National
Qualifications
RESOURCE

X824/76/02

English
Critical Reading

Marking Instructions

Please note that these marking instructions have not been standardised based on candidate responses. You may therefore need to agree within your centre how to consistently mark an item if a candidate response is not covered by the marking instructions.

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General marking principles for Higher English: Critical Reading

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

(a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.

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

(c) We use the term 'possible answers' to allow for any variation in candidate responses. Award marks according to the accuracy and relevance of the candidate's response.

(d)

- For **identify** questions, candidates must present in brief form/name.
- For **explain/in what way** questions, candidates must relate cause and effect and/or make relationships between things clear.
- For **analyse** questions, candidates must identify features of language and discuss their relationship with the ideas of the passage as a whole. Features of language might include, eg, word choice, imagery, tone, sentence structure, punctuation, sound techniques, versification.
- For **analyse** questions in a Film and Television Drama context, candidates must identify filmic techniques and discuss their relationship to the text as a whole. Filmic techniques might include, eg, mise-en-scène, lighting, framing, camera movement and sound.
- For **evaluate** questions, candidates must make a judgement on the effect of the language and/or ideas of the text(s).

Marking instructions for each question

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

1. Scottish texts

   - Candidates gain marks for their understanding, analysis and evaluation of the extract and either the whole play or novel, or other poems and short stories by the writer.

   - In the final 10-mark question the candidate should answer the question in a series of linked statements, or in bullet points.

2. Critical essay

   - If a candidate response achieves minimum standards, then the supplementary marking grid allows you to place the work on a scale of marks out of 20.

   - First read the essay to establish whether it achieves minimum requirements for technical accuracy, and whether it is relevant to the question. There may be a few errors, but they should not impede understanding. If the essay does not achieve minimum standards, award a maximum of 9 marks. Award up to full marks where the essay communicates clearly at first reading.

   - Assessment should be holistic. There are strengths and weaknesses in every piece of writing; assessment should focus as far as possible on the strengths, taking account of weaknesses only when they significantly detract from the overall performance.

   - Candidates may display ability across more than one band descriptor. It is important to recognise the closeness of the band descriptors and consider carefully the most appropriate overall band for the candidate's performance.

   Once that best fit is decided:

   - where the evidence almost matches the level above, award the highest available mark from the range

   - where the candidate's work just meets the standard described, award the lowest mark from the range

   - otherwise award the mark from the middle of the range.

For band descriptors of 4 marks take the following approach. Eg, if 9-6 best describes the candidate's work, reconsider the candidate's abilities in the three main areas: knowledge and understanding; analysis; evaluation. If the candidate just misses a 9, award an 8. If the candidate is slightly above a 6, award a 7.

Marking instructions for each question

SECTION 1 — Scottish Text

Text 1 — Drama — *The Slab Boys* by John Byrne

Question			Expected response(s)	Max mark	Additional guidance
1.			Award **2 marks** for detailed/insightful comment plus reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'Yeh, thanks…being thick?' suggests Lucille stands up for herself/exchanges sarcastic banter confidently • 'Can you translate all that?' suggests Lucille is dismissive of Phil and Spanky, appealing to Alan for an explanation • 'Hector?? Going to the what??' incredulous tone suggests how insulted she feels at the suggestion • 'Who's…What…?' repeated questions emphasise her inability to believe that anyone would consider Hector worthy of her as a partner • 'It's the Staff Dance, not the Teddy Bears' Picnic!' suggests that she regards Hector as insignificant/not mature or 'manly' enough for her • 'What a bloody insult!' suggests firm focus on her own status, without any compassion for Hector • 'I've seen better…tree!' mockery of Hector's height and lack of importance suggests slight cruelty • 'Mind and circulate…miss it.' suggests Lucille is encouraging Alan to share her dismissive view of the slab boys

Question			Expected response(s)	Max mark	Additional guidance
2.			Award **2 marks** for detailed/insightful comment plus reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'A right pair of chookies we looked!' suggests Phil's exasperation and embarrassment in front of Lucille • 'Wait till…strangle him!' sequence of short sentences pinpointing their plans for revenge builds up comical tension • 'Prince Charming…go to the ball' references to the 'fairy tale' idea of Hector and Lucille at the dance suggests their mockery of the ridiculousness of this idea • 'What was all that mouthwash…'/'You had him and me believing…'/'You never gave us a chance…' repeated accusations suggest the anger of Phil and Spanky • 'You never…explain…What's to explain?' repetition of Hector's word 'explain' in a further accusation suggests their refusal to listen to him • 'He was going to ask her…' mocking repetition of Hector's 'defence' suggests Phil's rejection of this • 'Who cares what…model that blazer!' Spanky lashes out at Alan, mocking his 'poshness' because he dared to defend Hector • 'That doesn't say…yous either.' Hector turns the criticism back on the slab boys, suggesting that Lucille despises them all equally

Question			Expected response(s)	Max mark	Additional guidance
3.			For full marks both the slab boys and Alan must be dealt with. Award **1 mark** for comment plus quotation/reference (x2). Award **0 marks** for quotation/reference alone. Award marks 1+1	**2**	Possible answers include: **Slab Boys** • 'that a doll like Lucille…look at you.' suggests dismissive attitude to Hector's appearance • 'Everything's wrong with you.' suggests cruel generalisation about Hector's defects • 'Look at the state…for a start.' suggests insensitive undermining of Hector's confidence • 'I've seen more up-to-date…gnome.' comparison with 'garden gnome' suggests how ridiculous Hector looks • 'Them duds…kid' suggests dismissive attitude due to Hector's clothes being old fashioned • 'Dames like her…what counts' suggests Spanky's arrogance as he regards himself as a 'a guy with style' • 'You throwing your voice…'/'Creepybreeks here' suggests dismissive attitude towards Alan as they are pretending not to know he is there **Alan** • 'Don't let them bully you' suggests protective/ slightly patronising attitude to Hector • 'Your clothes…all right' suggests reasonable, matter-of-fact attitude/refusal to join in the mockery of Hector • 'Okay, you've had your joke…' suggests Alan regards himself as more mature and sensible than the silly slab boys

Question			Expected response(s)	Max mark	Additional guidance
4.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Byrne develops the character of Hector. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text. <u>In practice this means:</u> Identification of commonality (2) eg, Hector is a victim, used mercilessly by the slab boys as the object of their teasing and practical jokes (1) but he turns into a 'boss' in his attitudes after being promoted over them (1) • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation alone Eg, Hector's desire to be accepted by the slab boys as one of them is shown when he tries to explain his pretence about Lucille going out with him (2) • from at least one other part of the text: as above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible answers include: • Hector's vulnerability is shown by his use as a comical 'prop' used by Phil and Spanky, eg, the 'cupboard' sequence, when he is shoved in, let out and shoved back in • Hector's insignificance in the group is shown from his first appearance when Spanky carelessly breaks his radio and mocks his taste in music • Hector's mental health issues, revealed by Phil, show how serious his problems are • Hector reveals a certain vanity when he accepts that Lucille will be impressed by his new appearance • Hector becomes bossy and demanding as soon as he is promoted, nagging Spanky about the quality of the work done

Text 2 — Drama — *The Cheviot, the Stag and the Black, Black Oil* by John McGrath

Question			Expected response(s)	Max mark	Additional guidance
5.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'That's my boy' exultant tone suggests extreme self-confidence • 'boy' reductive term suggests he views himself as superior • 'Never known a freer one.' willingness to agree with Whitehall suggests he is a skilful manipulator • 'Yes sir, and we certainly move fast' suggests his opportunistic, go-ahead approach • 'Good thinking, good thinking' repetition conveys his patronising nature • 'wonderful labourite government…real nice…' use of simplified vocabulary suggests his cynical disregard for politicians

Question			Expected response(s)	Max mark	Additional guidance
6.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'The Norwegian Government…The Algerian Government… The Libyan Government…' the repetitive nature of the sentences emphasises that some governments stood up to oil companies (in contrast with the UK government) • '50%...80%...100%' the increasing percentages of oil revenues retained by other countries highlight how the UK has lost out to oil companies • 'we can make sure you stay that way.' implicit threat brings out the coercive nature of the relationship • '(Fingers pistol.)' apparently subtle movement symbolises the dominance/threat posed by the oil companies • 'certain amount of…I find myself awfully confused' helpless tone suggests the UK government is vulnerable in the face of predatory oil companies • 'Good thinking. Good thinking.' inappropriate response suggests the oil companies are disinterested in the views of governments • '- will we?' placement of question after confident statement suggests the naivety/misplaced trust the UK government has towards the oil companies • 'As in all Third World countries exploited' suggests the predatory approach which oil companies are willing to take with emerging economies

Question			Expected response(s)	Max mark	Additional guidance
7.			Award marks 1+1	**2**	Apparently positive aim: • They present themselves as benefactors, helping the people make the most of the oil, providing jobs and prosperity True attitude: • They are exploiting natural resources and people for their own gain

Question			Expected response(s)	Max mark	Additional guidance
8.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how the writer explores the theme of social responsibility. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text. <u>In practice this means:</u> Identification of commonality (2) eg, powerful people or greedy opportunists are responsible for the exploitation of Scotland's natural resources (1) with no consideration of the financial/social consequences for the Scottish people (1) • from the extract: Award 2 **marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone Eg, the lack of social responsibility shown by Texas Jim (and the US companies he symbolises) will be very much to the detriment of the Scottish people who will end up paying many times over the odds to use their own natural resource of oil (2) • from at least one other part of the text as above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible answers include: • Loch and Sellar, acting in the interests of the landed gentry, rather than the interests of tenants, are responsible for ordinary people being driven from their lands with no consideration for their heritage • Landowners were responsible for the destruction of communities as profits were more important than people, shown by the higher priority given to sheep than tenants. As the Old Man says: 'the Cheviot, a breed of sheep that would…produce fine wool. The money was there. Unfortunately, the people were there too. But the law of capitalism had to be obeyed.' • Far from helping the ordinary people, religious figures are complicit with those carrying out these callous acts of exploitation. Eg, the critical sermon of the Minister – 'every one of us…will have to answer for their flagrant transgression of authority' acts as an ironic reminder that the church has failed in its pastoral duties • Lord Crask and Lady Phosphate irresponsibly see the Highlands as an area to be used for their own pleasure at the expense of the local people's well-being: 'And if the locals should complain/Well we can clear them off again.' • Andy McChuckemup has no sense of environmental responsibility as his only objective is to exploit the beauty of the Highlands for maximum profit and so strikes a deal with the landowner, Lord Vat: 'So – picture it, if yous will – a drive-in clachan on every hill-top where formerly there was hee-haw but scenery.' Neither has the slightest concern for the landscape and the people who live in it

Text 3 — Drama — *Men Should Weep* by Ena Lamont Stewart

Question			Expected response(s)	Max mark	Additional guidance
9.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for a more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: **Dialogue** • 'Mammy's great big tumphy!' use of insult suggests her mockery of his babyish dependency on Maggie • 'ye great big lump o dough!' suggests she perceives him as having few redeeming qualities • 'I'm right glad to hear it.' Isa's sarcastic response suggests she believes Alec to be weak **Stage directions** • 'Isa looks at them and laughs' her disdainful reaction suggests she sees him a weak character dependent on his mother
10.			For full marks both Lily and Maggie's reactions must be dealt with, but not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for a more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: **Lily** • 'Goodbye.' short emphatic sentence suggests Lily is not sorry that Jenny is leaving • 'good riddance tae bad rubbish' emphatic language suggests Lily believes they will be better off without Jenny • 'Gie yer Mammy a kiss.' command suggests that Lily is thinking of the impact of Jenny's departure on Maggie/forcing Jenny to consider Maggie's feelings • 'Clear aff then' blunt tone suggests Lily wants rid of Jenny

Question			Expected response(s)	Max mark	Additional guidance
					Maggie • 'whit am I goin tae tell folks?' question suggests Maggie's embarrassment about Jenny leaving home • 'Oh Jenny, Jenny!' repetition/exclamation suggests Maggie's despair/pleading tone • 'Whit's happened tae ye, Jenny?' pleading question suggests Maggie's attempt to make Jenny reflect on her behaviour
11.			For full marks both dialogue and stage directions should be covered, but not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for a more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: **Dialogue** • 'Ma first bonnie wee girl…Tie ma soo-lace, Daddy' John's reflections on happier times emphasise his sentimentality • 'couldna mak enough tae gie her a decent hame' suggests John has a keen awareness of his responsibilities as the breadwinner • 'as guid as deid tae us'/'She's deid tae me' suggests he has very rigid views on family life/is authoritarian/unyielding • 'doubled me up like a kick in the stomach' suggests he is self-critical/takes his role as a provider very seriously **Stage directions** • 'wretched' suggests John is capable of self-pity • 'lowers his eyes'/'stands aside' suggests he refuses to compromise/is obstinate • 'turns and watches…footsteps die away' total focus on Jenny until she has gone suggests his deep love for his family • 'Head in hands'/'eyes on floor' suggests his tendency to sink into despair/to indulge his feeling

Question			Expected response(s)	Max mark	Additional guidance
12.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how the writer explores the theme of responsibility. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text. <u>In practice this means:</u> Identification of commonality (2) eg, people, at that time, stuck together to support each other through difficulties, eg, financial or emotional (1) although sometimes the burden of responsibility could lead to tensions (1) • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone Eg, John despairs because he is unable to fulfil his responsibility as a father and breadwinner, while Jenny is almost forced to turn her back on her family to seek her own independence (2) • from elsewhere in the text: as above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible answers include: • Lily feels obliged to help her sister by providing food for the family, medicine for Bertie and moral support for Maggie when she experiences difficulties, but she also feels resentment that her help is not fully appreciated • Families at that time looked after their elderly relatives, demonstrated by the Morrisons taking turns of having Granny to stay – often to the detriment of their own family circumstances • In times of difficulty, families rally round to support each other demonstrated by Maggie and John taking Alec and Isa in to stay when their house collapsed, even though this added to the overcrowding • Jenny faces a conflict of responsibilities where she has to decide between having to help provide for the family or being independent and making her own way in the world • The women in poor communities automatically support each other in the face of the perceived indifference of the men: eg, Maggie knows that she can ask Mrs Bone and Mrs Harris to watch Granny when she has to take Bertie to hospital

Text 1 — Prose — *Home* by Iain Crichton Smith

Question			Expected response(s)	Max mark	Additional guidance
13.			For full marks both the husband and wife's attitudes must be dealt with, but not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for a more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: **The husband** • 'jocularly' suggests he now finds the thought of her doing the housework amusing • 'Whit dae ye mean?' question shows the husband does not share/understand his wife's contempt • 'I'm not ashamed of it' shows that he does not look down on the place/is proud of his background **The wife** • 'What would the Bruces say if…?' question shows that she worries what others would think of their former home/she looks down on it • 'dirty place' suggests her disgust • 'coldly' suggests she holds no affection for her former home • 'no need to come here at all' shows her lack of nostalgia • 'The Place Where I Was Born' inverted commas/ capitals letters shows her mocking/contemptuous attitude towards the place

Question			Expected response(s)	Max mark	Additional guidance
14.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for a more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'lovers' lane' suggests fond romantic memories • 'all the seats and the statues' suggests he thought it was an impressive place • 'he could see the Clyde, the ships and the cranes' cumulative effect of list suggests an impressive sight/view • 'jam jars' it was cheap to get in/didn't need money • 'warm flood' suggests he remembers it very fondly • 'continual barrage of noise' suggests it was a lively/exciting place • 'the smoke, the warmth, the pies slapping against faces' list of sensory details suggests it was an enjoyable experience • 'pies slapping against faces' he enjoyed the humour on screen • 'carved cherubs' suggests it was a grand place

Question			Expected response(s)	Max mark	Additional guidance
15.			2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for a more basic comment plus quotation/reference. 0 marks for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'me who drove you to the top' she claims that his success is down to her pushing him/that it was her ambitions, rather than his, which led to their success • 'like a bull wounded in the arena' suggests he is under attack/she has control at this point • 'You were lazy…You'd go out…You liked being' repetition of 'You' at the start of each sentence suggests the strength of her disapproval/range of criticisms • 'Nothing wrong…What's wrong wi that?' repetition suggests his failure to see her point of view • 'What do you want? That they should all wave flags? That all the dirty boys and girls should…?' rhetorical questions show she is mocking his need to return/his misplaced nostalgia • 'They don't give a damn' she reminds him that no-one there cares about him • 'we should be back in Africa where we belong' use of 'we' suggests she feels they don't fit in here anymore and wants to influence him • 'you didn't even have proper table manners when I met you' he is angry at her superior attitude/thinks she has forgotten where she came from

Question			Expected response(s)	Max mark	Additional guidance
16.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how negative emotions affect characters. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other short story by Crichton Smith. <u>In practice this means:</u> Identification of commonality (2) eg, Crichton Smith shows that negative emotions towards a person/place/situation (1) can cause extreme responses/lead to characters gaining new understanding/making changes (1) • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone Eg, the wife's resentment towards their former home and her husband's nostalgia for it causes her to criticise everything her husband says (2) • from at least one other text: as above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible comments include: • *The Telegram* as the telegram approaches the women's hostility towards one another means that they find it difficult to comfort each other, even though they are experiencing the same fear • *The Telegram* the fat woman's compassion for the thin woman is only brief because of the strength of her jealousy for the thin woman • *The Red Door* Murdo's frustration about the restrictions placed on him by the community cause him to have an epiphany and he decides to change his life as a result • *Mother and Son* the mother feels scornful towards her son as she sees him as useless and pathetic. This causes her to taunt and criticise him to the point where he considers killing her • *Mother and Son* John hates the restrictions placed on him by his mother's illness. He feels frustrated because he is missing out on living the life he wants as he has to stay and look after her

Text 2 — Prose — *Andrina* by George Mackay Brown

Question			Expected response(s)	Max mark	Additional guidance
17.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'Looked at me as if I was out of my mind' suggesting Isaac thinks Torvald is irrational/not dealing with things normally • repetition of 'a young woman' suggests his scepticism • 'a young woman up at your house? A home help is she?' questions emphasise Isaac's incredulity • 'How many whiskies did you have?' suggests Isaac's patronising attitude • 'he winked'/'at the two grinning fishermen' poking fun at Torvald, drawing the other men into the joke suggests he likes to be the centre of attention/ conviviality • 'You're lucky skipper – a honey like Andrina' mocking tone suggests his enjoyment of teasing Torvald • 'I think you must have imagined that girl…. Sometimes that happens.' reassuring/gentle tone suggests his underlying kindness • 'A kindly man not given to making fools of the lost and delusion ridden' suggest Isaac's better nature

Question			Expected response(s)	Max mark	Additional guidance
18.			For full marks both Sigrid and Andrina's feelings must be dealt with, but not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: **Sigrid** • '…it was useless…' suggests despair that she could not find him • 'kept a silence too, because I had such regard for you' suggests lasting respect and caring despite what he has done • 'I did not want you to suffer as I had' suggests kindness/lack of bitterness over his betrayal, no rancour towards Torvald although she wants him to know that she herself has experienced pain • 'suffer as I had in many ways over the years' suggests sadness and hurt/acceptance of life's difficulties and sorrows • 'if you are still alive and (it may be) lonely' suggests compassion for him • 'might gladden you' suggests she still has a desire to comfort/please Torvald • '– our child –' parenthesis suggests reproachful tone as she feels hurt/bitter towards him or feels that they are bound together forever • 'I thank you that you, in a sense (though unwillingly), gave that light and goodness to my age' suggests grudging gratitude • 'would have been a lamp in your winter too' suggests pity for what he has lost • 'to me at least, such a wonder' suggests Sigrid's lingering hurt that her love has not been reciprocated

Question			Expected response(s)	Max mark	Additional guidance
					Andrina • 'I wish I knew that grandfather of mine' suggests a longing to be part of his life • 'Do you think he's lonely…see to his fire' suggests compassion for him • 'I'm going to knock… I will see him' suggests determination to meet him • 'I'll hear the old stories from his own mouth' suggests curiosity/desire to know more about him
19.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic reference plus quotation/reference. Award **0 marks** for reference/quotation alone. Award marks 2 **or** 1+1	**2**	• 'Brightness' suggests she brought light to his life • 'burgeoning' suggests growth/life flourishing/ promise • 'dew' suggests renewal/new beginnings • 'night after night' suggests that her presence was a comfort over a period of time • 'first shadows and first star' suggests her evening visits were a comfort at a time when he needed it most

Question			Expected response(s)	Max mark	Additional guidance
20.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Mackay Brown uses powerful endings to convey central concerns. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other story. <u>In practice this means</u>: Identification of commonality (2) eg, in Mackay Brown's stories, the endings often involve characters in moments of realisation (1) encouraging the reader to consider universal issues such as life and death (1). • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation alone Eg, Torvald's realisation of Andrina's existence and death helps him to put his life in perspective, and provides insight into the nature of redemption. (2) • from at least one other text: As above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible answers include: • *A Time to Keep* Anna stirring up the fire is symbolic of renewed hope/life/warmth suggesting that life goes on and that we must embrace all aspects • *A Time to Keep* Bill's blessing of his baby son 'Be against all darkness…Be true always' suggests his commitment to him and his desire that the child will be strong and true to himself, as Bill has tried to be • *The Wireless Set* The rejection of the missionary's useless words of comfort 'He died for his country…so that we could all live in peace you know' and Betsy's rejection of his platitudes: 'that isn't it at all.' suggests the futility of war • *The Wireless Set* Hugh's destruction of the wireless set - 'shattering wood and metal' is reminiscent of war and highlights how profound the impact of loss is • *The Eye of the Hurricane* Barclay sees Miriam singing 'Will your anchor hold in the storms of life?...her face radiant' despite the recent death of Cpt Stevens suggesting endurance/resilience are part of the human condition

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

Question			Expected response(s)	Max mark	Additional guidance
21.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'now with the most sensitive apprehensions…gusto' parallel sentence structure emphasises Jekyll's dual reaction – attraction and repulsion – to Hyde's excesses • 'as the mountain bandit…pursuit' emphasises that, to Hyde, Jekyll is a 'place' to conceal himself • 'Jekyll had more…indifference' suggests a father/son type relationship between Jekyll and Hyde, emphasising Jekyll's protectiveness • 'to die to those appetites…secretly indulged' suggests the longing he feels to enjoy the guilty pleasures provided by Hyde • 'to die to…aspirations' suggests desire to remain proud of himself and what he stands for • repetition of 'to die' emphasises the extremity of his feelings • 'the liberty…secret pleasures' list emphasises the many/varied attractions of being Hyde • 'tortured with throes and longings' suggests the intensity of his desire to experience life as Hyde again

Question			Expected response(s)	Max mark	Additional guidance
22.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'complete moral insensibility' suggests absolute nature of Hyde's lack of conscience • 'insensate readiness to evil' suggests intuitive immediacy of Hyde's urge to wickedness • 'My devil had long been caged' suggests extreme nature of the evil which Hyde embodies • 'he came out roaring' suggests bestial nature of Hyde's responses • 'more unbridled, a more furious propensity to ill' repetitive structure emphasises build-up of the strength and wildness of Hyde's nature • 'sick child may break a plaything' suggests the careless and dismissive way Hyde can be towards others • 'spirit of hell' suggests the extreme nature of Hyde's wickedness • 'mauled' suggests Hyde's savagery • 'tasting delight from every blow' suggests Hyde's sadism/psychopathic tendencies • 'cold thrill of terror' extreme fear suggests Hyde's utter selfishness

Question			Expected response(s)	Max mark	Additional guidance
23.			Award **1 mark** for comment plus quotation/reference (x2). Award **0 marks** for quotation/reference alone. Award marks 1+1	**2**	Possible answers include: **Hyde** • 'divided ecstasy of mind' suggests extreme reactions of pleasure and fear, amounting to madness • 'gloating on my crime' suggests feelings of satisfaction about the murder • 'light-headedly devising others' suggests playful lack of awareness of enormity of crime • 'song on his lips' suggests triumphant/celebratory feelings • 'pledged the dead man' suggests lack of respect for victim **Jekyll** • 'streaming tears' suggests uncontrollable emotion when he realises what he has done • 'gratitude' suggests thankfulness to God for his preservation so far • 'remorse' suggests how sorry he is about the crime • 'fallen upon his knees' suggests his need to beg for forgiveness • 'lifted his clasped hands to God' suggests his desperate need to be forgiven

Question			Expected response(s)	Max mark	Additional guidance
24.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Stevenson explores the theme of duality. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text. <u>In practice this means:</u> Identification of commonality (2) eg, Jekyll represents the 'normal', essentially good man, who is flawed but does his best to behave well towards his fellow people (1) whereas Hyde represents the raw, hidden, undiluted evil which exists in all of us (1) • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation alone Eg, the murder of Carew, who represents the dignity and innocence of humanity, by Hyde at his most vicious, indicates the split between good and evil in humanity (2) • from at least one other part of the text: as above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible answers include: • Hyde is younger and less well developed than Jekyll at the start, but grows stronger as the evil in Jekyll develops • Jekyll mistakenly thinks he can control Hyde, just as we humans think we can control the evil within us: he tells Utterson he can be rid of Hyde whenever he wants • Hyde corrupts those around him, eg, the odious landlady enjoys the thought that he is in trouble • The duality in humanity is represented through the buildings which contain elements of Jekyll and Hyde, such as the house in Soho, Jekyll's house/the laboratory • As Hyde grows stronger, Jekyll finds himself turning into Hyde spontaneously, rather than taking the potion to do so

Text 4 — Prose — *Sunset Song* by Lewis Grassic Gibbon

Question			Expected response(s)	Max mark	Additional guidance
25.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'grumbling and swearing' Ewan's complaints and use of bad language show his sense of grievance at Chris's lack of concern for him • 'a fine send-off this' sarcastic tone reveals his resentment • 'to do his bit' by highlighting his sense of duty, he attempts to elicit her respect/appreciation/ recognition of his potential sacrifice • 'catch-phrase' Chris's perception of Ewan's unthinking use of a cliché increases her disdain for him • 'contempt in her heart' inner scorn felt by Chris • 'curling lip' open expression of disdain towards Ewan shows the hostility in the relationship • 'he saw her look and swore at her' aggressive response to Chris's contemptuous look • 'queer, cold curiosity' sense of detachment, lack of involvement • 'body and mind and soul' regretful sacrifice of everything she has given him • 'drunken lout' regret at associating herself with someone whose excesses made him unworthy of her

Question			Expected response(s)	Max mark	Additional guidance
26.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'cold repulsion' unemotional rejection of Ewan physically • 'could hardly bear to look at him' revulsion even at the sight of Ewan • 'cold and secure and serene' accumulation of adjectives moving from detachment to calm self-containment • 'none she paid' deliberate ignoring of Ewan and his actions • 'she did not speak' total lack of communication to indicate his lack of importance to her • 'she did not unbend' clear sign of Chris's unwillingness to yield to her own urges to soften towards Ewan • 'And she paid him no heed' climactic repetition to enforce her complete indifference

Question			Expected response(s)	Max mark	Additional guidance
27.			For full marks candidates must deal with more than one emotion. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'smiled, cold and sure' certainty that she knows Ewan so well that his love for her will make him relent • symbolic use of the sun and shadow to show the brightness of the love she has felt for Ewan which is now disappearing from her life • 'tearing her body'/'her heart was breaking' Chris is aware of the emotional and physical destruction of her life • 'she did not care!' refusal to accept what she has lost • 'no salvation at all may endure forever' beginning to realise that she cannot bear the loss of Ewan • 'weeping and weeping' emotional release of the pent up feelings of loss • 'without a kiss or a parting word' regretful recognition of her failure to acknowledge Ewan's departure • 'had lived more close in her body than the heart that broke now' acknowledges their physical and emotional closeness • 'desolation of weeping' Chris cannot be consoled in her loss of Ewan • 'she prayed and prayed' desperate attempt to overturn her actions and have Ewan return for a fond farewell

Question			Expected response(s)	Max mark	Additional guidance
28.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie the development of the relationship between Chris and Ewan. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text by the writer. <u>In practice this means:</u> Identification of commonality (2) eg, Chris and Ewan are drawn together by their shared love of the land (1) but they are also separated by Chris's ability to understand the importance of the past which Ewan rejects (1) • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation alone Eg, as a result of Ewan's brutal treatment of her on his leave, Chris feels increasingly estranged from her husband who has been changed by war (2) • from at least one other part of the text: as above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible answers include: • Their initial shyness and awkwardness as they become aware of their physical attraction to one another, eg, when Ewan visits and watches Chris at work in the kitchen • Their shared love of the land and willingness to work hard together at Blawearie after John Guthrie's death forges a strong bond between them • Intimacy and passion of their early married life on the farm together, before the outside world intrudes • The pressure Ewan is under to conform by enlisting proves too strong, overcoming his commitment to Chris and the farm • Ewan proves his love for Chris and all they have shared by deserting, knowing that trying to get back to her is worth risking his life • Chris' pride when she learns of Ewan's desertion and execution - her feeling that he has come home to her

Text 5 — Prose — *The Cone-Gatherers* by Robin Jenkins

Question			Expected response(s)	Max mark	Additional guidance
29.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'The deer…did not rise triumphant' negative language/emphasis of 'd' alliteration suggests unexpectedly troubled reaction of Duror • 'crouched' suggests he is struggling physically rather than enjoying the success of the kill, as he would normally do • 'on his knees' suggests abject/suffering/pleading behaviour, inconsistent with his usual confidence in this situation • 'mourning' has connotations of death and contrasts with the pride expected of him • 'red with blood…knife' blunt language emphasises direct nature of the threat he still poses • 'more gunshots…ride' description of 'background' noise creates a sense of threat • 'suspicion' suggests troubled expectations in the minds of onlookers as they wonder if Duror is dead • 'paralysed the others' extreme reaction suggests how shocked they are by his behaviour • 'muttered'/'mumble' suggests quiet, inaudible words indicating how broken he is • 'eyes were shut' simple, emphatic statement suggests sense of his having 'given up'/inability to face the world • 'unshaven…glaikit' list of negative descriptions suggests Duror's lack of self-control in a situation where he is meant to be in charge

Question			Expected response(s)	Max mark	Additional guidance
30.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'avoided looking' her ignoring of Calum suggests lack of compassion towards him because his behaviour is 'unseemly' • 'Has he hurt himself?' question to Tulloch suggests concern for Duror, but restrained by her sense of correct behaviour/hierarchical attitude, ie she asks Tulloch not Duror himself • 'please be so good…drag this beast away' command expressed in polite terms suggests her automatic sense of authority over Graham, used here to reassert 'correct' behaviour • 'Have we nothing…with?' her question is really a command for someone to remove the unpleasant sight (Duror's bloody face) which suggests her expectation that she will be obeyed • 'peevishly' suggests her annoyance at having to deal with something so far beneath her is stronger than any concern for Duror • 'There's nothing…fainted' calm, commanding tone suggests her restrained concern for Duror • 'You seem to have fainted' rational/inaccurate nature of the explanation suggests her desire to reassert behavioural norms, rather than deal with the reality of Duror's outburst • 'glanced…aversion' her quick look and reaction of revulsion towards Calum suggest lack of true human warmth towards someone who is suffering

Question			Expected response(s)	Max mark	Additional guidance
					• 'I never thought…could be made…sordid' her automatic blaming of those who have 'made' the hunt 'sordid' suggests her lack of empathy for Calm and Duror who are clearly suffering • 'even decent pity…sordidness' paradoxical feeling that sympathy would be sordid suggests her prioritising of what is acceptable behaviour over genuine consideration for vulnerable/needy people like Calum
31.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • The fact that no one, except Neil, tries to attend to Calum in his grief and pain, contrasts with their behaviour towards Duror, indicating how far down the pecking order he comes, due to his class and disability • Lady Runcie-Campbell's feelings of distaste towards Calum, rather than any compassion, indicates her limitations as a character at this stage in the novel • Calum's strong bond with nature/symbolic link to innocence and goodness is indicated through the absolute misery of his reaction to the deer's death • Duror's hatred for everything Calum represents is shown in his sudden, frenzied attempt to attack him

Question			Expected response(s)	Max mark	Additional guidance
32.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Jenkins explores the theme of violence. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text <u>In practice this means:</u> Identification of commonality (2) eg, the novel reveals the potential for violence in humanity through the behaviour and thoughts of individual characters (1) while the setting, during wartime, indicates humanity's tendency towards wider violence against itself (1) • from the extract: Award **2 marks** awarded for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone Eg, Duror's violent outburst against Calum, when he sees Neil comforting him, reveals his desire to destroy anything imperfect (2) • from the rest of the text: as above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible answers include: • Duror's dream where Peggy is being attacked by thrushes shows his desire to use violence against her, ridding himself of her physically repelling presence • Duror secretly agrees with Nazi violence against 'imperfect' people, indicating his own rejection of the values for which his 'side' in the war is fighting • Duror's suicide at the end of the novel is the violent end of his tortured and vicious campaign against Calum • Roderick imagining the cone gatherers lying murdered and Duror gloating over them indicates the sinister influence exerted by Duror on all around him • The murder of Calum, who hangs, Christlike and smiling, in the tree is the ultimate act of pointless violence against all that is good in humanity

Text 1 — Poetry — *To a Louse* by Robert Burns

Question			Expected response(s)	Max mark	Additional guidance
33.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'Ha! whaur ye gaun…' suggests the speaker's outrage at the louse's location/behaviour • 'Your impudence protects you' suggests the speaker acknowledges that the louse's audacity helps it to stay safe (as not expected to be there) • 'I canna say…rarely' suggests grudging admiration for the louse's boldness • 'I fear ye dine but sparely' suggests the speaker's mock-concern that the louse will starve among the finery • 'Ye ugly…wonner' invective suggests how loathed the louse and its kind are • 'How daur ye set…her' suggests mock outrage at the louse's appearance on a fancy lady • 'Gae somewhere else…body' command suggests the speaker's pretended belief that the louse is best suited to those in need/belief that he can influence the louse's actions

Question			Expected response(s)	Max mark	Additional guidance
34.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'ye're out o' sight' suggests the cunning nature of the louse • 'snug and tight' suggests the louse's desire for creature comforts • 'ye'll no be…on it' suggests the louse's determination to be noticed • 'verra tapmost, tow'rin height' suggests the extreme boldness of the louse/its position on the extreme tip of the hat • 'right bauld ye set your nose out' suggests the insolence of the louse, happy to court attention • 'plump and grey…groset' suggests the hearty good health enjoyed by the louse • 'I'd gie you…droddum' suggests the louse's pride, prompting the speaker's impulse to punish it with the indignity of diarrhoea • 'on an auld wife's flainen toy'/'some bit dubbie boy'/'On's wyliecoat' contrast with expected places for the louse to live emphasises the louse's refusal to accept its station in life • 'Miss's fine Lunardi' the louse's choice of a fashionable location emphasises its desire for fine living • 'How daur ye do't?' question emphasises the confidence of the louse, living in such an inappropriate place

Question			Expected response(s)	Max mark	Additional guidance
35.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'O Jeany, dinna toss your head' direct address to the woman shifts the focus onto her and makes the reader more aware of the impact on her/brings 'narrative' to a crescendo • 'Ye little ken…makin' reference to the pace of the louse as it crosses her hat – and draws attention to itself – sense that things are speeding up towards the climax • 'Thae winks…notice takin!' suggests that the louse has now attracted the attention of others in church/what the speaker has dreaded throughout is now coming to pass • 'O wad some Power…see us!' suggests movement from the poem's specific 'narrative' to the abstract message about vanity • 'us…oursels…see us' moves from criticism of the woman to more wide-ranging social comment to include us all • 'It wad…free us' movement from the woman's 'blunder' to acceptance that we can all be superficial and vain • 'What… devotion!' satirical climax as the speaker attacks the whole congregation for their lack of charity/tolerance/sincerity

Question			Expected response(s)	Max mark	Additional guidance
36.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how the poet uses the experiences of characters and/or speakers to explore central concerns. Award a further 2 marks for reference to the poem given. Award 6 additional marks for discussion of similar references to at least one other poem by Burns. <u>In practice this means:</u> Identification of commonality (2) eg, characters' experiences are used to bring the subject alive for the reader/to give the theme an immediate impact (1) to develop themes such as hypocrisy, individuality, common humanity, flawed humanity (1) • from the poem: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation alone Eg, 'My sooth…nose out' surprising moment when the louse emerges for all to see involves the reader in the woman's plight, her vanity publicly exposed (2) • from at least one other text: as above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible answers include: • *Tam O' Shanter* Tam's experience of watching the witches' dance reveals the excitement and attraction of 'forbidden pleasures' enjoyed by Tam and frowned on by the respectable • *To a Mouse* the moment when the speaker realises that he has destroyed the mouse's nest, condemning it to almost certain death during winter intensifies the sense of the hardships of life in the countryside • *Holy Willie's Prayer* Willie's memory of his enjoyable sins such as drunkenness and lechery, which he suggests is part of God's bidding, develops the theme of hypocrisy • *A Poet's Welcome* the speaker celebrates the pleasure experienced in creating his daughter, rather than being ashamed of his sin in doing so • *A Red, Red Rose* the speaker's hyperbolic promise on parting with his loved one, to return 'tho' it were ten thousand mile' emphasises the depth and extremity of his love for her

Text 2 — Poetry — *War Photographer* by Carol Ann Duffy

Question			Expected response(s)	Max mark	Additional guidance
37.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'finally alone' suggests a desire to be left uninterrupted in his work • ambiguity of 'spools of suffering' suggests that the photographer has also endured pain/made great sacrifices to capture these images • 'ordered rows' suggests his desire for perfection in his work/a need to be completely focused • 'The only light' emphasises his detachment from the outside world • development of the extended image 'as though this were a church…he a priest…Mass' stresses the serious/reverent way in which he approaches his work • 'Belfast. Beirut. Phnom Penh.' minor sentences naming each war-torn city suggests that his experience of these places is like a sacred rite/suggests his refusal to accept a generalised view of war, and that each place is of specific importance in his work • blunt short statement 'He has a job to do.' emphasises his unwavering commitment/willingness to do the work no matter what suffering lies ahead • contrasting description of 'hands which did not tremble then…now' highlights his calm acceptance of danger in pursuit of his work

Question			Expected response(s)	Max mark	Additional guidance
38.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • placement of 'Something' at stanza opening suggests lack of certainty/mystery • abrupt sentence 'Something is happening' suggests an impending threat • 'stranger's (features)' suggests isolation/alienation • 'stranger's…faintly start to twist' will o' the wisp comparison suggests intangible threat • '(features start to) twist' suggests expression of pain/grimace • imagery of 'a half-formed ghost' acts as a sombre reminder of the death of this man • 'the cries (of this man's wife)' suggests pain and desperation • 'to do what someone must' suggests an unpleasant duty/dirty task • 'the blood stained' suggests violence and/or inability to be rid or this painful memory • 'foreign (dust)' reinforces the idea of isolation/alienation contained in earlier mention of 'stranger's' • '(foreign) dust' final word in stanza is evocative of death/funeral orisons

Question			Expected response(s)	Max mark	Additional guidance
39.			For full marks, candidates should deal with both the photographer and those who view his work, but not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: **The photographer** • 'a hundred (agonies)' specific reference to the large number of photographs suggests his despair/ frustration at the many conflicts he has witnessed • 'agonies' suggests his empathy for the victims of war • 'black and white' pun used to suggest an unflinching view of the tragedy of war • 'he stares impassively' suggests his determination to continue with his work • 'where he earns his living' understatement/ everyday description used to describe war zone highlights his acceptance of his role in this place • juxtaposition of 'he…they…' in final line emphasises the vast gulf between his involvement and his audience's detachment

Question			Expected response(s)	Max mark	Additional guidance
					Those who view his work • ‘a hundred…pick out five or six’ contrast emphasises the very different priorities of editor and photographer • ‘Sunday’s supplement’ suggests that the editor and/or public view the photographs as a diversion not worthy of main news • ‘prick with tears’ suggests a lack of real emotion, especially in comparison to earlier mention of ‘agonies’ • ‘between the bath…beers.’ suggests the photographs are only given cursory attention/the audience are more interested in their own welfare • placement of the blunt statement ‘they do not care’ at end of poem acts as a powerful reminder of the uncaring attitude shown by those unaffected by conflict

Question			Expected response(s)	Max mark	Additional guidance
40.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how the poet explores the impact of memories on the individual. Award a further 2 marks for reference to the poem given. Award 6 additional marks for discussion of similar references to at least one other poem by Duffy. <u>In practice this means</u>: Identification of commonality (2) eg, memories play a significant role in shaping an individual's development (1), and can provide the individual with an opportunity to view the world in a different light (1) • from the poem: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone Eg, the war photographer's hand 'tremble[s]' when he remembers the suffering he has captured in his photographs, but the memory of this suffering also encourages him to continue his work in showing the terrible consequences of warfare 'to do what someone must'. (2) • from at least one other text: as above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible comments include: • *Originally* the speaker reflects on how her younger self was able to adapt when her family moved to a new country, but these memories also reveal her confusion about self-identity • *The Way My Mother Speaks* the speaker's memories of her mother's Glaswegian speech patterns allow her to reflect on the love she has for her mother and how this relationship has shaped her as a person • *In Mrs Tilscher's Class* the speaker has strong memories of being happy in her primary classroom 'Mrs. Tilscher loved you' but recognises that her teacher's refusal to provide certain answers sparked a pivotal period of emotional change • *Mrs Midas* while giving her memories of the circumstances surrounding their separation, Mrs Midas admits that she misses their physical closeness 'warm hands on my skin' • *Mrs Midas* reference to 'Miss Macready' suggests the persona is aware of the contrast between the uncertainty of her present situation and the security of her schooldays

Text 3 — Poetry — *Revelation by Liz Lochhead*

Question			Expected response(s)	Max mark	Additional guidance
41.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks may be awarded 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'I remember once' reflection as an adult, suggests the experience has stayed with her, highlighting its importance • 'black bull' suggests her awareness of the threat/ danger/evil/the unknown • 'monster' link to the supernatural reveals the depth of her childish fear • 'threshold'/'peer inside' symbolism suggests the beginning of the girl's transition into adulthood as a result of this experience • 'hot reek' suggests the overpowering/intense nature of his smell conveying her tension at what lay ahead • 'immense'/'merging with the darkness'/'big bulk' suggests her gradual awareness of his size/power/dominance • 'roar'/'trampling'/'clanking' use of sound/present tense conveys her fear at being so close to him due to the threat he posed • 'eyes swivelled' suggests lack of control/ dangerous nature of him which unsettles her • 'roared his rage' alliteration conveys his anger suggesting violence/menace

Question			Expected response(s)	Max mark	Additional guidance
42.			Award **2 marks** awarded for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'outside oblivious hens' suggests gentle/helpless creatures unaware of the dangers posed by the bull • 'festive jingling' suggests deceptively pleasant appeal/attraction of the sound to highlight her naivety • 'Black Mass' suggests both undefined shape and presence of evil • 'straining at his chains' suggest the bull's force/ power/underlying threat posed by the adult world • 'I had always half known' suggests the girl's lack of full awareness of the realities of adulthood • contrast of 'anarchy'/'placidity' suggesting her carefree childhood is about to end as she moves into the confusion/unfamiliarity of the next stage of her life • 'eggs, well rounded, self-contained' suggests fragility of the eggs' perfection/her current state of mind

Question			Expected response(s)	Max mark	Additional guidance
43.			Award **2 marks** awarded for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'I ran…thumping' suggests her wish to be far away from the situation • 'big boys' alliteration reinforces her realisation that they now pose a danger to her • 'pulled the wings…straws' matter-of-fact tone suggests a recognition that boys may be anarchic like the bull • 'thorned hedge and harried nest' suggests that males have the ability to cause pain/upset/turmoil in women's lives • 'shattering' suggests the destruction of the girl's innocence after the incident/represents the perceived fragility of females in the face of the male threat • 'small and shaking hand' suggests her real fear about her growing understanding of gender differences

Question			Expected response(s)	Max mark	Additional guidance
44.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how the poet uses characters and/or speakers to explore central concerns. Award a further 2 marks for reference to the poem given. Award 6 additional marks for discussion of similar references to at least one other poem by the poet. <u>In practice this means</u>: Identification of commonality (2) eg, Lochhead presents a number of characters/speakers, often in common/everyday situations (1) to explore issues such as gender/the female condition/ stereotyping/the relationship between past and present (1) • from this extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone Eg, the young girl's initial encounter with the bull 'I had always half-known he existed' conveys the historical/underlying/accepted nature of gender stereotyping (2) • from at least one other text: as above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible comments include: • *Box Room* the speaker's harsh treatment by the mother leads to reflection on the relationship with the son • *My Rival's House* the stereotypical portrayal of the mother highlights the destructive nature of jealousy • *Last Supper* the behaviour of the characters at the dinner table suggests that friendships can sometimes be toxic and harmful • *The Bargain* the honest nature of the speaker's reflections conveys the difficulties of a romantic relationship in crisis • *View of Scotland/Love Poem* the recollection of traditional domestic duties carried out by the speaker's mother prompts reflection on the link between past and present

Text 4 — Poetry — *Hotel room, 12th floor* by Norman MacCaig

Question			Expected response(s)	Max mark	Additional guidance
45.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'skirting' suggests the helicopter is doing something surreptitious, covert • 'like a damaged insect' suggests the helicopter is impaired or its ugly/unwanted presence disfigures the landscape • 'jumbo-sized dentist's drill' reduces the iconic building to an instrument associated with fear and pain/humorous reduction of iconic building • 'midnight has come in' creates the impression of night as a dangerous, unwelcome visitor • 'uncivilised (darkness)' suggests night is thuggish, wild, barbaric • 'shot at' suggests aggressive, dangerous conflict between light and dark; that darkness is an intruder who must be attacked • 'all ups and acrosses' highlights the disconnected/ puzzling nature of the surroundings

Question			Expected response(s)	Max mark	Additional guidance
46.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'defeated' suggests the idea of a battle between light and dark/good and evil • 'wildest (of warwhoops)', especially through use of superlative, suggests a savage situation completely out of control • '(wildest of) warwhoops' suggests Native American war-cry, evoking past conflict between settlers and native people, conflict which was often bloody and violent • 'ululating' suggests cries of grief, despair, loss • '(police cars and ambulances) racing' suggests an atmosphere of chaos and desperation as emergency vehicles struggle to cope • 'broken bones' suggests violent injury • 'harsh screaming' suggests extreme distress, pain • 'blood glazed' suggests blood has permanently stained the pavements, such is the extent of the violence • enjambment throughout the stanza creates the impression of on-going conflict and its ensuing chaos

Question			Expected response(s)	Max mark	Additional guidance
47.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers: • two abrupt, unequivocal statements create an impression of finality, that nothing can be done to change this reality • 'never', emphasising that the battle between civilisation and savagery is happening right here/we can't avoid it/it is an inevitable part of our culture and society • positioning of 'And' stresses the inevitability of violence and/or gives prominence to the pessimistic climax: that no civilised defences can keep the 'darkness' at bay • 'no stockades', suggesting that for all our supposed advances in civilisation, a much more fundamental, long-running battle between good and evil/ civilisation and savagery persists

Question			Expected response(s)	Max mark	Additional guidance
48.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how MacCaig uses specific settings to explore central concerns. Award a further 2 marks for reference to the poem given. Award 6 additional marks for discussion of similar references to at least one other poem by MacCaig. <u>In practice this means:</u> Identification of commonality (2) eg, MacCaig often uses setting to point out negative aspects of the modern world such as violence, loss of identity/ compassion (1) and, in doing so, challenges the reader to re-examine their own preconceptions (1) • from the poem: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation alone Eg, MacCaig describes violence and disorder on the streets of New York, and through this considers that despite all our technological advances, we remain locked in a perpetual struggle between civilised and barbaric behaviour (2) • from at least one other text: as above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible answers include: • *Aunt Julia* evokes the setting of an isolated Hebridean island, describing a lost way of life, represented by Aunt Julia, and the speaker's inability to relate to it. Through this, he explores our attitudes towards the past, and ideas about a lost heritage • *Assisi* MacCaig evokes the setting of the cathedral in Assisi, a grand, beautiful building. He contrasts its beauty and grandeur with the plight of the deformed beggar outside ('three tiers of churches'), and through this explores our lack of compassion for those less fortunate in society • *Brooklyn Cop* MacCaig evokes the setting of the streets of New York, describing the unpredictable job of being a police officer in such a dangerous environment ('Should the tissue tear, should he plunge through/into violence'). Through this, he explores our proximity to violence and our attitude towards those who protect us from it • *Basking Shark* evokes the relaxed movement of the shark *('rise with a sloungе')*, which is comfortable within its environment, unlike the speaker, suggesting that humanity has lost its connection with the natural world • *Basking Shark* evokes the elemental setting of an ocean, on which he encounters a massive basking shark at close proximity ('That once I met, on a sea tin-tacked with rain…'). Through this, he explores evolution and questions humankind's so-called sophistication, and our significance as part of the natural world

Text 5 — Poetry — *Kinloch Ainort* by Sorley MacLean

Question			Expected response(s)	Max mark	Additional guidance
49.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'company of mountains' the mountains seem closely linked as if they are 'growing up' together/are closely linked in origin/are formed for one purpose • 'upthrust of mountains' suggests the power/ forceful/unstoppable nature of the emergence of the mountains • 'great garth of growing mountains'/'a concourse of summits' suggests the architectural nature of their planning/design • 'a lying down'/'a stretching (of green nooks)' suggests the lateral growth/expansiveness of the mountains as they emerge/the vastness of the space they take up • absence of finite verbs suggest that the formation of the mountains takes place over vast stretches of time/is timeless/is ongoing • repeated 'a' structure at the beginning of clauses/phrases suggests the many and varied elements/outcomes of the growth of the landscape • listing of elements (eg, 'a concourse of summits, of knolls, of hills,') suggests the multiplicity of constituent parts

Question			Expected response(s)	Max mark	Additional guidance
50.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'cavalry (of mountains)'/'horse-riding summits' suggests superiority/pride/high-ranking • 'slipperiness (of smooth flat rocks)' suggests treacherous/dangerous • 'small-bellied bare summits' suggestion of neglect/ignored • 'flat-rock snoring (of high mountains)' suggests calmness/gentleness/stillness
51.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'surge-belt' suggests a powerful, all-encompassing force, almost driven by machinery • 'impetuous thigh' suggests a rapid, aggressive, unpredictable movement • 'murmuring bareness' suggests low, desolate grumbling • 'marching turrets' suggests an aggressive, military approach • 'green flanks'/'storm-flanks' suggests skilful military movement/out-manoeuvring • 'barbarous (pinnacles)' suggests extreme brutality

Question			Expected response(s)	Max mark	Additional guidance
52.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how the poet uses imagery to explore central concerns. Award a further 2 marks for reference to the poem given. Award 6 additional marks for discussion of similar references to at least one other poem by MacLean. <u>In practice this means:</u> Identification of commonality (2) eg, MacLean uses imagery to convey ideas/feelings/attitudes/ concerning human experiences or humanity's place within landscape (1) to explore central concerns such as love, time, war, connection with nature, etc (1) • from the poem: Award **2 marks** for detailed/insightful comment plus quotation reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone Eg, 'A company of mountains' the seemingly military formations of the mountains suggests past conflicts in the surrounding landscape (2) • from at least one other poem: As above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible answers include: • *Hallaig* 'their daughters and their sons are a wood going up beside the stream' connecting people directly with the landscape through imagery suggests the closeness of humanity to nature • *Shores* 'an alien eternity grinding (its teeth)' the depiction of time as an aggressive, unnatural presence suggests that humans (or human love) have time as an enemy • *An Autumn Day* 'the flame leaped and the smoke climbed' the personification of the explosion suggests the overwhelming suffering caused by war • *I Gave You Immortality* 'sharp arrows of your beauty' comparing piercing pain to beauty suggests love's potential to hurt • *Girl of the red-gold hair* 'Grey the mist creeping' the slowly encroaching fog suggests that despair is overwhelming the persona

Text 6 — Poetry — *Rain* by Don Paterson

Question			Expected response(s)	Max mark	Additional guidance
53.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: • 'start with rain' suggests a sense of gloom in all films of this type/use of pathetic fallacy to highlight the dark mood • 'darkening' suggests an ominous mood • 'thundering' suggests threatening/potentially violent • 'empty script and score' suggests a mood of desolation • 'the woman sits alone…silent telephone' suggests isolation/unsettling emotions • 'dress…grass' suggests disappointment/dashed hopes • 'the girl…overpass' suggests despair/desolation • 'fatal watercourse' suggests ominous/inevitability of destruction

Question			Expected response(s)	Max mark	Additional guidance
54.			For full marks both strengths and weaknesses mustbe dealt with, but not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1, 1+1+1+1	**4**	Possible answers include: **Weaknesses** • 'However bad or overlong' suggests the poor quality/repetitive nature of many of these films • 'so when…', 'or when…', 'or when…' repetition suggests the high frequency of flaws • 'his native twang shows through' suggests unconvincing nature of acting in these films • 'the boom dips into view' suggests amateurish production values • 'her speech…play' suggests the artificial nature of the production **Strengths** • '…can do no wrong' despite the poor quality, the films are still successful in his eyes • 'starlit gutter' suggests that even mundane objects assume a magical quality in these films • 'running gold' suggests great value/beauty/ transformation of the ordinary into something precious • 'neon of a drugstore sign' suggests the attractive qualities of light in these films • 'blazing line' suggests powerful impact/captivating nature of the openings

Question			Expected response(s)	Max mark	Additional guidance
55.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'forget the ink, the milk, the blood' suggests the mistakes of our past are forgotten • 'all was washed clean with the flood' suggests that rain and water brings a sense of purification and cleansing that is ultimately positive • 'we rose up' suggests a sense of redemption • repetition of 'none' emphasises the transitory nature of film and our experiences • 'none of this matters' offers reassurance that all will be well

Question			Expected response(s)	Max mark	Additional guidance
56.			Candidates may choose to write in bullet points in this section, or may choose to write a number of linked statements.	**10**	Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how the poet uses specific experiences to explore central concerns. Award a further 2 marks for reference to the poem given. Award 6 additional marks for discussion of similar references to at least one other poem by Paterson. <u>In practice this means:</u> Identification of commonality (2) eg, apparently ordinary/everyday experiences can lead to moments of insight (1) eg, into the transitory nature of our existence/the nature of relationships (1) • from this extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone. Eg, watching the rain in a film might be considered an ordinary experience, yet may lead us to consider the nature of our existence and the inevitability of death (2) • from at least one other poem: as above for up to 6 marks

Question			Expected response(s)	Max mark	Additional guidance
					Possible comments include: • *The Ferryman's Arms* a casual game of pool leads the reader to consider life and death and our experience of life as represented by that game • *11:00 Baldovan* an ordinary bus journey represents growing up, the change from childhood to adulthood and how quickly that change takes place • *Nil Nil* the fleeting nature of success is represented by the faded glories of a football team • *Waking with Russell* the speaker wakens with his son and reflects on the nature of father-son relationships and how quickly children grow up • *The Circle* the speaker watches his son awkwardly painting which leads to a reflection on the nature of his relationship with his son and our place in the larger universe

Section 2 — CRITICAL ESSAY

Supplementary marking grid

	Marks 20-19	**Marks 18-16**	**Marks 15-13**	**Marks 12-10**	**Marks 9-6**	**Marks 5-0**
Knowledge and understanding **The critical essay demonstrates:**	thorough knowledge and understanding of the text perceptive selection of textual evidence to support line of argument which is fluently structured and expressed perceptive focus on the demands of the question	secure knowledge and understanding of the text detailed textual evidence to support line of thought which is coherently structured and expressed secure focus on the demands of the question	clear knowledge and understanding of the text clear textual evidence to support line of thought which is clearly structured and expressed clear focus on the demands of the question	adequate knowledge and understanding of the text adequate textual evidence to support line of thought which is adequately structured and expressed adequate focus on the demands of the question	limited evidence of knowledge and understanding of the text limited textual evidence to support line of thought which is structured and expressed in a limited way limited focus on the demands of the question	very little knowledge and understanding of the text very little textual evidence to support line of thought which shows very little structure or clarity of expression very little focus on the demands of the question
Analysis **The critical essay demonstrates:**	perceptive analysis of the effect of features of language/filmic techniques	detailed analysis of the effect of features of language/filmic techniques	clear analysis of the effect of features of language/filmic techniques	adequate analysis of the effect of features of language/filmic techniques	limited analysis of the effect of features of language/filmic techniques	very little analysis of features of language/filmic techniques
Evaluation **The critical essay demonstrates:**	committed, evaluative stance with respect to the text and the task	engaged evaluative stance with respect to the text and the task	clear evaluative stance with respect to the text and the task	adequate evidence of an evaluative stance with respect to the text and the task	limited evidence of an evaluative stance with respect to the text and the task	very little evidence of an evaluative stance with respect to the text and the task
Technical accuracy **The critical essay demonstrates:**	• few errors in spelling, grammar, sentence construction, punctuation and paragraphing • the ability to be understood at first reading				• significant errors in spelling, grammar, sentence construction, punctuation and paragraphing which impedes understanding	

[END OF MARKING INSTRUCTIONS]