a young wuman
A' took pride in ma guid smooth skin.)

- Aw A' dae is sit an look oot this windae.
A've seen hale generations graw up
an simmer doon fray this same windae -
20 That's no seen a lick o' paint fir donkeys.

The Kerrs have disappeared, but the last
Campbells ur still here so Am telt -
Tho' hauf the time A' dinny believe her:
A've no seen ony Campbell in a lang time.

- 25 My dochter says 'Awright mother?'
Haunds me a thin broth or puried neep
An A say 'Aye fine,' an canny help
The great heaving sigh that comes oot

My auld loose lips, nor ma crabbit tut,
 30 Nor ma froom when A' pu' ma cardie tight
 Aroon ma shooders fir the night drawin in.
 Am jist biding time so am ur.

Time is whit A' hauld between
 The soft bits o' ma thumbs,
 35 The skeleton underneath ma night goon;
 Aw the while the glaring selfish moon

Lights up this drab wee prison.
 A'll be gone and how wull she feel?
 No that Am saying A' want her guilty.
 40 No that Am saying Am no grateful.

Questions

44. Look at the poem as a **whole** and identify **four** of the main ideas contained in the poem. 4
45. By referring to lines 1–20, show how word choice and sentence structure give a description of the speaker's helplessness/reliance on others. 4
46. By referring to lines 16–40, explain one thing that we learn about:
- (a) the community the speaker lives in 2
- (b) the speaker's attitude to her life at this time. 2
47. Jackie Kay often explores relationships in her poems. Refer briefly to the central relationship in this poem and go on to discuss a central relationship in at least one other poem by Jackie Kay. 8

OR

Text 3 — Poetry

If you choose this text you may not write a critical essay on Poetry in Section 2.

Read the poem below and then attempt the following questions.

Aunt Julia by Norman MacCaig

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

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

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

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

Aunt Julia spoke Gaelic
very loud and very fast.
25 By the time I had learned
a little, she lay
silenced in the absolute black
of a sandy grave
at Luskentyre.

30 But I hear her still, welcoming me
with a seagull's voice
across a hundred yards
of peatscrapes and lazybeds
and getting angry, getting angry
35 with so many questions
unanswered.

Questions

48. By referring to **one** technique, show how the first stanza is an effective opening to the poem. 2
49. In stanza two, show how MacCaig uses language to convey the memorable aspects of Aunt Julia's personality. 4
50. Show how any **one** example of the poet's use of language in stanza four contributes to his description of Aunt Julia. 2
51. By referring to the last stanza, show how MacCaig creates a sense of regret. 4
52. MacCaig often observes people or places in his poetry. Referring closely to this poem and to **at least one** other poem by MacCaig, show how MacCaig uses observation of people or places in his poems. 8

OR

Text 4 — Poetry

If you choose this text you may not write a critical essay on Poetry in Section 2.

Read the poem below and then attempt the following questions.

Trio by Edwin Morgan

Coming up Buchanan Street, quickly, on a sharp winter evening
a young man and two girls, under the Christmas lights –
The young man carries a new guitar in his arms,
the girl on the inside carries a very young baby,
5 and the girl on the outside carries a chihuahua.
And the three of them are laughing, their breath rises
in a cloud of happiness, and as they pass
the boy says, 'Wait till he sees this but!'
The chihuahua has a tiny Royal Stewart tartan coat like a teapot-
10 holder,
the baby in its white shawl is all bright eyes and mouth like favours
in a fresh sweet cake,
the guitar swells out under its milky plastic cover, tied at the neck
with silver tinsel tape and a brisk sprig of mistletoe.
15 Orphean sprig! Melting baby! Warm chihuahua!
The vale of tears is powerless before you.
Whether Christ is born, or is not born, you
put paid to fate, it abdicates
under the Christmas lights.
20 Monsters of the year
go blank, are scattered back,
can't bear this march of three.
And the three have passed, vanished in the crowd
(yet not vanished, for in their arms they wind
25 the life of men and beasts, and music,
laughter ringing them round like a guard)
at the end of this winter's day.

Questions

53. Look at lines 1–2. Show how the poet’s use of language effectively brings the scene to life. 2
54. Examine **three** examples of how the poet uses language to create a positive atmosphere in lines 6–14. 6
55. (a) Identify **two** of the central concerns of the poem. 2
- (b) How effective do you find any aspect of lines 15–27 in enforcing either of these two concerns? You may refer to ideas and/or language. 2
56. With close textual reference, discuss in what ways this poem is similar to another poem or poems by Morgan you have studied. You may refer to ideas and/or language in your answer. 8

[END OF SECTION 1]

SECTION 2 — CRITICAL ESSAY — 20 marks

Attempt ONE question from this Section of the paper choosing from the following genres — Drama, Prose, Poetry, Film and Television Drama, or Language.

You may use a Scottish text but NOT the one you used in Section 1.

Your essay should be on a different GENRE to the one you chose in Section 1.

You should spend about 45 minutes on the essay.

DRAMA

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

1. Choose a play which you feel has a turning-point.

Describe briefly what happens at this turning point and then, by referring to appropriate techniques, go on to explain how it makes an impact on the play as a whole.

2. Choose a play in which the playwright presents a flawed character who you feel is more worthy of our sympathy than criticism.

By referring to appropriate techniques, show how the character's flawed nature is revealed, then explain how, despite this, we are led to feel sympathy for her/him.

PROSE

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

3. Choose a novel or a short story or a work of non-fiction which explores an important theme.

By referring to appropriate techniques, show how the author has explored this theme.

4. Choose a novel or a short story in which the author creates a fascinating character.

By referring to appropriate techniques, show how the author has created this character and why you found him/her so fascinating.

POETRY

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

5. Choose a poem which made a lasting impression on you.
Explain briefly what the poem is about, then, by referring to appropriate techniques, show how the poem has made this lasting impression.

6. Choose a poem which features an encounter or an incident.
By referring to appropriate techniques, show how the poet's development of the encounter or incident leads you to a deeper understanding of the poem's central concerns.

FILM AND TELEVISION DRAMA

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

7. Choose a scene or sequence from a film or television drama* which had an impact on you.
Briefly describe the events which led to this scene or sequence, then, by referring to appropriate techniques, go on to show how this impact was created.

8. Choose a film or television drama which belongs to a particular genre (eg crime, adventure, romance, soap opera, sit-com, thriller...)
By referring to appropriate techniques, explain how the film or television makers have used features of this genre effectively.

* "television drama" includes a single play, a series or a serial.

LANGUAGE

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

9. Choose a print or non-print text which aims to persuade people.

By referring to specific examples from your chosen text, show how persuasive techniques are used to engage the reader/viewer.

10. Consider a form of communication used by a particular group of people.

By referring to appropriate techniques such as distinctive vocabulary or grammatical constructions, show how the group's language is different from that used by the general population and discuss the advantages to the group of using its specific language.

[END OF SECTION 2]

[END OF SPECIMEN QUESTION PAPER]

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National
Qualifications
SPECIMEN ONLY

SQ13/N5/02

English
Critical Reading

Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Specimen Question Paper.

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Part One: 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 specific Marking Instructions for the relevant question.
- (b) Marking should always be positive, ie marks should be awarded for what is correct and not deducted for errors or omissions.

Part Two: Marking Instructions for each Question

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

SECTION 1 – Scottish Text

SCOTTISH TEXT (DRAMA)

Text 1 – Drama – *Tally’s Blood* by Ann Marie di Mambro

Question		Expected Answer(s)	Max mark	Additional Guidance
1		Answers may focus on the contrast between Rosinella and Massimo or may focus entirely on Massimo.	2	Rosinella is seen to be “ <i>head in hands</i> ” and “ <i>looks up wearily</i> ” showing she is looking for kindness (1); however Massimo is described to be acting “ <i>coldly</i> ”(1) and/or with “ <i>no sympathy at all</i> ” which suggests that he is angry with her (1)
2		Identification of a relevant feature of sentence structure (1) Explanation of corresponding thoughts or feelings (1) x 2	4	The dash after Hughie (1) indicates that Rosinella has cut him off/isn’t willing to listen to his point of view (1) Massimo is asking lots of questions (1) to try and get some explanation as to what Rosinella is thinking (1) Rosinella is giving short answers (1) which are blunt (1) but reveal her pain is not allowing her to think properly (1) The dash before “all of a sudden” (1) shows Massimo is shocked/taken aback/pausing for thought/trying to understand (1) Rosinella’s repetition of “I don’t care” (1) shows she has lost all interest in Scotland and the shop (1) The short sentences in “Shut it. Sell it.” (1) show a complete disregard for the shop/life in Scotland/Massimo’s hard work (1)
3		Candidates should make four separate points about why Massimo is upset/angry for 1 mark each.	4	Rosinella has never wanted to go to Italy before/always made excuses in the past (1) But now she wants to go to Italy because Lucia is there (1) She has been (constantly) open/vocal about things that have

Question		Expected Answer(s)	Max mark	Additional Guidance
				<p>caused her pain (1)</p> <p>Massimo has always been sympathetic to her pain (1) But Rosinella has not really considered how other people have suffered also (1) He realises that she is selfish (1) but wishes he didn’t know that (1)</p> <p>He wishes that he had children of his own (particularly a son) (1)</p> <p>He regrets the way he may have treated his father (1)</p>
4		<p>Candidates should identify two separate points for 1 mark each. It is possible to gain 2 marks for a fully developed answer.</p>	2	<p>She is too possessive over Lucia (1)</p> <p>She doesn’t want Lucia to have anyone else (1)</p> <p>She doesn’t realise that other people love Lucia too (1)</p> <p>In doing things for Lucia she has been meeting her own needs (1) not Lucia’s (1)</p> <p>She still loves herself more than Lucia (1)</p> <p>She hasn’t always done the right thing for Lucia (1)</p>
5		<p>Candidates should discuss the portrayal of the relationship between Massimo and Rosinella in this extract and elsewhere in the play.</p> <p>Possible answers include:</p> <p>Massimo and Rosinella arguing about how to discipline Lucia, eg when she refuses to take the dress off, when Lucia swears, when Lucia wants to go to the wedding with Hughie, etc. They both accuse each other of being too soft. Ultimately Rosinella is a bit tougher, but not much.</p> <p>Rosinella and Massimo argue about his treatment during the war as he</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p>

Question	Expected Answer(s)	Max mark	Additional Guidance
	<p>wants to forget it but she says she can’t.</p> <p>They are both distraught when Lucia has to go back to Italy and there are arguments about being ready to give her back, going to the airport, Rosinella’s refusal to “cheer up”, Rosinella’s treatment of Hughie, etc.</p> <p>When Rosinella goes to Italy she tells Lucia that she and Massimo are not getting on.</p> <p>Playful arguments They often pretend to be annoyed with each other, eg calls her a “daft wee besom” with affection, Rosinella cuffs Massimo, “<i>Good natured banter between Massimo and Rosinella</i>” There are also comments such as “The best thing that ever happened to you was the day you met me” (Massimo).</p> <p>Lack of romance Rosinella asking about the shop before Massimo’s welfare.</p> <p>Love Physical affection, eg “<i>Massimo smiles with great affection, squeezes her cheek</i>”.</p> <p>Rosinella’s concern when Massimo is taken away, eg crying, prayers, candles, waiting outside the cells, etc.</p> <p>When Rosinella and Massimo are reunited after the war.</p> <p>The story of how they met and got married: love at first sight, forbidden love, romantic elopement, Rosinella fainted when she first saw Massimo, etc.</p> <p>Their reunion at the end of the play when Massimo comes to Italy to get Rosinella and they pretend to re-enact the night they ran away</p>		<p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x 2) for up to 4 marks</p>

Text 1 – Drama – Tally’s Blood by Ann Marie di Mambro (continued)

Question	Expected Answer(s)	Max mark	Additional Guidance
	together. The final lines of the play are Massimo declaring his love for Rosinella followed by them embracing.		

Text 2 – Drama – *Bold Girls* by Rona Munro

Question	Expected Answer(s)	Max mark	Additional Guidance
6	<p>Candidates should make three separate points for 1 mark each.</p> <p>Quotation is likely but not necessary. Candidates can illustrate their understanding by referring to the content of the extract.</p>	3	<p>Possible answers include:</p> <p>Cassie hints to Marie that Martin has made a girl pregnant (1)</p> <p>Marie realises that Cassie and Nora have been arguing (1)</p> <p>Cassie is worried because Joe will be freed from prison in less than a year (1)</p> <p>Cassie tells Marie she is repulsed by Joe (1)</p> <p>Marie assures Cassie she will be there to support her in the future (1)</p> <p>There is a police raid on the social club (1)</p> <p>Deirdre says the whole town is a prison (1)</p>
7	<p>Candidates should demonstrate that Cassie is repulsed by the idea of Joe being anywhere near her. She is worried that she will not cope with him being back home.</p> <p>Candidates should quote one example of word choice and show how it shows her repulsion/concern.</p>	2	<p>Examples of word choice showing her repulsion include:</p> <p>“I can’t stand the smell of him.” (1) Suggests lack of tolerance/senses repulsed (1)</p> <p>“the greasy, grinning beer bellied smell of him” (1) suggests lack of attraction/ugliness some candidates may comment on the alliteration in this quote (1)</p> <p>“winking away” (1) suggests lack of sincerity (1)</p> <p>“dreaming of” (1) suggests lack of realism (1)</p> <p>“wriggling his fat fingers over me” (1) suggests exploitative behaviour (1)</p> <p>“like I’m a poke of chips” (1) suggests lack of permanence behind his feelings,</p>

Question			Expected Answer(s)	Max mark	Additional Guidance
					<p>some candidates may comment on the simile (1)</p> <p>“I don’t want him in the house in my <i>bed</i>” (1) suggests she does not want anything sexual (1)</p> <p>Examples of word choice showing she is worried:</p> <p>“Oh I’m just bad. I am.” (1) suggests she has a darker side (1)</p> <p>“I’ll go crazy.” (1) suggests she is worried about her mental/emotional health (1)</p>
8	a	<p>Candidates should consider both stage directions and dialogue in their response.</p> <p>Both characters should be considered and at least one comment should be made about each character.</p> <p>Candidates should quote and explain to show the different character traits.</p>	4	<p>Example of stage direction about Cassie:</p> <p>“Slowly Cassie smiles at her” (1) suggests she is more guarded in showing her feelings (1)</p> <p>Example of stage direction about Marie:</p> <p>“(Putting a hand on Cassie’s arm)” (1) suggests Marie is more reassuring (1)</p> <p>Examples of dialogue given to Cassie:</p> <p>“They can just look and think what they like.” (1) suggests Cassie is more self-confident (1)</p> <p>“I’m just bad Marie” (1) suggests Cassie puts herself down more (1)</p> <p>“...she’s bad now. Ask my mummy.” (1) suggests a more child-like quality (1)</p> <p>Examples of dialogue given to Marie:</p> <p>“Cassie, what’s wrong?” (1) suggests Marie is more caring (1)</p> <p>“No. I never knew that.” (1) suggests Marie is less likely to gossip (1)</p>	

Question		Expected Answer(s)	Max mark	Additional Guidance
				<p>“Have you had words?” (1) suggests Marie is more likely to sense disharmony (1)</p> <p>“I know. It’ll be all right Cassie.” (1) and “You’ll cope.” (1) suggest Marie is more reassuring (1)</p> <p>“I won’t let you...” (etc) (1) suggests Marie is more protective (1)</p>
8	b	<p>Candidates should demonstrate an understanding of Deirdre’s personality as being harsh and unattractive (at this point in the play).</p> <p>Whilst no further stage directions are given to her, the fact that Deirdre speaks only in a different light to the rest of the scene should be commented upon for full marks.</p>	3	<p>Examples of stage directions about Deirdre:</p> <p>Up to 3 marks could be gained for answers which explore the fact that her whole dialogue in this extract takes place in the “hard light”. This changes the mood of the scene to a more harsh/hostile mood and establishes Deirdre as a cold/hostile character. When she finishes speaking, the lights revert to “normal”. (3)</p> <p>Examples of dialogue given to Deirdre:</p> <p>Up to 3 marks could be gained for answers which explore the fact that there are several references to injury/causing injury/violence which suggest ruthlessness about Deirdre. Some possible references include:</p> <p>“brick in your hand”/“hit skin and it’ll burst open”/“hit bones and they’ll break”/“hear them snap”/“smell the petrol”/“you’ll be breathing fire”/“throw fire in a bottle and it runs everywhere” (1) Relevant comment on any of the above (up to 2)</p> <p>“get a car, fast car”/“drive it till its wheels burn”/leave it smoking, burning, exploding” (1) suggest thrill seeking</p>

Question	Expected Answer(s)	Max mark	Additional Guidance
			<p>Relevant comment on any of the above (up to 2)</p> <p>“The whole town’s a prison”/“we’re all in a prison” (1) suggest she feels trapped/hopelessness/despair</p> <p>Relevant comment on any of the above (up to 2)</p>
9	<p>Candidates must demonstrate understanding of at least two different dramatic techniques from this extract and in at least another part of the play. Answers should refer to specific techniques.</p> <p>Full answers will deal with two features as: characterisation, setting, monologue, lighting changes, cross-conversations, colloquialisms, symbolism...</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p>

Text 2 – Drama – *Bold Girls* by Rona Munro (continued)

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

Text 3 – Drama – *Sailmaker* by Alan Spence

Question	Expected Answer(s)	Max mark	Additional Guidance
10	<p>Candidates should identify four points from this scene.</p> <p>Candidates should use their own words as far as possible.</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • Alec is asked a difficult/challenging question about his faith (1) • Alec cannot answer it as the answer is not in a book/he hasn't learned it ... (1) • Alec runs away from the Mission rather than facing the challenge (1) • Alec returns to the life he knows - symbolised by his kicking over the midden bin (1) • Alec is no longer interested in religion (1)
11	<p>Candidates should show how the word choice used illustrates Alec's discomfort.</p> <p>And</p> <p>Candidates should show how the sentence structure used illustrates Alec's discomfort.</p> <p>Reference to aspect of word choice (1) Appropriate comment (1)</p> <p>Reference to aspect of sentence structure (1) Appropriate comment (1)</p>	4	<p>Possible answers include:</p> <p>Word choice</p> <ul style="list-style-type: none"> • "Feel the big black woman lookin at me" (1) - suggests that he is the focus of attention/nowhere to hide/eyes boring into him/intimidated by her ... (1) • "Terrified" (1) - reflects feeling of intense fear as he cannot answer the question (1) • "She looks right <i>at</i> me" (1) - feels threatened/intimidated (1) • "looked down at the floor" (1) - tries to avoid eye-contact as he is embarrassed that he cannot answer (1) • "could feel myself blush" (1) - suggests his embarrassment as he cannot answer (1) • "hot" (1) - probably not that hot in the building - this reflects his feelings as he sweats in fear (1) • "feeling a wee bit sick" (1) - reflects his fear (1) • "get some fresh air" (1) - looking for a way of escaping/avoiding the question (1)

Question			Expected Answer(s)	Max mark	Additional Guidance
					<p>Sentence structure</p> <ul style="list-style-type: none"> • Lots of questions (1) reflect his insecurity/inability to answer/embarrassment (1) • List in lines 21–22 (1) reflects the series of actions as he runs away (1) • Ellipsis in line 22 (1) reflects his lack of answer (1) • Repetition - “I didn’t know” (line 26) (1) - emphasises his lack of response (1) • Final sentence (1) sums up his only decisive action (1)
12	a	<p>Candidates should identify an aspect of Alec’s character which is exemplified by his use of English.</p> <p>Much of the extract features what Alec has learned (eg from the Catechism) and reflects his changing status.</p> <p>Candidates should then justify their choice.</p>	2	<p>Possible answers include:</p> <p>Alec is growing up (1) becoming more educated (1) middle class (1) distanced from his roots (1)</p>	
12	b	<p>Candidates should identify an aspect of Alec’s character which is exemplified by his use of the occasional Scots word.</p> <p>Candidates should then justify their choice.</p>	2	<p>Possible answers include :</p> <p>To show/remind/illustrate (to the audience) that (1)</p> <ul style="list-style-type: none"> • Occasionally Alec forgets his new-found education/status (1) • He is growing up - he is not completely educated yet (1) • Alec still belongs in his working-class background (1) • When challenged, Alec returns to what he knows best - his Scots background and roots (1) 	
13		<p>Candidates should show how the theme of social class is developed in this extract and elsewhere in the play.</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”.</p> <p>Up to 2 marks can be achieved for</p>	

Question	Expected Answer(s)	Max mark	Additional Guidance
			<p>identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x 2) for up to 4 marks</p>

SCOTTISH TEXT (PROSE)

Text 1 – Prose – *The Telegram* by Iain Crichton Smith

Question	Expected Answer(s)	Max mark	Additional Guidance
14	Example (1) Explanation (1) x 2	4	<p>Suggested answers may include any two of the following + explanation of the effect:</p> <ul style="list-style-type: none"> • Contrast: the village “appeared quiet” but “much had gone on” - emphasises the turmoil that the war has brought • Tone: irony of “their ships had sunk in seas which they had never seen” - emphasises that they are involved in a war which they understand little about • Repetition of “drowned” - emphasises the tragic loss of lives • Sentence inversion: “What the war...did not know” - emphasis on the war at the start of the sentence to highlight its impact • Metaphor: “strange plague” - emphasises destructive nature; kills large numbers indiscriminately • Word choice: “meaninglessly” - emphasises the pointless loss of life; “randomly” - everybody is at risk
15	Example (1) Explanation (1)	2	<p>Suggested answers:</p> <ul style="list-style-type: none"> • “Strange missile” - the telegram is like a deadly weapon/they are unfamiliar with/brings devastation to a family • “a weapon”/“desolation” - emphasises the destructive force of the telegram/brings news of death and destroys the family
16	Answers must highlight the differences between the women. Candidates must use their own words as indicated.	4	<p>Suggested answers:</p> <p>Thin woman</p> <ul style="list-style-type: none"> • “ambitious” for her son/wants him to have opportunities/sent

Question			Expected Answer(s)	Max mark	Additional Guidance
					<p>him to university/was an officer in the navy</p> <ul style="list-style-type: none"> • She is poor - “only had a widow’s pension...” • Seen as an outsider - “an incomer” • Not well liked in the village - “not popular” <p>Fat woman</p> <ul style="list-style-type: none"> • Doesn’t have the same ambitions for her son “left school at fourteen”/“ordinary seaman”/“had to salute the thin woman’s son” • Had a sense of belonging in the village - “had lived in the village all her days”/“was a native”
17			Example (1) Explanation (1)	2	<p>Suggested answers:</p> <ul style="list-style-type: none"> • “watched”/“watching”: suggests they are unable to take their eyes off it • “feverishly”: suggests state of panic/terror • “plague” - sees it as something dreadful/deadly like a disease which will wipe out many people
18			Candidates should discuss how Iain Crichton Smith builds tension in this story and in at least one other story.	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given. 4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p>

Question	Expected Answer(s)	Max mark	Additional Guidance
			<p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x 2) for up to 4 marks</p>

Text 2 – Prose – *A Chitterin' Bite* by Anne Donovan

Question		Expected Answer(s)	Max mark	Additional Guidance
19		Quotation (1) Comment (1) x 2	4	<p>Possible answers include:</p> <p>Agnes “Ah said we’d meet...” (1) shows Agnes’ assertiveness/bossy nature (1) (etc)</p> <p>Mary “What?.../ah’ll gie it a try.” (1) Shows Mary’s hesitation/uncertainty (1) (etc)</p>
20		Example of writer’s language (1) Explanation (1) x 2	4	<ul style="list-style-type: none"> • Omission of sentence openings (1) hurries the action (1) • Use of commas (1) creates faster pace (1) • Use of a series of verbs (1) suggests rushed activity (1) • Use of verbs (such as “swimming”/”scrambling”... etc) (1) suggests hurried activity (1) • Not using complete sentences (1) suggests hurry (1)
21		Any two examples for 1 mark each	2	<ul style="list-style-type: none"> • Single line sentence • Single line paragraph • Tone suggested by use of question mark • Brevity of her retort “what?” • Unlinks her arm from Agnes • Use of verbs with emotional charge “marched” suggesting anger/huff/desire to leave Agnes and “starin” suggesting her separation from Agnes • Tone of irritation/annoyance/ associated with, “Well, you don’t need me tae come too” or idea of her being in a huff
22		Quotation (1) Comment (1)	2	<p>Jimmy</p> <ul style="list-style-type: none"> • “broad nose” (1) unattractive (1) • Further attention to unattractive qualities of the nose (1), “a bit bent tae the side”(1) • Reference to the hair is unappealing (1) “straight dirty-

Question		Expected Answer(s)	Max mark	Additional Guidance
				<p>fair”/“side shed” (1)</p> <p>Shuggie</p> <ul style="list-style-type: none"> • “the pal” (1) suggesting that Mary does not want to know him any better (1) • “stauning hauf behind him” (1) as he too is nervous but this is viewed as unattractive by Mary (1) • He is small “wee” and slight “skinny” (1) both of which suggest she is not attracted to him or even repelled by him (1) • “laddie” (1) suggesting he is too young (1) • “baby cheeks” (1) which are ill-defined and puffed out like an infant’s (1) • Simile, “red lips like a lassie” (1) making him seem effeminate and unattractive (1)
23		<p>Candidates should discuss an aspect of the narrative style in this story and in at least one other story by Donovan.</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style,</p>

Text 2 – Prose – A Chitterin’ Bite by Anne Donovan (continued)

Question	Expected Answer(s)	Max mark	Additional Guidance
			<p>or any other key element...)</p> <p>from the extract: 1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x 2) for up to 4 marks</p>

Text 3 – Prose – *The Cone-Gatherers* by Robin Jenkins

Question		Expected Answer(s)	Max mark	Additional Guidance
24		Identification of feature/expression (1), explanation (1)	2	<ul style="list-style-type: none"> • Use of semi colon (1) - what follows this punctuation is a detailed account of what she felt during that run (1) • Complex/lengthy sentence; (1) suggesting the interminable run to the place (1) • “Furthest limits of her being” (1) - she is at the very end of her ability to face what she thinks she will find (1) • “ten minutes”/reference to time (1) emphasises how far away it was (1) • “without which she could never return” (1) suggesting the high stakes of her mission (1)
25		1 mark for each point	2	<ul style="list-style-type: none"> • Concerned that Manson, who has gone ahead to help Calum, should receive due reward (1) • As Manson’s boss, he expects that he will also receive some kind of reward (1)
26		Quotation (1) Comment (1) x 2	4	<p>“(Potently) beautiful” (1) - she recognises power/attractiveness of landscape (1)</p> <p>“Vast” (1) - idea of scale/scope (1)</p> <p>“Bright” (1) - suggestion of positive connotations (1)</p> <p>“Detailed as a dream” (1) - suggesting a heightened perception (1)</p> <p>“Dream” (1) - suggesting unreality (1)</p> <p>“Wonderful interpretation”, if it could only be known (1) - a sense that there is hidden meaning in what is happening (1)</p> <p>Reference to the “warship” (1) - intrusion of something sinister into something beautiful (1)</p> <p>“Pines” (1) - the pine trees</p>

Text 3 – Prose – The Cone-Gatherers by Robin Jenkins (continued)

Question			Expected Answer(s)	Max mark	Additional Guidance
					representing something in the landscape with which she identifies/which moves her (1)
27			2 marks - 1 mark each	2	Tearing her clothes on the whins (1) Splintering the bracken (1)
28				2	Duror has been destroyed/feels anguished/has no satisfaction by what he has done (1) In spite of the fact he has hated him/wanted him dead (1)
29			Candidates should discuss how the theme of death is explored in this extract and elsewhere in the novel.	8	Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. A further 2 marks can be achieved for reference to the extract given . 4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer. <u>In practice this means:</u> Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...) from the extract: 1 x relevant reference to technique (1) 1 x appropriate comment (1) OR

Text 3 – Prose – *The Cone-Gatherers* by Robin Jenkins (continued)

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

Text 4 – Prose – *The Testament of Gideon Mack* by James Robertson

Question		Expected Answer(s)	Max mark	Additional Guidance
30		Straightforward summary of the passage, award 1 mark for each key point made.	4	
31		Example (1) Comment (1) x 2	4	<p>Possible answers include:</p> <p>Cave: “gloomy” (1) suggesting dark, unpleasant, etc (1) “black as tar” to describe the water (1) again has negative connotations of the colour black (1) and the idea of tar is distasteful (1); “twa great slaverin’ hounds” (1) suggests aggression, fear (1)</p> <p>Gentleman: “black-avised” (given in glossary as “dark-featured”) (1) suggests menace through the connotations of black (1)</p>
32		Impression (1) Example (1) x 2	4	<p>Possible answers include:</p> <p>Feisty/brave (1) - it is said she had guessed who the stranger was but didn't care/she physically fought with him (1)</p> <p>Selfish (1) - married for money/ bargains her maid's life so she can go free (1)</p> <p>Crafty (1) - sees a way to be with her real love (without her husband knowing) (1)</p> <p>Reckless (1) - knowingly bargains with the devil (1)</p>
33		Candidates should discuss the use of narrative style in this extract and elsewhere in the novel.	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”.</p> <p>Up to 2 marks can be achieved for identifying elements of</p>

Question	Expected Answer(s)	Max mark	Additional Guidance
			<p>commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x 2) for up to 4 marks</p>

Text 5 – Prose – *Kidnapped* by Robert Louis Stevenson

Question		Expected Answer(s)	Max mark	Additional Guidance
34		<p>Candidates should comment on the two sides to his character which David discerns through his initial impressions.</p> <p>1 mark to be awarded for amusing/informative; 1 mark awarded for ruined/inebriated/looked down upon/pitiful, etc.</p>	2	<p>Possible answers include:</p> <p>Gloss of:</p> <ul style="list-style-type: none"> • “entertained” - amused • “very words of speakers” - amused and/or informed • “show us where they stood” - amused and/or informed • “drunk”/“wreck” - ruined/inebriated/looked down upon/pitiful
35		<p>Marks awarded for:</p> <p>David’s response (1) Example of writer’s use of language (1) Comment on language used (1)</p>	3	<p>Possible answers include:</p> <p>Response: disapproval, condemnation, etc (1)</p> <p>Word choice:</p> <ul style="list-style-type: none"> • “eschew” - avoidance • “like disgrace” - scandalous <p>Sentence structure:</p> <ul style="list-style-type: none"> • “neither ...Christian ... nor gentleman” - neither/nor structure - implies that those who play cards are neither Christian nor gentleman thus negative implications <p>Extended metaphor:</p> <ul style="list-style-type: none"> • “testimony”/“judge” - implications of wrongdoing and application of justice
36	a	<p>Cluny’s tone (1); Appropriate reference to sentence structure (1); Comment on reference (1)</p>	3	<p>Possible answers include:</p> <p>Cluny’s tone: anger, annoyance, frustration, shock, etc</p> <p>Sentence structure:</p> <ul style="list-style-type: none"> • Repeated questions - emphasising his shock at David’s comments • Short opening sentence of line 19 “Cluny stopped mingling the cards.” - dramatic impact of the sudden arrest of the action indicating his shock

Question		Expected Answer(s)	Max mark	Additional Guidance
36	b	<p>Name technique (1); Explanation of what is meant by technique (1) The phrase emphasises the lengths to which Alan will go to defend David.</p>	2	<p>Possible answers include:</p> <p>Hyperbole (1)</p> <ul style="list-style-type: none"> Alan emphasises the extremes he would go to in defence of David (1) <p>OR</p> <p>Metaphor (1)</p> <ul style="list-style-type: none"> Emphasising that he is willing to go through pain and danger in support of David (1)
37		Two reasons required for 1 mark each	2	<p>Gloss of:</p> <ul style="list-style-type: none"> “I am very wearied” - he is tired (1); “it was a promise to his father” - an important compact/assurance made not to play cards (1)
38		<p>Candidates should discuss the complex relationship between David and Alan, with reference to this extract and elsewhere in the novel.</p> <p>Candidates can comment on the “complexity” of their relationship in several ways. The following would be the expected routes to answering this question but they are not the only ones:</p> <ul style="list-style-type: none"> Complexity can be seen through their opposition to each other in terms of their attitudes and politics; Complexity can be seen in their relationship being one built upon deep friendship but also built upon disagreement 	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p>

Text 5 – Prose – Kidnapped by Robert Louis Stevenson (continued)

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

SCOTTISH TEXT (POETRY)

Text 1 – Poetry – *Havisham* by Carol Ann Duffy

Question		Expected Answer(s)	Max mark	Additional Guidance
39	a	<p>2 marks can be awarded for two main ideas or concerns shown in stanza one.</p> <p>Only 1 mark should be awarded for one main idea or concern.</p>	2	<ul style="list-style-type: none"> • The contradictory nature of love/possibility of loving and hating one person at the same time (1) • The psychological damage caused by hate (1) • The pain of rejection (1) • The power/enduring nature of hate (1) • The violence/aggression/desire for revenge which accompanies obsessive love (1)
39	b	<p>2 marks can be awarded for example of language helping to clarify or illustrate meaning.</p> <p>Example (1) plus comment (1).</p> <p>Other examples from stanza one are acceptable.</p>	2	<ul style="list-style-type: none"> • The contradiction of “beloved”/“sweetheart” and “bastard” (1) suggests inner conflict (1) • The positioning of “Not” at the start of the sentence (1) suggests strong, negative feelings • The word choice of “dark” (1) suggests evil/mystery (1) • The word choice of “green” (1) suggests jealousy (1) • The imagery of “pebbles for eyes” (1) suggests a hardening of the emotions/a coldness of spirit (1) • The comparison of tendons to “ropes” (1) suggests threat/constraint (1) • The word choice of “strangle” (1) suggests a destructive/threatening action (1)
40		<p>2 marks can be awarded for example of language helping to clarify or illustrate meaning.</p> <p>Example (1) plus comment (1).</p> <p>Other examples from stanza one are acceptable.</p>	2	<ul style="list-style-type: none"> • The positioning/isolating of “Spinster” (1) suggests self-disgust at her unmarried status (1) • The word choice of “stink” (1) suggests decay/loss of personal hygiene (1) • The word choice of “whole” (1) suggests excessive period spent in bed (1)

Question		Expected Answer(s)	Max mark	Additional Guidance
				<ul style="list-style-type: none"> • The word choice of “yellowing” (1) suggests fading/decaying over time of the dress (1) • The word choice of “trembling” (1) suggests the fear of her reflection showing what she has become (1) • The reductive or onomatopoeic use of “caw” (1) suggests less than human behaviour (1) • The distortion/onomatopoeia of “Nooooo” (1) suggests her grief has made her incoherent (1) • The juxtaposition of “her, myself” (1) suggests confusion of identity (1) • The use of enjambment between stanzas two and three/the positioning of “to me?” (1) re-focuses attention on the cause of her distress (1) • The word choice of “curses” (1) suggests the depth of hatred for her ex-lover (1) • The qualification of the curses as “sounds not words” (1) suggest her hate/anger has made her incoherent (1)
41		<p>2 marks can be awarded for example of language helping to clarify or illustrate meaning.</p> <p>Example (1) plus comment (1).</p> <p>Other examples from stanza one are acceptable.</p>	2	<ul style="list-style-type: none"> • The word choice of “better” (1) suggests an improvement brought about by her dreams (1) • The word choice of “lost body over me” (1) suggests the return of physical intimacy in her dreams (1) • The word choice of “fluent” (1) suggests the ability to give expression to her desires in her dreams (compared to her incoherence when awake) (1) • The ambiguity of “fluent tongue” (1) suggests the sexual content of her dreams (1) • Various examples of word choice in “body over me ... down” (1) are open to a variety of sexual

Question	Expected Answer(s)	Max mark	Additional Guidance
			interpretations indicating the content of her dreams (1)
42	<p>Candidates should show understanding of the term “conclusion” and show how the content of the last lines continues the ideas and/or language from the rest of the poem.</p> <p>Example (1) plus comment (1) - any two will gain 4 marks.</p> <p>Only one use of language will gain a maximum of 2 marks.</p> <p>Other examples from the last lines are acceptable.</p>	4	<ul style="list-style-type: none"> • The word choice of “suddenly bite awake” (1) suggests the suddenness/pain of her return to consciousness (1) • The enjambment/juxtaposition of “Love’s/hate” (1) suggests a return of the conflicting emotions experienced when conscious (1) • The juxtaposition of “Love’s hate ... white veil” (1) suggests her feelings of hatred hiding behind appearance of love (1) • The image of “red balloon bursting” (1) suggests sudden destruction of her dreams (1) • The onomatopoeia/isolation of “Bang” (1) suggests the sudden/frightening return to reality (1) • The word choice of “stabbed”(1) portrays her violent reaction/antipathy to anything suggestive of marriage (1) • The word choice of “male corpse” (1) suggests a conclusion to the violence directed at her ex-lover/a desire to constrain and control (1) • The assonance of “long slow honeymoon” (1) suggests a savouring of the sexual aspect of marriage • The juxtaposition of “corpse” and “honeymoon” (1) suggests the need to sexually control her errant lover (1) • The idea contained in “Don’t think b-b-b-breaks” (1) highlights the psychological damage caused by her rejection/her inability to resolve her inner conflict/her incoherence (1) • The typography of “b-b-b-breaks” (1) suggests the unremitting nature of her grief (1)

Question	Expected Answer(s)	Max mark	Additional Guidance
43	Candidates should show awareness of the ideas and/or language of this poem and at least one other by Duffy.	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1) (maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part</p>

Text 1 – Poetry – Havisham by Carol Ann Duffy (continued)

Question	Expected Answer(s)	Max mark	Additional Guidance
			of the text: as above (x 2) for up to 4 marks

Text 2 – Poetry – *Bed* by Jackie Kay

Question	Expected Answer(s)	Max mark	Additional Guidance
44	<p>Any four main ideas explored in the poem for 1 mark each.</p> <p>Quotation is not necessary but is likely.</p> <p>Four separate points should be made for the 4 marks.</p>	4	<p>The speaker is treated well by her daughter (1)</p> <p>The speaker feels she is a burden (1)</p> <p>The speaker is bed bound (1)</p> <p>The speaker is reliant on her daughter to carry out even the most basic of tasks (1)</p> <p>There has been some role reversal between the daughter and the mother in terms of who does the caring (1)</p> <p>Their relationship has suffered (1)</p> <p>The speaker describes her loss of looks (1)</p> <p>The speaker has lived in the same community for generations (1)</p> <p>Her house is not as well maintained as it used to be (1)</p> <p>The speaker cannot eat solids (1)</p> <p>The speaker can suffer from mood swings/can be grumpy (1)</p> <p>The speaker feels trapped in her bedroom (1)</p> <p>The speaker wonders how her daughter will feel when she dies (1)</p>
45	<p>Candidates should select evidence which shows/describes the speaker’s helplessness/reliance on others.</p> <p>Candidates must identify and comment upon one feature of word choice AND one feature of sentence structure for full marks.</p> <p>Relevant quotation in relation to word choice (1).</p>	4	<p>Possible answers in relation to word choice include:</p> <p>“Am a burden” (1) suggests she has to be carried/supported (1)</p> <p>“Stuck here” (1) suggests lack of freedom/movement (1)</p> <p>“big blastit bed” (1) (alliteration of plosive sound) suggests her frustration at being bed bound (1)</p>

Question	Expected Answer(s)	Max mark	Additional Guidance
	<p>Appropriate comment (1).</p> <p>Relevant quotation in relation to sentence structure (1).</p> <p>Appropriate comment (1).</p> <p>NB: answers should be from lines 1-20 only.</p>		<p>“year in, year oot,” (1) repetition suggests she cannot improve (1)</p> <p>“she has tae dae fir me” (1) suggests reliance on daughter (1)</p> <p>“Am her wean noo” (1) suggests regressive nature of independence (1)</p> <p>“some skinny chicken” (1) suggests physical deterioration (1)</p> <p>“Aw A’ dae is” (1) suggests restrictive nature of activities (1)</p> <p>“sit an look oot this windae”(1) suggests lack of variety of past times (1)</p> <p>Possible answers in relation to sentence structure include:</p> <p>Use of enjamb(e)ment in the first few stanzas suggests (1) the speaker’s outpouring of guilt at her situation. (eg at the end of line 1: “she is/an Am a burden...” (1)</p> <p>Repeated balanced nature of sentences in opening three stanzas suggest the consequences of the speaker’s helplessness (1) (eg at the start of stanza two: “There’s things she has tae dae fir me/A wish she didnae huv tae dae.” Suggests regret at helplessness (1))</p> <p>Parenthesis in lines 15–16 (1) “(an yet as a young wuman A’ took pride in ma guid smooth skin” sums up how attractive/proud the speaker was when she was younger (1))</p> <p>Use of short sentences (1) (mono syllabic in places) sum up her helpless situation. Eg, line 17: “Aw A’ dae is sit an look oot this windae.” (1)</p> <p>Use of dash at the end of line 18 (1) introduces example of inability to maintain the window (1)</p>

Question		Expected Answer(s)	Max mark	Additional Guidance
46	a	<p>Candidates should refer to lines 16–40 in their answers to this question.</p> <p>2 marks could be awarded for selection of one quotation followed by a detailed comment or two quotations with more straightforward comments.</p>	2	<p>Possible answers include:</p> <p>“A’ve seen hale generations grow up” suggests the neighbours stay constant</p> <p>“an simmer doon” suggests the neighbours can be rowdy/boisterous</p> <p>“the Kerrs have disappeared” suggests a long-standing family has left the area</p> <p>“Campbells ur still here” suggests they remain a constant presence</p> <p>“A’ve no seen ony Campbell in a long time” suggests lack of movement/transparency/daughter is lying about constancy of neighbours to reassure speaker</p>
46	b	<p>Candidates should show an understanding of the idea that the speaker feels “trapped” in her surroundings/hopeless about her life.</p> <p>2 marks could be awarded for selection of one quotation followed by a detailed comment or two quotations with more straightforward comments.</p>	2	<p>Possible answers include:</p> <p>“A’ dinny believe her” suggests some conflict between the speaker and her daughter</p> <p>“Aye fine” suggests reluctant acceptance of the food she is given</p> <p>“great heaving sigh” suggests boredom</p> <p>“crabbit tut” suggests annoyance</p> <p>“ma froon” suggests unhappiness</p> <p>“Am jist biding time” suggests she is waiting on the inevitable</p> <p>“drab wee prison” suggests feelings of entrapment</p> <p>“how wull she feel?” suggests reflection about her daughter’s feelings</p>
47		<p>Candidates should show understanding of the central relationship in this poem and at least one other by Jackie Kay. The mother has become reliant on her</p>	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”.</p>

Question	Expected Answer(s)	Max mark	Additional Guidance
	<p>daughter. There has been some role reversal. The mother feels guilty at having to rely on her daughter. The daughter may resent the monotony of caring for her mother but does it out of loyalty.</p> <p>Candidates are expected to refer to the central relationship in at least one other poem by Jackie Kay. They should provide quotations and/or close references to the text in support of their answer.</p> <p>They should refer specifically to poetic devices used in the texts and the impact of these devices (in helping the reader to understand the nature of the central relationship) should be evaluated.</p>		<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1)</p>

Text 2 – Poetry – Bed by Jackie Kay (continued)

Question	Expected Answer(s)	Max mark	Additional Guidance
			<p>1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x 2) for up to 4 marks</p>

Text 3 – Poetry – *Aunt Julia* by Norman MacCaig

Question		Expected Answer(s)	Max mark	Additional Guidance
48		Technique (1) Comment (1) Other answers are possible	2	Repetition of “very” (1) establishes strong/extrovert/ eccentric personality (1) Repetition of “I could not” (1) establishes extent to which MacCaig did not know her/could not get to know her/lack of closeness between them (1) Direct statement of fact about Aunt Julia (1) establishes at outset she is central to poem/her strong personality (1) Aunt Julia placed as first phrase (1) establishes her as central concern (1)
49		Reference (1) Comment (1) x 2 Other answers are possible	4	“She wore men’s boots” (1) - strong, doing “male” tasks, worked outdoors, hardworking (1) “when she wore any” (1) - used to working outdoors, “at one” with nature/earth (1) “her strong foot stained with peat” (1) - working outdoors, over many years (1) “while her right hand drew yarn marvellously out of the air” (1) - idea of magical, delicate, skilful, gentle work (1)
50		Reference (1) Comment (1) x 1 Other answers are possible	2	“She was buckets and water flouncing into them” (1) suggests her tasks were part of her/her life, energetic, at one with nature, tough/hardworking/energetic (1) OR “She was winds pouring wetly round house-ends” (1) - suggests her tasks were part of her/her life, at one with nature/climate, tough/hardworking/energetic (1) OR “She was brown eggs, black skirts and a keeper of threepenny bits in a teapot” (1) suggests her tasks were

Question		Expected Answer(s)	Max mark	Additional Guidance
				part of her/her life, “dull”/earthy colours, thrifty/self-sufficient, focus on setting/the home (1)
51		Reference/gloss/quote (1) Comment (1) x 2 Other answers are possible	4	“By the time I had learned a little”/now that he is older/more mature/later in life (1) he reflects that he cannot now communicate with her/that he has missed opportunity (1) “silenced”/“absolute black”/finality of death (1) means he cannot now develop his relationship with her/that he has missed opportunity (1) “But I hear her still”/he imagines her in the present/her voice haunts him (1) suggests he is nostalgic about the past/is still influenced by her (1) “with so many questions unanswered” (1) suggests a sense of futility/lack of resolution (1)
52		Candidates should show understanding of how MacCaig uses observation of people or places in this poem and at least one other.	8	Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”. Up to 2 marks can be achieved for identifying elements of commonality as identified in the question. A further 2 marks can be achieved for reference to the extract given . 4 additional marks can be awarded for similar references to at least one other text/part of the text by the writer. <u>In practice this means:</u> Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in

Text 3 – Poetry – Aunt Julia by Norman MacCaig (continued)

Question	Expected Answer(s)	Max mark	Additional Guidance
			<p>characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x 2) for up to 4 marks</p>

Text 4 – Poetry – *Trio* by Edwin Morgan

Question		Expected Answer(s)	Max mark	Additional Guidance
53		<p>Relevant reference (1)</p> <p>Appropriate comment (1)</p> <p>Other answers are possible.</p>	2	<p>He uses present tense (1) to give a sense of immediacy (1)</p> <p>He uses “quickly” (1) to indicate speed (1)</p> <p>He uses “sharp” (1) to indicate coldness, icy weather (1)</p> <p>He mentions Christmas lights (1) to give a festive feel (1)</p> <p>Use of short phrases/punctuation (1) indicates business, speed of movement, urgency (1)</p>
54		<p>For 6 marks, candidates should refer to three examples of how language is used to create a positive atmosphere.</p> <p>Example (1) plus comment (1) - x 3</p>	6	<p>Possible answers:</p> <p>“three of them are laughing” (1) - the three are all happy/united in their laughter” (1)</p> <p>“their breath rises in a cloud of happiness” (1) - suggests again they are united as one and enveloped by their happiness (1)</p> <p>“Wait till he sees this but!” (1) - direct speech/colloquial language expresses the boy’s happy anticipation of the pleasure his gift will bring (1)</p> <p>OR</p> <p>Reference to aspect of the positive description of the gifts, eg “tiny Royal Stewart tartan coat like a teapot-holder” (1) - description of dog’s coat reveals it is made of a very brightly coloured tartan (1)</p> <p>OR</p> <p>Simile compares the dog’s coat to a teapot holder. Both are small, soft objects designed to keep something cosy suggesting the dog is loved. (1)</p> <p>“baby in its white shawl all bright eyes and mouth like favours in a fresh sweet cake” (1) - description of baby’s shawl reveals it is protected against the cold/white, suggests the innocence of the baby (1)</p>

Question		Expected Answer(s)	Max mark	Additional Guidance
				<p>OR</p> <p>Simile compares baby’s eyes and mouth to the decorations on a wedding cake. Both are small, pretty things. Wedding is a celebration of love, suggesting how much love there is for the baby (1)</p> <p>“guitar swells out under its milky plastic cover tied at the neck with silver tinsel tape and a brisk sprig of mistletoe” (1) - description of cover suggests guitar is also protected from the elements (1) OR word choice of “swells”/“milky” (1) suggest pregnancy/birth and suggest the guitar is full of life (1) OR “silver tinsel tape” (1) makes it obvious guitar has been decorated as it is a gift (1) OR “sprig of mistletoe” (1) suggests it is being given with love (1)</p>
55	a	Candidates should identify two central concerns for 1 mark each	2	<p>Possible answers:</p> <p>Friendship/love defeat problems (1) Camaraderie brings strength to cope with life’s problems (1) That formal religion isn’t as important as people loving and caring for one another (1) The importance of music as a means to express emotion (1)</p>
55	b	<p>Candidates should select any aspect of lines 15–27 and offer an evaluative comment on how it enforces one of the central concerns identified in 4(a).</p> <p>Candidates may refer to ideas and/or language.</p> <p>Appropriate selection (1) + Evaluative comment (1)</p> <p>Candidates need not name specific literary techniques that they quote.</p>	2	<p>Possible answers:</p> <p>“The vale of tears is powerless before you” (1) - effective use of the Biblical metaphor for the world’s problems to emphasise the strength of the trio (1)</p> <p>“Monsters of the year go blank” (1) - effective to present life and its problems as monsters that are also beaten by the trio. Their friendship defeats all such problems (1)</p> <p>Parenthesis/brackets in lines 24–26 (1) - allow the poet to reflect on the trio’s deeper significance emphasising their strength (1)</p>

Question		Expected Answer(s)	Max mark	Additional Guidance
				<p>“Whether Christ is born, or is not born” (1) - it doesn’t matter if Christ really lived or not, effectively enforces idea of love being more important than religion (1)</p> <p>“Abdicates” (1) - effective word choice to indicate formal religion surrenders when faced with the power of their friendship (1)</p> <p>“Laughter ringing round them like a guard” (1) - effective simile to highlight that the laughter they share protects them like a guard would from all life can throw at them (1)</p> <p>“Orphean sprig!” (1) - reference to Orpheus who is a famous musician in Greek legend, and to the mistletoe, emphasises the importance of music as a way of expressing emotion (1)</p> <p>List of the three objects the members of the trio are carrying/“Orphean sprig! Melting baby! Warm Chihuahua!” (1) OR Conjunction “and” used to link “men and beasts, and music” (1) highlights how the poet sees music as being just as important as the other two (1)</p>
56		Candidates should show awareness of relevant ideas and/or language features in this poem and at least one other Morgan poem.	8	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. There is no requirement to write a “mini essay”.</p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>4 additional marks can be awarded for similar references to at least one other text/part of the text by</p>

Question	Expected Answer(s)	Max mark	Additional Guidance
			<p>the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element...)</p> <p>from the extract:</p> <p>1 x relevant reference to technique (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to idea (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to feature (1) 1 x appropriate comment (1)</p> <p>OR</p> <p>1 x relevant reference to text (1) 1 x appropriate comment (1)</p> <p>(maximum of 2 marks only for discussion of extract)</p> <p>from at least one other text/part of the text:</p> <p>as above (x 2) for up to 4 marks</p>

2. 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.

Marking Principles for the Critical Essay are as follows:

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

Supplementary marking grid

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

[END OF SPECIMEN MARKING INSTRUCTIONS]