National
Qualifications
2024

# 2024 English

# Critical Reading

# Higher

# Question Paper Finalised 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, for example, 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, for example, 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. For example 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.** | | | For full marks, both Lucille and Spanky must be dealt with but not necessarily in equal measure.<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>**Lucille:**<br>• 'You're a bunch of lying dogs'/'And you're bone idle' direct tone/address suggests her no-nonsense/critical attitude<br>• 'look at all them manky dishes' command suggests she is in control/feels she can nag them about their workplace<br>• 'Here we go again.'/'Yes?' interruption/question suggests her impatience when faced with their foolishness<br>• 'How childish.' dismissal suggests her sense of her own superior maturity<br>• 'Fancied going with who? Not you?' questions suggest incredulity at the thought she might value herself so lowly as to go with him<br>• 'I can't believe the cheek of you guys.' pretended disbelief suggests that she finds his assumption he might see himself as worthy of her outrageous<br>• 'Have you looked in a mirror lately?' aggressive question suggests her dismissal of him as too ugly/unstylish for her<br>• 'But not with you ... I'm booked' direct statement suggests the finality of her rejection of him<br>• 'it's someone from the Slab Room' hint suggests she enjoys tormenting him by suggesting one of his workmates is preferred over him |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | **Spanky:**<br>• ‘Er, Lucille ... I was wondering’ hesitation suggests his lack of confidence in this personal situation<br>• ‘... what’s up with me?’ question suggests defensiveness when faced with her criticism<br>• ‘I checked with Miss Walkinshaw’ suggests naivety as he gives away that he has been asking about her/his assumption that such checking up is acceptable<br>• ‘I’m getting a gagdy . . . real honey . . . drape’ listing of (not necessarily flattering or stylish) features of his suit suggests his misplaced pride/vanity<br>• ‘Yeh, I know my arms . . . no problem’ casual statement of feature which would make him look ridiculous suggests his lack of insight<br>• ‘I’ve got a very heavy growth’ reference to beard suggests desperate attempt to impress her with his manliness<br>• ‘What time d’you want me to . . . ?’ question about timing suggests self-importance – he assumes that she is saying yes, despite all evidence to the contrary<br>• ‘C’mon, who is it? Who are you going with?’ repetition suggests that he feels he has a right to know/his arrogance<br>• ‘Don’t be lousy . . . tell me who it is.’ critical/wheedling tone suggests slightly needy desire to know ‘the worst’ |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **2.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'Lucille ... help yourself to a cork-tipped Woodbine ... ' incongruity of suggesting that Lucille would want a 'tough man' cigarette suggests his enjoyment of undermining her self-image<br>• 'Don't scar the chest, throat or lungs ... just tear the skin off your lips' graphic parody of health warning suggests his enjoyment of the ludicrous<br>• 'On you go, I've got hundreds ...' pretended urging (as if she is reluctant to take his last one) suggests she would otherwise be happy to take the 'non-classy' cigarette<br>• 'Put this behind your ear, kiddo.' casually direct tone conveys his joke that he is giving genuine advice on how to impress the boss (rather than the opposite)<br>• '*Places Woodbine behind Spanky's ear.*' action suggests he is setting up Spanky to present himself inappropriately during interview, for his own amusement/their shared joke about lack of respect for the boss<br>• 'When he offers you the desk . . . light up . . . that'll impress him.' sarcastic advice suggests he thinks it would be fun for Spanky to participate in their shared joke about contempt for authority<br>• 'you better quit spreading lies, McCann.' Jack's comment suggests that Phil often passes on untrue gossip about his colleagues, to amuse himself |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **3.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'Let me out as well ... Let me past, I said.' repetition suggests Lucille's rising anger at being held back<br>• 'Hold your horses ...' suggests Phil's eagerness to communicate something vital<br>• 'Wait a second ... this is important' suggests Phil's increasing desperation to keep her back even for a very short time<br>• 'Aw yeh, what is it?'/'I'm dying to know' sarcastic tone suggests her lack of interest, delaying the resolution of the build up<br>• 'Shhhhh ... listen' suggests Phil's mounting frustration<br>• 'If this is a mind-reading act . . . pathetic' Lucille's abrupt response deflects Phil's attempts to engage her in conversation, delaying the climax<br>• 'I know it's asking a lot . . . right?' Phil's question 'around the topic' (he hasn't yet said what he is asking) builds anticipation about what he will ask<br>• '*Pause*.' Phil stops for a response from Lucille, which he does not receive, heightening the suspense<br>• 'Have you or have you not . . . date?' demanding tone suggests his growing frustration<br>• 'I might have' her evasion/teasing further delays the answer about their possible date<br>• 'Bloody hell' explosive expression suggests his intense annoyance/disappointment<br>• 'You can break it . . . can break it' repetition suggests his desperation<br>• 'All right . . . maybe' refusal to be sure suggests the continuing conflict/suspense building between them<br>• 'Yes or no?' short sentence/question suggests he wants an immediate answer |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | • ‘What time are you picking us up?’ Lucille’s question suggests her assumption that he is asking her for himself/her eagerness to go with him<br>• ‘Not me . . . Hector’ Phil’s abrupt correction of Lucille creates a moment of shock<br>• ‘What!’ one syllable response suggests Lucille’s absolute horror |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **4.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For Commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie how Byrne uses the character of Phil to explore central concerns.<br><br>Award a further **2 marks** for reference to the extract given.<br><br>Award 6 additional marks for discussion of similar references to at least one other part of the text.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)** eg, Byrne uses Phil's responses to and interactions with other characters **(1)** to explore themes such as attitudes to authority, youth, friendship and class **(1)**<br><br>• from the extract:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>eg, Phil pleads Hector's cause with Lucille (even though he likes her himself) showing that, despite his at times cruel humour, he does look out for Hector and acts as a friend to him, suggesting that friendship is a complex thing **(2)** |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | • from at least one other part of the text:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>In comment on the rest of the text, possible references include:<br><br>• Phil's obvious talent (acknowledged by other characters when looking at his portfolio) is not, in itself, enough to enable him to be accepted at Art College - he is held back by class prejudice and lack of opportunity<br>• Phil's attitude to authority is scathing and uncompromising, shown, for example, by his mockery of Currie's wartime boasts<br>• Phil's friendship with Spanky provides them both with support and escape (through humour) from the awful monotony of their working lives<br>• Phil's awareness of the advantages enjoyed by Alan, for example the attitudes of everyone at Stobo's to him, increases his bitterness about Alan's middle class life<br>• Phil's youth and exuberance sustain him, even after he has been sacked - his final reference to Giotto being a slab boy conveys his ability to survive<br><br>Many other references are possible. |

**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.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 **or** 1+1 | **2** | Possible answers include:<br><br>• the use/repetition of 'love' emphasises their affection for elements of Scottish culture<br>• the variety of Scottish culture referred to eg, 'dress', 'dance' 'games' emphasises a comprehensive enthusiasm<br>• the use of Scottish terms eg, 'pi-broch' shows a more than superficial acquaintance with Scottish culture<br>• the use/repetition of 'more Scottish … Scotch.' reinforces their identification with Scottish culture<br>• the introduction of Sir Walter Scott indicates an awareness of Scottish literary culture |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| **6.** | | | For full marks both stage directions and dialogue should be covered but not necessarily in equal measure.<br><br>Award **2 marks** for detailed/insightful/comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>**Stage directions**<br>• 'turn their guns on the audience' suggests a confrontational stance/potential for violence<br>• 'They become more serious' contrasts with previous light-heartedness to suggest a darkening of the mood<br>• by breaking down the 'fourth wall' in the act of pointing guns at the audience suggests a direct threat<br><br>**Dialogue**<br>• 'if you should want your land' suggests the denying of a legitimate aspiration<br>• 'We'll cut off' suggests sudden, extreme action<br>• 'grasping hand' suggests the claiming of legitimate rights will be perceived as a hostile act to be crushed<br>• the repetition of 'cleared' suggests the complete eradication of the local population<br>• the cumulative effect of the list of places cleared ('paths', 'bens', 'glens') suggests the geographically comprehensive nature of the Clearances<br>• the implied threat of 'And we can do it once again' suggests an attitude of zero tolerance towards any attempt to challenge the land owners<br>• the cumulative effect of the list of advantages held by the land owners ('brass', 'class', 'law') suggests the futility of any challenge to the land owners |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **7.** | | | Award **2 marks** for detailed/insightful/comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'Thank you, McAlister' the running joke of Crask forgetting the ghillie's name suggests a lack of respect for the ghillie<br>• 'he's a bit of a peasant' used in direct address to the ghillie suggests a lack of respect/patronising attitude towards his employees<br>• 'Been with me twenty years.' after twenty years it would be expected that Crask would know his employee's name, reinforcing Crask's indifference<br>• 'no complaints, marvellous' the insensitive/selfish response to Crask being informed of the father's death highlights Crask's lack of empathy/emotional concern<br>• 'None of your people had to leave the district, what?' the euphemism suggests a lack of concern for the ghillie's family and their possible suffering<br>• 'never understand a word she says' suggests a dismissive/unsupportive attitude towards Mary and her culture |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| **8.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie how McGrath employs music and/or song to explore central concerns.<br>Award a further **2 marks** for reference to the extract given.<br><br>Award 6 additional marks for discussion of similar references from at least one other part of the text by the writer.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)** eg, music and/or song is employed by a variety of characters **(1)** to highlight the negative impact of ongoing societal changes to the Highland region **(1)**<br><br>• from the extract:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>eg, the extended song that Crask and Phosphate sing ironically highlights the ambiguous attitude of the English landowners to their tenants and Scottish culture. **(2)** |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| | | | | | • from at least one other part of the text:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>In comments on the rest of the play, possible answers include:<br><br>• the ceilidh format used at the start of the play creates an inclusive atmosphere, conveying a sense of a shared culture and communal values<br>• the rousing rendition of 'These Are My Mountains' near the beginning creates a sentimental picture of life in Scotland, which does not reflect the reality of struggle and hardship<br>• the fiddle playing 'The Lord is my Shepherd' as a backdrop to the Minister's sermon ironically highlights how the clergy is letting the community down by siding with the landowners<br>• the Gaelic Singer begins a song in Gaelic but is told by the M.C. that 'an awful lot of people here won't understand a word of it' highlighting the decline of Highland traditions, for example Gaelic speaking<br>• Texas Jim's song ironically highlights the role the oil companies play in the exploitation of resources at the hands of multi nationals with the connivance of the authorities<br><br>Many other references are possible. |

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

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| **9.** | | | For full marks, both Maggie and Granny must be dealt with but not necessarily in equal measure. Candidates may deal with aspects of their lives and/or personalities.<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>**Maggie:**<br>• 'Edie! Ernie!..I'm tellin ye.' exclamations/threats suggest her frustrated need to be in control of the children<br>• *'She sinks into a chair and sighs'* suggests her exhaustion at being overworked/dejected acceptance of defeat<br>• 'Aw, cut oot the music'/'Time you wis in yer bed'/'I wish…tae bed'/'Ye're as much bother as anither wean' suggests irritable/impatient attitude due to the added pressure of taking care of Granny<br>• 'I canna be as aul…I've tae rise' comment on her own life suggests sense of despair/inability to take charge of her life<br>• 'I should be reddin up the place a bit afore Lily comes' suggests anxiety about how their home appears to Lily/nervous expectation of Lily's criticism<br>• 'if a woman did everythin…drapped doon deid' philosophical tone suggests intelligent perspective of pressure on women/recognition that expectations placed on women are ridiculous<br>• 'You'll just sit it oot…picture'/'it's been ebbin…com in again' suggests she uses humour as a coping mechanism |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| | | | | | **Granny:**<br>• 'No yet, Maggie. No yet…when ye're aul' pleading suggests awareness of her own lack of agency<br>• 'Aye…that's a I'm fit for noo'/'cest up whit ye're daein for yer man's aul mither'/'it's a terrible thing…naebody wantin yae' accusing tone suggests self-pity/realisation of her own helplessness<br>• '*Whining and rocking'* physical expression of distress suggests how intense her misery is<br>• 'Oh, it's time I wisna here!' 'It'll no be lang…awa.'/'Ma lif's ebbin. Ebbin awa.' Fateful tone/short sentences suggest attempt to manipulate Maggie through heightening the drama<br>• 'Eh? Whit's that…doon deid?' questions suggest her keen interest in gossip<br>• *'Nodding her head'* physical gesture reinforces sense of inevitability of her doom |
| **10.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'she'll no take ye a day sooner' suggests Maggie's resentment that Lizzie is uncompromising/uncaring<br>• 'Lizzie's tae tak her turn' suggests determination to make Lizzie do the right thing (and awareness she would get out of it if she could)<br>• 'She disnae want me' simple statement suggests her absolute grasp of this painful truth about Lizzie<br>• 'She's aye crabbit'/'She's got a …cloots' accusing tone suggests her anxiety/desire to keep away from Lizzie who is so horrible to her<br>• 'A she's interested in's ma pension book' suggests bitterness about Lizzie's self-interest<br>• 'Aye, she's a right skinflint, is Lizzie' emphatic agreement suggests Maggie's intense criticism of her meanness<br>• 'She's aye been able…well lined'/'*She's* had nae hard times!' suggests anger/resentment of Lizzie's selfish, easy life |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| **11.** | | | For full marks, both stage directions and dialogue must be dealt with but not necessarily in equal measure.<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>**Stage directions:**<br>• '*Christopher starts to cry*' suggests the difficulties of overcrowding - Granny's singing wakes the baby up<br>• '*she makes soothing noises*' suggests Maggie's loving warmth towards the children<br>• '*Christopher continues to wail*' suggests Maggie's love alone is ineffective<br>• '*skinny and somewhat adenoidal*' suggests Edie's lack of robust health, due to poverty<br>• '*a miscellaneous collection of cast-off clothing*' suggests she is dressed in anything they can get, due to poverty<br>• '*stockings are down about her ankles*' suggests visible signs of the family's poverty<br>• '*Granny makes an exclamation of horror*' suggests Granny's unhelpful criticism of the children<br>• '*Maggie dips…wails cease abruptly*' suggests unhealthy feeding (ie sugar on the dummy) is used to manage the baby's behaviour |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| | | | | | **Dialogue:**<br>• 'Goad bless Lloyd George!'/'Glorious things of thee are spoken' random exclamation/singing by Granny adds to the general confusion<br>• 'Wheest!...waken the waens' suggests Maggie's desperation to keep the children asleep and not needing attention<br>• 'There noo…teethin tae' irritated tone suggests Maggie's frustration about the needs of her multi-generational family<br>• 'Shoosh, shoosh, pet; go bye-byes' suggests Maggie's loving treatment of the baby<br>• 'Ma. Ma…. Awa tae hell' conflict between Edie and Ernie suggests lively children who need space/stimulation/Ernie picking up the coarse language of the area<br>• 'needin a guid leatherin' suggests corporal punishment is a part of family life<br>• 'I hevna the energy' despairing tone suggests Maggie's sheer exhaustion when facing impossible demand<br>• 'Ma.Ma. I'm hungry, Ma.' urgency of Edie's demand emphasises the intense hunger experienced by the family<br>• 'stummicks…stummicks' repetition emphasises the constant pressure on Maggie to feed the family |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| **12.** | | | Candidates can answer in bullet points in this final question or write a number of linked statements.<br><br>For Commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie how Lamont Stewart uses the character of Granny to explore central concerns.<br><br>Award a further **2 marks** for reference to the extract given.<br><br>Award 6 additional marks for discussion of similar references to at least one other part of the text.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)** eg, Lamont Stewart uses the character of Granny, an elderly and vulnerable character who is looked after by others **(1)** to explore themes such poverty, family, old age, generational divide and the role of women **(1)**<br><br>• from the extract:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>eg, Granny's vulnerability and dependence on her family mean that, having no home of her own, she has either to stay with Maggie, although her presence in the home is an added burden, or go to Lizzie, whom she knows does not want her **(2)** |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| | | | | | • from at least one other part of the text:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>In comments on the rest of the play, possible references include:<br><br>• Lizzie's determination to take the pension book along with Granny shows the lack of compassion for the old and vulnerable in a harsh society<br>• Isa and Jenny's flippant comments about Granny, for example Isa: 'Well, next time he beckons, jist you go' (ie die) highlights aspects of the generational divide<br>• Granny's criticism that Maggie's red hat is not appropriate shows her belief that she is entitled to speak her mind/share her views with the family regardless of whom she may offend<br>• Maggie's way of dealing with Granny, eg using food as bribes and putting her to bed, shows the infantilising of the elderly/the pressures on women at that time<br>• The necessity of moving Granny out when Isa and Alec move in highlights the pressures of overcrowding and poverty in socially deprived areas<br>• Granny is an observer of the family dynamics/situation but is powerless to effect change<br><br>Many other references are possible. |

**Text 1 — Prose — *The Red Door* by Iain Crichton Smith**

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| **13.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'Now Mary had elegance' emphatic sentence suggests her gracefulness, unique in the village<br>• repetition of 'elegance' emphasises the strength of her stylish, graceful quality<br>• 'she read many books' suggests enquiring mind/thoughts beyond day-to-day mundanity<br>• 'no concessions to anybody' suggests absolute refusal to compromise/conform<br>• 'You can take me or leave me' direct language suggests Murdo sees her as determined to be herself<br>• 'She never gossiped' suggests absolute refusal to be petty minded/judgemental<br>• 'proud and distant' apparently negative description actually suggests her independence from small-minded village life<br>• 'a world of her own'/'her world was her own' suggests her complete independence<br>• 'depending on none' suggests her absolute self-reliance<br>• 'very fond of children' suggests warmth towards the innocent/fellow-feeling with the uncorrupted<br>• 'would walk by herself at night' suggests lack of fear/desire to be alone<br>• 'sudden bursts of rage' suggests capable of spontaneous outpouring of emotion<br>• 'a spirit without servility' suggests her pride in herself/refusal to be dominated by others |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **14.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br>• seemed to be drawn inside it'/'he was sucked into it' suggests hypnotic effect/sense of being pulled into the door itself<br>• 'deep caves'/'veins and passages' suggests intensity of being drawn into the door/mystery of the door's transformation from an ordinary object<br>• 'like a magic door out of the village' suggests that the door presents a supernatural escape route<br>• 'pulsed with a deep red light … appear alive' personification suggests the intensity of experience of encountering the door/possibility of new, vibrant life awaiting<br>• 'a place of heat and colour and reality' list builds up a sense of the door overpowering mundane normal life<br>• 'it was different and it was his' emphatic statement suggests his identification with the door's individuality<br>• 'they could hunt him out of the village. Hunt him out of the village?' repetition/statement followed by question suggests that he is considering whether this would be a bad thing to happen<br>• 'stunned by the thought' suggests the shock that examining his assumptions has on him<br>• 'Hallowe'en mask'/'If he were a true villager would he like the door so much?' suggests that he is questioning his sense of belonging in his community<br>• 'Other villagers would have been angry … but he didn't feel at all angry' contrast suggests his realisation that he is different from rest of his community<br>• 'should actually … should actually have seen the possibility of a red door' repetition suggests his positive reaction to the painter's imagination |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **15.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• '(certain) childlikeness stirring within him' suggests he is beginning to experience youthful/carefree feelings<br>• 'on Christmas day' 'if Santa Claus had come' suggests that this moment is like the most thrilling of childhood times<br>• 'stealing barefooted over the cold red linoleum to the stocking hanging at the chimney' vivid details of the memory suggest his feelings are strongly reminiscent of that magical time in his life<br>• 'joyously' suggests the deep happiness he is experiencing<br>• 'wellingtons creaked among the sparkling frost' contrast between ordinary and special suggests his sense of his life being transformed<br>• 'virginal new diamonds'/'glittered around him' suggests how special normal things seem<br>• 'millions of them' suggests the limitless possibilities of life<br>• 'shone bravely' suggests his appreciation of/identification with the door's boldness in standing out<br>• 'against the frost and the drab patches without frost or snow' suggests his thrilled awareness that the door is special/different from the boring rest of the village<br>• 'pride and spirit' personification suggests the thrill Murdo feels about door's (and, by implication, his) individual strength<br>• 'Please let me live my own life' intensity of door's imagined plea sums up Murdo's anticipation that he can actually be himself<br>• 'He knocked on the door.' Short, dramatic sentence suggests the climactic moment in his feelings |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **16.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual short stories. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie how Iain Crichton Smith uses moments of understanding to explore central concerns.<br>Award a further **2 marks** for reference to the text given.<br>Award 6 additional marks for discussion of similar references to at least one other short story by the writer.<br><br><u>In practice this means:</u><br><br>Identification of commonality eg, **(2)** Crichton Smith uses characters who come to sudden understanding about their own lives or the lives of others **(1)** to explore central concerns such as isolation, identity and belonging. **(1)**<br><br>from the extract:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>eg, Murdo's moment of realisation that he might not mind leaving the village makes him realise he has always conformed and lived the way the village want him to. This explores conformity vs individuality. **(2)**<br><br>• from at least one other text:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | Possible comments include:<br><br>• *Mother and Son* The son realises the mother has been destroying his self-confidence so that he will never leave home and she will have a carer. This explores the burden of family responsibility.<br>• *The Telegram* The fat woman has a new-found admiration for the thin woman as she suddenly realises how difficult her life in the village as an outsider has been. This explores theme of judgemental attitudes..<br>• *The Telegram* The thin woman acknowledges that her son might leave her because, ironically, all her sacrifices for him have meant he has moved upwards socially. This explores the complexity of family relationships.<br>• *Home* When Jackson is confronted by local youths he realises his old community is unimpressed by his status and wealth. This explores alienation and belonging.<br>• *Home* At the end of the story Jackson feels at home in the wealthy setting of the hotel. This explores the theme of identity, conveying Jackson's sense of identity is now based on status.<br><br>Many other references are possible. |

**Text 2 — Prose — *The Eye of the Hurricane* by George Mackay Brown**

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **17.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'at once' suggests the urgency/severity of situation, fact that he is extremely drunk<br>• 'cried Miriam' suggests her distress at situation<br>• 'her face was white and blank as a mushroom' suggests upset/pale/wearied and could suggest impassive expression; that this is a familiar situation<br>• 'lying on his back on the floor, his feet under the table and his head in the fireplace.' List like structure emphasises different awkward ways he is placed – helplessness/inability to move<br>• 'seemed to be conscious' suggests he appears awake but is not/slightly disturbing - eyes are open<br>• 'absolutely paralytic' suggests extremely drunk/completely immobile, paralysed etc<br>• 'Heaved' suggests physical difficulty/great struggle in moving him/extreme weight of inert body<br>• 'boots and all' suggests undignified, not in control of himself<br>• 'Shipmates/a rough night' – nautical language suggests hallucination/he believes he is at sea/on board ship<br>• Repetition of 'one'/list of many locations of rum bottles suggests disarray of home, no care for surroundings |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **18.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic reference plus quotation/reference.<br><br>Award **0 marks** for reference/quotation alone.<br><br>Award marks 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'sharply' suggests her anger/frustration<br>• 'I've a good mind to…' empty threat suggests her care and concern/motherly tone<br>• 'devil' shows her view of alcohol as evil, that Captain Stevens is not entirely to blame<br>• 'Go to sleep' imperative suggests a mothering tone - he needs to rest<br>• 'Get that nonsense… on dry land...' matter of fact tone suggests she needs him to be aware of how serious this is for his health<br>• 'Pray for him' suggests concern for his mortal soul/welfare despite his false accusations levelled at Barclay |
| **19.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'very glad you're back' suggests great pleasure at his return/she really needs his help/suggests warm tone<br>• 'Please stay in the house' suggests her need for his help/she needs him/knows he will comply<br>• 'I'm feared…' suggests closeness, able to confide in him/trusts him, can rely on him<br>• 'Just send for me' suggests reassurance – she trusts him/can rely on him/wants him to know that he can rely on her<br>• 'Sweet' suggests that she cares/has feelings for him<br>• 'unexpected' suggests she has kept her feelings for him secret<br>• 'trustful' suggests that she knows she can rely on him<br>• 'a kiss small and chaste as a snowflake' suggests her thankfulness/tentative/innocent nature of her feelings for him |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **20.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie, how Mackay Brown uses human relationships to explore the central concerns of the stories.<br>Award a further **2 marks** for reference to the extract given.<br>Award 6 additional marks for discussion of similar references in at least one other short story by the writer.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)**<br>eg, George Mackay Brown uses relationships such as those within a marriage, a family, a community **(1)** to explore central concerns such as love, loss, death, isolation **(1)**<br><br>• From this extract:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>eg, the death of Captain Stevens's wife and son results in him drinking to excess, using alcohol to cope. This explores the devastating impact of grief and loss. **(2)** |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | • From at least one other text:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>In comments on other stories, possible references include:<br><br>• Andrina the relationship between Torvald and Sigrid and Torvald's subsequent desertion of Sigrid and their child, explores the central concerns of love, guilt and redemption<br>• Andrina Torvald's isolation and illness leads him to rely totally on Andrina, and when he reads Sigrid's letter he realises that Andrina symbolises forgiveness and redemption<br>• The Wireless Set Betsy and Hugh's grief following the loss of their son explores the destructive force of the outside world impinging on an island community<br>• A Time to Keep Bill's failure to express his love for Ingi and his regret/sorrow after her death explores the themes of guilt and isolation<br>• A Time to Keep Bill and Anna of Two-Waters' hastily arranged relationship explores the practicalities of crofting life and the actions needed to survive hardship<br><br>Many other references are possible. |

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

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **21.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'hesitated long' suggests the enormity of the action makes him pause before acting<br>• 'I risked death' suggests there is a high chance/very real possibility of dying<br>• 'potently (controlled)'suggests the drug is extremely powerful and precautions are needed with it<br>• 'shook' suggests that drug has the potential to cause great/dramatic disturbance<br>• 'very fortress of identity' suggests the drug's ability to bring about fundamental change<br>• 'overdose' suggests that the chemicals in the potion could have fatal effects<br>• 'utterly blot out' suggests how completely the potion could destroy him<br>• 'temptation' suggests that he is being drawn towards taking the potion, despite being aware of how it could harm him<br>• '(suggestions of) alarm' suggests that he is alert to the risks involved<br>• 'accursed night' suggested he views the occasion as fateful/of ill omen<br>• 'boil and smoke' suggests association with hell/cauldrons/evil magic<br>• 'strong glow of courage' suggests that he needed to be extremely brave to go through with it |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **22.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'most racking pangs' suggests torture/stabbing agony<br>• 'grinding in the bones' suggests forceful nature of sensation<br>• 'deadly nausea' suggests the feeling of sickness is so bad it seems it will kill him<br>• 'horror of the spirit' suggests he is suffering anguish in his soul<br>• 'cannot be exceeded…birth or death' suggests the experience is similar to the most extreme moments of life<br>• 'agonies' suggests the strength of the pain involved<br>• 'great sickness' suggests how deeply nauseous he felt<br>• 'indescribably new' suggests an intense feeling it was impossible to sum up in words<br>• 'incredibly sweet' suggests how amazingly pleasant the feeling was<br>• 'younger, lighter, happier in body' list emphasises the many/varied 'alive' qualities he felt<br>• 'heady recklessness' suggests the feeling of freedom was uncontrollable<br>• 'disordered sensual images' suggests the confusing impact on his senses<br>• 'running like a mill race' image suggests his feelings are rushing as fast as a powerful stream<br>• 'knew myself…more wicked, tenfold more wicked' repetition emphasises extent of his new sense of evil<br>• 'tenfold' suggests the drug has multiplied his evil nature exponentially<br>• 'delighted me like wine' simile suggests that his feelings were intoxicating<br>• 'exulting' suggests how glorious he felt this experience to be<br>• 'I had lost in stature' suggests it brings about a physical change<br>• 'flushed as I was' suggests the excitement created a physical impact - feeling hot and sweaty<br>• 'hope and triumph' suggests the deep sense of success he enjoyed |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **23.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'evil side…the good that I had just deposed' suggests awareness that Hyde is evil and that the evil and good sides are in conflict<br>• 'so much smaller, slighter and younger' list suggests the variety/number of ways in which Hyde is less fully formed than Jekyll<br>• 'evil was written' suggests the firm imprint of absolute badness on Hyde/it was obvious to all<br>• 'broadly and plainly' straightforward vocabulary suggests that the wickedness of Hyde is there for all to see<br>• 'deformity and decay' suggests the physical hideousness of Hyde, reflecting his moral degeneracy<br>• 'ugly idol' suggests Hyde's primeval, fundamental repulsiveness<br>• 'conscious of no repugnance' suggests that he does not have the 'expected' reaction of revulsion<br>• 'leap of welcome' suggests the spontaneous acceptance of Hyde as part of himself<br>• 'This, too, was myself.' short, emphatic statement suggests the definite nature of his identification with Hyde<br>• 'seemed natural and human' suggests that accepting Hyde was an instinctive urge<br>• 'livelier image of the spirit' suggests appreciation of Hyde's greater dynamism<br>• 'more express and single…countenance' suggests that Jekyll admires the way Hyde is wholeheartedly himself (unlike Jekyll)<br>• 'alone…pure evil' suggests the most extreme form of wickedness |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **24.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For Commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie how Stevenson uses the relationship between Jekyll and Hyde to explore central concerns.<br>Award a further **2 marks** for reference to the extract given.<br>Award **6 additional marks** for discussion of similar references to at least one other part of the text.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)** eg, Stevenson uses Jekyll's inability to control Hyde or stop Hyde taking over **(1)** suggest that the urge towards evil can be more powerful than the urge towards good **(1)**<br><br>• from the extract:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>eg, Jekyll recognised Hyde as a more dynamic, exciting part of himself, suggesting that evil can be attractive, even to a 'good' person like Jekyll **(2)** |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | • from at least one other part of the text:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>In comment on the rest of the text, possible references include:<br><br>• Jekyll at first feels in control and is confident that he can get rid of Hyde at any point, suggesting that his pride has made him vulnerable to corruption by the evil side of himself (Hyde)<br>• Jekyll continues to believe that he is not the person committing Hyde's actions, suggesting that he cannot accept responsibility for the evil side of himself<br>• Jekyll is shocked to discover that he wakes up as Hyde and turns into him one morning, without meaning to, suggesting that the evil within him has become stronger and is overpowering the good<br>• Jekyll retreats to his cabinet within the laboratory and refuses visits from friends, as he cannot help changing into Hyde, suggesting that the good in Jekyll has been trapped and corrupted by the evil Hyde<br>• The symbolism of Jekyll's house is used to show the two sides of the man's personality- the splendid front represents Jekyll; the sordid back represents Hyde<br><br>Many other references are possible. |

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

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **25.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'None of them spoke for long' suggests<br>• 'whispered'/'his whisper hurt worse than a shout' suggests John spoke softly as though he dared not voice his anguish<br>• *'God, I wonder why Jean left us?'* suggests that Jean's sudden death still cannot be understood<br>• 'Chris cried' suggests Chris openly expresses her distress by shedding tears<br>• 'making no sound' suggests that Chris does not want to cause further distress to her father and brother<br>• 'Will…his face red and shamed' suggests Will may feel a sense of guilt at having to be reminded of his mother's death<br>• 'all three of them thinking of mother' suggests an unspoken unity of mourning<br>• 'her that was by them so kind and friendly and quick' suggests the pain of recalling the good-natured and capable wife/mother they have lost<br>• 'that last New Year' suggests the bitter-sweet contrasting memory of their last Hogmanay together<br>• 'blind with pity' suggests Will feels unable to express his feeling of sorrow for his father's suffering |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **26.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'flame…leapt and starred and quivered and hesitated' suggests lantern's light is unstable: jumping, twinkling, shaking, faltering<br>• 'in the drive of the snow' suggests the urgent, forceful movement<br>• 'like a rain of arrows' suggests a heavy and sharp bombardment<br>• 'saw the coming of (the storm)' suggests that the storm is a significant presence<br>• 'swept down' suggests force from deep valleys above<br>• 'thick and strong' suggests dense forcefulness<br>• 'a smoring, straight wall…sweeping the dark' suggests choking and enclosing entrapment<br>• 'blinding down' suggests the removal of any sense of visibility<br>• 'snow'd smothered' suggests all light has been cut off by the blanket of snow<br>• 'he'd be a corpse' suggests the intense cold<br>• 'listen to the wind, it'll blow the damn place down on our lugs in a minute!' suggests the sound of the storm warns Will of the potential for devastation<br>• 'the byre shook' suggests the violence of the storm<br>• 'seemed to set its breath…' suggests the threat of a living organic being<br>• 'such straining and creaking' suggests the intensity of violent action and shrill sounds |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **27.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'And there he was…' suggests Long Rob's dramatic entrance uplifts the mood<br>• 'Happy New Year to you all! ... *Your health!*' suggests Long Rob's hearty/noisy greeting<br>• 'And John Guthrie was up on his feet' suggests Guthrie's sudden spring into action to welcome them<br>• 'he'd had more than a drink already' suggests in a humorous manner that Chae arrives in a 'party mood'<br>• 'she wouldn't have minded, laughing' suggests Chris's pleasure and lightened emotions at Chae's arrival<br>• 'couped on the floor' suggests the slapstick comedy of Chae upended<br>• 'cried out, shocked-like' suggests Long Rob's noisy exuberance (replacing the earlier silence)<br>• '*God Almighty, Chae, you can't sleep there!*' suggests Long Rob lightens the mood by treating Chae's drunkenness as a joke |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **28.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For Commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie how Grassic Gibbon uses specific events and/or moments in time to explore central concerns.<br><br>Award a further **2 marks** for reference to the extract given.<br><br>Award 6 additional marks for discussion of similar references to at least one other part of the text.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)**<br>eg, Grassic Gibbon uses specific events and/or moments in time such as a funeral, a wedding, harvest and memorial **(1)** to explore central concerns such as loss, the role of the community, the importance of traditions. **(1)**<br><br>• from the extract:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>eg, Long Rob and Chae's determination to visit the Guthries at Hogmanay despite atrocious weather conditions conveys the importance of community support in difficult times **(2)** |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | • from at least one other part of the text:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>In comment on the rest of the text, possible references include:<br><br>• the threshing of Chae Strachan's corn, where the inhabitants of Kinraddie work and eat together highlights the importance of traditional customs in rural life<br>• Chris's wedding is a social occasion when Kinraddie inhabitants transform the barn at Blawearie for the reception, conveys the theme of celebration and inclusivity<br>• Chris's distress at John Guthrie's funeral, despite her ambivalent relationship with him highlights the intensity of loss and complex nature of family relationships<br>• Chris's decision to stay on the land despite having the opportunity to leave following the reading of the will highlights her powerful connections to the land/nothing endures except the land<br>• The ceremony at the end of the novel, where the war memorial is unveiled at the Standing Stones, brings together the surviving members of the community and allows them to honour the four men from the parish who died in the War. This highlights the loss of a way of life<br><br>Many other references are possible. |

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

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **29.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks: 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'fifty rooms' suggests they saw how excessively large the Runcie-Campbell home was<br>• 'every one…three times…our hut' comparison conveys the inequity in living conditions between the Runcie-Campbells and the cone gatherers<br>• 'But we couldn't live…' suggests Calum believes they are considered inferior to the Runcie-Campbells<br>• 'We're human beings just like them' suggests Neil feels they are discriminated against because they were not born into the aristocracy<br>• 'simple folk' reinforces Calum's belief that they are of a lower class<br>• 'yielded to the appeal' suggests Neil accepts that Calum will never understand the prejudice they face<br>• 'uselessness of complaint' suggests Neil is resigned to the fact that he cannot change the status quo<br>• 'better and wiser than any' suggests Neil's sadness that Calum's innate goodness holds no value (in the class system)<br>• 'it wouldn't have hurt them…house' suggests Neil's contempt for the family's actions/awareness of how little regard they have for the brothers<br>• 'we would soil it for them' sarcastic tone suggests Neil is bitter at the family for their ingrained prejudices against them<br>• 'knocked down anyway' bitter tone conveys the injustice of the brothers being excluded from a building earmarked for demolition<br>• 'just wouldn't do' suggests Neil is angry about the attitude of the upper class towards the brothers<br>• 'grand folk' conveys Neil's anger at the prejudice built into this society |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **30.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks: 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'sighed again' suggests he had been feeling unhappy for some time. (NB unhappy on its own not enough)<br>• (series of) rhetorical questions suggests he is troubled by the fact he does not know why he is feeling downcast<br>• 'death in the air' reference to death echoes his pessimism/creates a sombre atmosphere<br>• 'more men than trees being struck down' comparison suggests he is negatively impacted by the loss of life in the war<br>• 'Can you replace dead men?' rhetorical question suggests he believes the war is futile conveying a sense of hopelessness<br>• 'none would be replaced by him' implies he reflects morosely on the fact he will not have any descendants<br>• 'turn his heart melancholy' suggests he has moments of unhappiness about how his life has turned out |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **31.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks: 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'I'll lead the way' suggests he is more self-assured when they are in this environment<br>• 'Delighted to be out of this bondage of talk' suggests he is more comfortable doing physical activities<br>• 'consummate confidence and grace' suggest he was secure and felt at home in the trees<br>• 'Not once…a loss' highlights his expertise in navigating the descent from the tree<br>• 'find holds by instinct' suggests he is almost part of the environment/has a close affinity with nature<br>• 'patiently guided his brother's feet' suggests he was unassuming and understood his brother's reliance on him in this situation<br>• 'dependent on his brother' suggests there was a role reversal and Calum took charge when they were in the trees<br>• 'no attempt…talker' suggests he was modest and unpretentious about his abilities<br>• 'act of love' highlights his complete devotion to Neil<br>• 'uttered no complaint' suggests he is willing to consider Neil's feelings above his own<br>• 'smiled in the dark…bruise' suggests he discreetly accepted his brother's lesser abilities in the trees highlighting his love for him<br>• 'often stumbled' suggests he lost all confidence when they were not in the trees<br>• 'Gone were the balance/trip over it' highlights his struggles in everyday life due to his physical disabilities<br>• 'never grumbled' suggests he accepted his weaknesses and difficulties without complaint<br>• 'only anxious not to be a hindrance' suggests his awareness of Neil's impatience with him at times/does not want to let Neil down<br>• 'usual sad guilty promise' suggests his love for Neil (sometimes) conflicted with his deep-rooted affinity with nature |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **32.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For Commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text. | **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 inequality.<br><br>Award a further **2 marks** for reference to the extract given.<br><br>Award 6 additional marks for discussion of similar references to at least one other part of the text.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)**<br>eg, Jenkins highlights inequality in different ways such as through class, setting, relationships **(1)** and in doing so demonstrates the devastating effects it has on health, social mobility, characters' wellbeing **(1)**<br><br>• from the extract:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>eg, the fact that many rooms in the enormous main house lie empty while the cone gatherers share a tiny hut conveys one of the injustices of the class system **(2)** |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | • from at least one other part of the text:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>In comment on the rest of the novel, possible references include:<br><br>• As a result of being born into a lower class, the brothers are destined to live in poverty and denied the opportunity to make a better life for themselves<br>• Neil joins in with the ostracism of the conscientious objectors in order to try and avoid the brothers being socially isolated by the villagers<br>• Duror's abuse of his position by ordering the brothers to take part in the deer drive, causes Calum great mental anguish and distress<br>• The hypocrisy of Lady Runcie-Campbell's refusal to offer the brothers a lift is highlighted when Roderick argues 'We've carried dogs in the car' showing one of the many injustices served upon them by the aristocracy<br>• The brothers' expulsion from the beach hut during the storm highlights the vast inequities between privilege and deprivation<br><br>Many other references are possible. |

**Text 1 — Poetry — *Tam O'Shanter* by Robert Burns**

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **33.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'mirth and fun…and furious' repetition of 'and'/short words/rhythm suggests fast movement<br>• 'fun…fast…furious' alliteration suggests a sense of connection between enjoyment and dynamism<br>• 'loud and louder'/'quick and quicker' repetition/use of intensifiers suggests the activity is becoming more and more extreme<br>• 'flew' suggests that their speed is so great that they leave the ground<br>• 'They reel'd, they…cleekit' repetition of 'they'/rhythm suggests the fast pace of the dance<br>• 'reel'd…set…cross'd…cleekit' list of verbs suggests the sequence of dance moves following on from one another<br>• 'swat and reekit' suggests that the witches were becoming exhausted, sweaty and smelly |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **34.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 + 2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'ae winsome wench' suggests that she, uniquely in the coven, was attractive<br>• 'winsome wench and wawlie' alliteration emphasises her positive, beautiful qualities<br>• 'That night…core' suggests that she is, so far, innocent of crimes of witchery<br>• 'Lang after kend…shore' suggests that she would become notorious for her evil actions<br>• 'monie a beast…monie a bonnie boat' repetition/alliteration emphasises the extent of the destruction she caused<br>• 'to dead she shot…perished' suggests how deadly/lacking in remorse she was<br>• 'shook baith meikle corn and bear' identification of the range of crops she destroyed suggests the extent of her power<br>• 'kept…in fear' suggests she is a terrifying figure to many people<br>• 'it was her best…vauntie' suggests her vanity - she wore the garment even though it no longer fitted |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **35.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 + 2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'Nannie lap and flang' short words/verbs suggest build-up of energy/the wildness of her<br>• '(A souple jade…strang)' aside by speaker creates pause which then intensifies the build up<br>• 'And…And…' repetition of 'and' suggests the speed of narrative increasing<br>• 'Tam…bewitch'd/And thought…enrich'd' rhyme/ rhythm helps create a sense of pace increasing<br>• 'bewitch'd…enrich'd' suggests that magical force is so strong/Tam is so caught up that he is unable to be in control his feelings<br>• 'Satan glower'd' suggests that the Devil is involved (gazing, captivated), heightening the sense of danger<br>• 'fidg'd fu' fain' alliteration/rhythm suggests Satan's fidgety excitement/Satan cannot sit still due to excitement<br>• 'hotch'd…main' energetic vocabulary/rhythm suggests Satan's vigorous bagpipe playing<br>• 'first ae caper, syne anither' rhythm/description of sequence suggests the progression of suspense<br>• 'Tam tint his reason a thegither' single syllables followed by multi-syllable word/rhythm suggests the speed/completeness of Tam losing control<br>• 'roars out' suggests animal urge/dramatic cry<br>• 'Weel done, Cutty-sark!' actual shout/thumping rhythm suggests climactic moment<br>• 'in an instant' suggests how sudden the magical reaction was<br>• 'all was dark' suggests how completely black the previously bright church became/reality of the doom awaiting Tam hits<br>• 'scarcely…rallied' vocabulary/word order suggests the urgency of the moment<br>• 'out the hellish legion sallied' suggests sudden rush/huge numbers/military-type power as the witches chase Tam |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **36.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For Commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie how Burns uses aspects of Scottish life and/or culture to explore central concerns.<br><br>Award a further **2 marks** for reference to the extract given.<br><br>Award 6 additional marks for discussion of similar references to at least one other part of the text.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)** eg, Burns uses aspects of Scottish society and religion **(1)** to explore central concerns such as hypocrisy, challenges of rural life, social order and superstition **(1)**<br><br>• from the extract:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>eg, The power and vitality of the witches as they dance reflects the importance of superstitious folk tales in the lives of ordinary people — despite the presence of the devil at the scene, the attraction of the dance is strong for Tam, and the reader **(2)** |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | • from at least one other part of the text:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>In comment on the rest of the text, possible references include:<br><br>• *A Poet's Welcome* - Burns contrasts the speaker's genuine love for his illegitimate daughter with the judgemental attitudes of the church/society regarding sexual morality<br>• *Holy Willie's Prayer* – Burns uses the monstrous character of Willie to expose the hypocrisy of religious people who claimed their 'chosen' status meant they could drink and prey on others sexually without guilt<br>• *To a Louse* – Burns uses the situation of the woman with a louse on her fancy hat to show how attending church was more about social status than faith, for some<br>• *To a Mouse* - Burns uses the destruction of the mouse's home to comment on the plight of tenant farmers who had few rights<br>• *Holy Willie's Prayer* – Burns uses Willie's attitude to other church members - his desire to see them destroyed, right down to 'kale and potatoes' – to reveal the very non-Christian attitudes of some supposed Christians<br><br>Many other references are possible. |

**Text 2 — Poetry — *In Mrs Tilscher's Class* by Carol Ann Duffy**

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **37.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'You could travel…' opening line suggests the thrill of endless possibilities of the classroom<br>• 'chanted' suggests the speaker feels captivated by Mrs Tilscher as if she were casting a spell/a sing-song happy delivery<br>• 'Tana. Ethiopia. Khartoum. Aswan.' listing effect suggests the thrill of learning about a range of exotic/mystical places<br>• 'a skittle of milk' suggests even mundane activities were fun as linked to a game<br>• 'The laugh of a bell' personification reflects the happiness the children were feeling<br>• 'swung by a running child' suggests youthful energy |
| **38.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'This was better than home.' emphasises the pleasure of attending school/favourable comparison with home<br>• 'Enthralling books' suggests the stories were fascinating/all consuming<br>• 'glowed' suggests the warmth and vibrancy of the classroom<br>• '(glowed) like a sweet shop' suggests the class was enticing/a place of wonder<br>• 'Sugar paper. Coloured shapes.' suggest there were a variety of exciting activities on offer<br>• 'Brady and Hindley faded, like the faint, uneasy smudge of a mistake' suggests the outside world cannot corrupt the happiness of the classroom<br>• 'a good gold star' emphasises the thrill/pride at receiving praise/reward from Mrs Tilscher<br>• 'loved you' suggests the security and warmth felt by the children<br>• 'a xylophone's nonsense' suggests the children were allowed freedom/self-expression |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **39.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'commas into exclamation marks' suggests children are becoming more emotional/are experiencing physical changes<br>• 'jumping and croaking' suggests the awkwardness of adolescence<br>• 'rough boy' suggests the information was delivered in a harsh manner<br>• 'You kicked him' suggests speaker's shock at/denial of this new sexual knowledge<br>• 'stared' suggests shock/horror at this new knowledge<br>• 'appalled' suggests speaker's horror/disgust at her parents<br>• 'feverish' suggests the speaker is highly charged/lacking self-control<br>• 'air tasted of electricity' suggests there is tension/potential for danger<br>• 'tangible alarm' suggests fear/danger<br>• 'untidy, hot, fractious' list emphasises both the physical and emotional ways the speaker feels awkward and uncomfortable<br>• 'heavy, sexy sky' suggests anxious awareness of growing sexuality/weighed down by this new knowledge<br>• 'then turned away' suggests they no longer have the security of their teacher/classroom to depend upon<br>• 'sky split open' suggests sudden/violent change<br>• 'into a thunderstorm' suggests the ominous threat of adulthood |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **40.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie, how specific experiences are used to explore central concerns.<br><br>A further **2 marks** can be achieved for reference to the text given.<br><br>6 additional marks can be awarded for discussion of similar references in at least one other poem by Duffy.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)**<br>eg, Duffy reflects on specific childhood and adult experiences including moments of transition, specific relationships or events **(1)** to explore wider ideas like the challenges of growing up, identity and isolation. **(1)**<br><br>**OR**<br><br>eg, The poem 'In Mrs Tilscher's Class' describes the happiness and security the speaker experiences as a child in the primary classroom to explore the challenges of leaving primary school and facing adolescence **(1)** |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | In ‘Originally’ the poet describes the specific experience of moving from Scotland to England to reflect on wider issues of identity **(1)**<br><br>• from this poem:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation alone<br><br>eg, Duffy uses the joyful experience of being a member of Mrs Tilscher’s class to explore the innocence and security of childhood ‘Brady and Hindley faded, like the faint uneasy smudge of a mistake’ in contrast to the uncertainty and threat of adulthood as conveyed by the storm at the end of the poem. **(2)**<br><br>• from at least one other text:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | In comments on other poems, possible references include:<br><br>• *Mrs Midas* The relationship breakdown with Mr Midas is used to explore wider concerns such as greed and selfishness and their destructive effect on a relationship<br>• *Originally* Moving from Scotland to England is used to explore issues of identity as the speaker questions who she is and where she belongs<br>• *War Photographer* The photographer's first-hand experience of a warzone is used to show the horrors of war and the public's indifference to it<br>• *The Way My Mother Speaks* A train journey is used to reflect upon the wider ideas of growing up and gaining independence whilst still missing home<br>• *Valentine* The giving of a Valentine's gift is used to explore wider concerns about relationships and their potential to restrict and/or cause harm<br><br>Many other references are possible. |

**Text 3 — Poetry — *My Rival's House* by Liz Lochhead**

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **41.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks: 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• '(peopled with) many surfaces' suggests there were so many items designed to create a deliberate show of wealth/nothing is as it seems<br>• 'Ormolu and gilt' suggests there was an ostentatious display of opulence and luxury<br>• 'slipper satin' alliteration/sibilance creates the impression that something unpleasant lay behind the luxurious environment<br>• 'so stiff' suggests discomfort implying the furnishings were merely for show<br>• 'can't sink in' suggests that although designed to be welcoming, the furnishings caused the speaker to feel unsettled/tense<br>• 'Tables polished clear' suggests an almost obsessive level of cleaning<br>• 'distortions' suggests that things are not as they seem below the surface<br>• 'take our shoes off' suggests the mother is so house proud, it is not a place where visitors can relax<br>• 'her door' suggests the mother is firmly in control of the house and the meeting<br>• 'shuffle stocking-soled, tiptoe' suggests the speaker felt awkward and uneasy from the outset<br>• 'parquet floor' suggests every surface is carefully chosen to display wealth<br>• 'must be protected' suggests that the mother does not want anything to tarnish her immaculate/perfect environment. (Insightful comments may link this to her relationship with her son)<br>• 'Dust-cover'/'drawn shade' suggests she is obsessed with preserving the status quo and refuses to allow any changes<br>• 'won't let surface colour fade' suggests she desires everything in the house to look perfect and is unwilling to embrace reality or move forward thus creating tension and discomfort |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **42.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks: 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• repetition of 'silver' emphasises the speaker feels the mother is flaunting her wealth to intimidate her<br>• 'my rival' suggests the speaker views the mother as a competitor for the son's affections<br>• 'glosses over' suggests the mother refuses to acknowledge the speaker is in a relationship with her son<br>• 'I am all edges' suggests the speaker feels uncomfortable and apprehensive around the mother<br>• 'a surface'/'a shell' suggests the speaker feels fragile in front of the mother and cannot show her true self<br>• 'thinks she means me well' suggests there is a contrived civility from the mother towards the speaker<br>• 'squirms (beneath)' suggests there is something dark and unpleasant behind the mother's politeness and formality<br>• 'beneath her surface' suggests there is something hidden/false about the mother<br>• repetition of 'rival' reinforces the speaker's feelings that she is in a combative situation<br>• 'capped tooth, polished nail' suggests that despite presenting herself as the perfect host, the mother is a threatening presence/has viscious qualities<br>• repetition of 'fight' reinforces the fact that the women are vying for the son's affection<br>• 'fight foul' suggests that the speaker is aware the mother will do anything to remain the lead female in her son's life<br>• 'Deferential, daughterly' alliteration reinforces the speaker is aware of the mother's feelings towards her but is following social conventions for the sake of her relationship with the son<br>• contrast 'thank her nicely'/'bitter cup' suggests the speaker, like the mother, is putting on an act of enforced civility |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **43.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks: 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'Lady of the house' suggests she has an exalted position in her own home<br>• 'Queen bee' suggests she sees herself as the centre of attention/is bossy<br>• 'more dangerous' suggests she is well aware that she currently has the upper hand over the speaker<br>• 'worst enemy…taken even this' black humour suggests the mother is a formidable opponent (and the speaker is resigned to this fact)<br>• 'dishes up' suggests she adopts the role of doting mother in front of her son<br>• 'salt tears pepper our soup' suggests she feels bitter and upset about this relationship and is consciously trying to make the couple feel uncomfortable/guilty<br>• 'She won't/give up' short, blunt final lines convey the strength of her conviction that she will continue this battle |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **44.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For Commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie how Lochhead uses conflict to explore central concerns.<br><br>Award a further **2 marks** for reference to the text given.<br><br>Award 6 additional marks for discussion of similar references in at least one other poem by Lochhead.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)** eg, Lochhead presents conflict in different types of relationships and situations such as that between mother and son, female friendships, romantic relationships **(1)** to highlight issues such as betrayal, rivalry, insecurity **(1)**<br><br>• from this poem:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference;<br>Award **1 mark** for more basic comment plus quotation/reference;<br>Award **0 marks** for quotation/reference alone.<br><br>eg, the mother's refusal to allow any other female to usurp her place in her son's affections sets up a rivalry with the speaker who is made to feel uncomfortable and unwelcome in the mother's opulent home **(2)** |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | • from at least one other text:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation alone<br><br>In comments on other poems, possible references include:<br><br>• *Last Supper* the meal shared by the women to discuss the partner's infidelity, highlights the toxic and corrosive nature of some female friendships<br>• *The Bargain* on a strained shopping trip with her partner, the speaker is forced to confront the reality that her relationship is in crisis causing her to feel unsettled and uncertain of their future<br>• *Box Room* on a visit to her boyfriend's childhood home, the speaker doubts his ability to be free of his mother's dominating influence causing her to feel insecure in their relationship<br>• *View of Scotland/Love Poem* the speaker aims to reconcile the outdated Hogmanay superstitions of the past with the here and now causing her to reflect on the relentless passing of time<br>• *Revelation* the young girl's encounter with the bull causes her to feel inner conflict as she is forced to confront the reality of sexual awakening<br><br>Many other references are possible. |

**Text 4 — Poetry — *Visiting Hour* by Norman MacCaig**

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **45.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'combs' suggests his heightened awareness of/sensitivity to the overpowering smell<br>• 'they' suggests his detachment from the situation<br>• 'bobbing along' comical image suggests he is trying to distract/distance himself his surroundings<br>• 'green and yellow' (associated with nausea) suggests his sense of unease/physical response<br>• 'what seems a corpse' suggests his pessimism, his assumption that people go to hospital to die<br>• 'trundled' suggests his negativity about the prosaic, everyday nature of death in hospitals<br>• 'vanishes' suggests his bewilderment/lack of certainty about the dying process/the fleeting, ephemeral nature of life<br>• repetition of 'I will not feel' emphasises how overwhelmed he feels by the experience/his desperation to keep his emotions under control<br>• enjambment '…not/feel…' emphasises his determination to block out his emotions<br>• single line 'until I have to' emphasises he is resigned to having to face the experience eventually |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **46.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• adverbial repetition '…lightly, swiftly…'emphasises admiration for the nurses' grace and apparent effortlessness<br>• repetition of 'and' emphasises amazement at the nurses' ability to apparently be everywhere at once<br>• 'miraculously' suggests incredulity at the nurses' ability to cope (despite their insubstantial appearance)<br>• 'burden' suggests admiration for the weight the nurses bear<br>• repetition 'so much…many…many' emphasises amazement at the nurses' resilience<br>• minor sentence 'Ward 7.' emphasises his anxiety: he comes to an abrupt stop to gather himself before going in<br>• series of observational statements 'She lies…giving' suggests he is overwhelmed, takes in each detail one at a time in an attempt to process everything<br>• 'glass fang' suggests horror at the apparently intrusive nature of the treatment<br>• contrast between invasive 'guzzling' and beneficial 'giving' suggests emotional confusion |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **47.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'black figure' presents the speaker as an intruder/a threat in this private space/a Grim Reaper symbol of impending death<br>• contrast 'black…white…' emphasises the gulf between the two characters, their inability to communicate<br>• 'swimming waves' suggests his/the patient's nightmarish disorientation and lack of control<br>• 'dizzily' suggests his emotional turmoil and unhappiness/the patient's only vague awareness of what is happening<br>• 'growing fainter' suggests the patient's limited consciousness/awareness<br>• 'books…read' emphasises how little hope/time remains for the patient<br>• oxymoron 'fruitless fruits' suggests that the traditional bedside gift is pointless/futile |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **48.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie how MacCaig uses challenging situations to explore central concerns.<br>Award a further **2 marks** for reference to the poem given.<br>Award 6 additional marks for discussion of similar references from at least one other poem by MacCaig.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)**<br>eg, MacCaig often uses challenging situations such as death and illness, unexpected events and unfamiliar locations **(1)** to explore central concerns such as loss, humanity's relationship with nature or violence in society **(1)**<br><br>**OR**<br><br>eg, In '*Visiting Hour*' the speaker's visit to see his dying friend in hospital forces him to confront the reality of death **(1)**<br><br>In '*Aunt Julia*' the speaker laments the death of his aunt and the loss of a part of Scottish heritage and culture which she represented **(1)**<br><br>• from this poem:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation alone<br><br>eg, MacCaig explores the challenging situation of visiting a dying loved one in hospital and, through describing the many difficult emotions he has to face, reveals how overwhelming and confusing it can be to deal with loss **(2)**<br><br>• from at least one other text: |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation alone<br><br>In comments on other poems, possible references include:<br><br>• *Assisi* the beggar's exclusion from society highlights our lack of compassion for those less fortunate in society, revealing our self-centred arrogance 'It was they who had passed/the ruined temple outside'<br>• *Assisi* the reactions of the visitors and the priest to the beggar highlights the hypocrisy of organised religion which fails to follow its own message of selfless compassion 'I understood/the explanation and/the cleverness'<br>• *Brooklyn Cop* the daily dangers faced by the cop explores the ways people are shaped by violent societies and questions our behaviour in the face of violence 'And who would be who have to be/his victims?'<br>• *Basking Shark* the intimidating encounter with the shark prompts us to question our significance as part of the natural world 'So who's the monster? The thought made me grow pale'<br>• *Aunt Julia* the loss of his aunt before he could communicate with her allows the speaker to explore the impact of regret '…getting angry, getting angry/with so many questions/unanswered'<br><br>Many other references are possible. |

**Text 5 — Poetry — *An Autumn Day* by Sorley MacLean**

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| **49.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'On that slope' singling out of one place ('that slope') suggests poet's need to describe a significant occurrence.<br>• 'shells soughing' strange, sighing sound suggests last breath/mourning<br>• 'about my ears' suggests threat which is dangerously close<br>• 'six men dead' suggests large number of fatalities<br>• 'at my shoulder' suggests closeness of death to poet<br>• 'dead and stiff'/'frozen were it not for the heat' suggests finality/horror in detailed observation<br>• 'screech' suggests shock of loud, piercing and painful sound<br>• 'out of the sun'/'blinding of eyes' suggests sights were unwatchable/caused distortion to vision<br>• 'invisible throbbing'/'splitting of hearing' suggests perceptions of sound were altered/damaged<br>• 'the flame leaped and the smoke climbed' suggests the threat of destructive forces was imminent |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **50.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>• 'the six men dead' repetition of earlier line emphasises the fact that the poet can't forget the tragic events<br>• 'the whole day' suggests finality, that nothing can change what has happened/having to endure the horror for a prolonged time<br>• 'among the shells snoring' irony/pathos of description of the men seeming to be asleep<br>• 'in the morning…in the evening' parallel structure/repeated phrasing suggests reaction to tragedy sinking in, or ever-present with the poet<br>• 'In the sun'/'so white and painful' suggests human exposure to cruel aspects of nature<br>• 'which was so indifferent'/'under the stars of Africa' suggests nature/the universe does not care about mankind's troubles<br>• 'on the sand which was so comfortable, easy and kindly' contrast suggests nurturing aspect of nature which emphasises the tragedy that is unfolding<br>• 'the stars of Africa jewelled and beautiful' contrast of sublime sky above with grim scene for the people below |
| **51.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'One Election took them'/'without asking us' suggests chance, powers shaping events that are outwith human control<br>• 'and did not take me' suggests the poet feels helpless that others have been taken by death and he has survived<br>• 'which was better or worse' suggests death does not discriminate in any way<br>• 'as devilishly indifferent as the shells' suggests that events work in a way that is uncaring towards humans. The poet feels helpless in the face of this<br>• 'Six men dead at my shoulder/on an Autumn day' repetition of earlier lines suggest there is no escaping death/impact of war |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **52.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For Commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie, how MacLean explores the impact of time.<br><br>Award a further **2 marks** can be achieved for reference to the poem given.<br><br>Award 6 additional marks for discussion of similar references to at least one other poem by MacLean.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)** eg, MacLean explores the impact of time in relation to experiences/relationships/situations **(1)** and in doing so explores universal ideas about humanity such as change, loss and love **(1)**<br><br>• from this poem:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>eg, through the repetition of 'and' in the lines 'in the morning, and again at midday and in the evening,' the poet suggests the slow passage of time for the speaker/survivor, surrounded by his dead comrades, which was deeply traumatic **(2)**<br><br>• from at least one other poem: |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| | | | | | Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>In comments on other poems, references include:<br><br>• *Girl of the Red-Gold Hair* the speaker has such strong feelings for the 'girl of the red-gold hair' that the passing of time will not help to improve the situation, for example 'today and tomorrow' indifferent to my expectation'<br>• *I Gave You Immortality* the speaker discusses the immortality, or permanence, of poetry and sets it against the shifting, painful experiences of love and life, for example 'I raised this pillar on the shifting mountain of time'<br>• *Hallaig* reflects on lost communities from the past ('every single generation gone'), and the effects of the passage of time on Hallaig, for example 'The window is nailed and boarded through which I saw the West'<br>• *Shores* time is portrayed as a hostile force that has to be resisted because it will spoil love and destroy relationships, for example 'I would build the rampart wall against an alien eternity grinding (its teeth)'<br>• *Kinloch Ainort* the vast amounts of time it takes to form landscape is condensed into descriptions which make the process seem very active and immediate, for example 'an upthrust of mountains,' 'a great garth of growing mountains.' 'hills coming on with a fearsome roaring'<br><br>Many other references are possible. |

**Text 6 — Poetry — *Nil Nil* by Don Paterson**

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **53.** | | | For full marks candidates must deal with both highs and lows but not necessarily in equal measure.<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>Highs:<br>• 'zenith' suggests the high point for the team and its supporters<br>• 'majestic' suggests the way in which players, like McGrandle, are adored and idolised<br>• 'golden' suggests the player took on an almost god-like quality<br>• 'balletic' suggests the football was almost artistic in nature<br><br>Lows:<br>• 'silent footage' suggests the golden age of the team, in the distant past<br>• 'hoick' suggests that the football was not sophisticated or cultured<br>• 'toe-poke' suggests that little skill was involved<br>• 'a game of two halves' suggests that football supporters are used to experiencing swings of emotion<br>• 'from here it's all down' suggests that the team's fortunes are only travelling in one direction<br>• 'pitch-sharing…print them' a list of the decline in the team's fortunes emphasising how low they had sunk |

| Question | | | Expected response(s) | Max mark | Additional guidance |
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| **54.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic reference plus quotation/reference.<br><br>Award **0 marks** for reference/quotation alone.<br><br>Award marks 2+2, 2+1+1 **or** 1+1+1+1 | **4** | Possible answers include:<br><br>Team:<br>• 'nothing inhibits' suggests the inevitability of the downward spiral<br>• 'fifty-year slide' suggests the reduction in fortunes was long and protracted<br>• 'Sunday League…softly' the list suggests a number of ways in which the team's status became less and less significant<br>• 'unrefereed thirty-a-sides'/'notional fields' suggests that the team has disappeared to be replaced by unorganised football<br><br>Community:<br>• 'ten years of dwindling' suggests that the community support for even unorganised football disappeared<br>• 'bald tennis ball' suggests the poverty within the community that could not even fund a real football<br>• 'stopped swings' suggests all vibrancy has gone from the community/lack of youth<br>• 'dead shanty-town' suggests desolation/temporary nature of things<br>• 'black shell of Skelly Dry Cleaners' suggests neglect and destruction of the shops (a former sponsor)<br>• 'cul-de-sac' suggests total dead end/lack of direction/aimless |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| **55.** | | | Award **2 marks** for detailed/insightful comment plus quotation/reference.<br><br>Award **1 mark** for more basic comment plus quotation/reference.<br><br>Award **0 marks** for quotation/reference alone.<br><br>Award marks 2 **or** 1+1 | **2** | Possible answers include:<br><br>• 'plopped' suggests a serious situation sounds slightly comical<br>• 'April the 1st' suggests that a joke has been played upon the pilot that will result in his death<br>• 'a flurry of socks' absurd image is comical but will lead to the death of the pilot<br>• 'caught up with the plane on the ground' suggests that the pilot's death was not as serious as it was<br>• the irony of his 'lucky half-crown' finds humour in the pilot's death<br>• 'the steel bars of a stank' suggests a rather ignominious ending for the pilot's remains |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| **56.** | | | Candidates can answer in bullet points in this final question, or write a number of linked statements.<br><br>For commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems. | **10** | Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie how Paterson uses everyday situations and/or experiences to explore central concerns.<br><br>Award a further **2 marks** for reference to the extract given.<br><br>Award 6 additional marks for discussion of similar references in at least one other poem by the writer.<br><br><u>In practice this means:</u><br><br>Identification of commonality **(2)** eg, Paterson uses observations of everyday experiences and situations such as a game of football, a bus journey, a game of pool **(1)** to explore various central concerns such as the meaningless or fragility of life, duality, relationships **(1)**<br><br>• From this extract:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>eg, the recollection of the success and then decline of a football team leads the poet to consider the effect this loss has on the community before he goes on to consider the fragility of human existence through the death of the pilot **(2)** |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|---|---|---|---|---|---|
| | | | | | From at least one other text:<br><br>Award **2 marks** for detailed/insightful comment plus quotation/reference<br>Award **1 mark** for more basic comment plus quotation/reference<br>Award **0 marks** for quotation/reference alone<br><br>In comments on other poems, possible references include:<br><br>• *11:00 Baldovan* an ordinary bus journey leads to a consideration of the nature of growing out of childhood and the fear of the future that is represented in the unknown ('the bus will let us down in another country')<br>• *The Ferryman's Arms* an everyday game of pool leads to a consideration of death as the speaker uses symbolism to consider his own mortality ('the boat chugged up to the little stone jetty')<br>• *Rain* the slightly pessimistic opening and ending of the poem ('I love all films that start with rain'/'and none of this, none of this matters') take the common experience of watching a film to then consider how ephemeral life experiences can be<br>• *Waking with Russell* parenthood becomes an all-consuming, life-changing event upon the birth of a child which transforms the life of the speaker ('it all began the day we woke up face-to-face…')<br>• *The Circle* the speaker considers the simplicity of a child's 'painting [of] outer space' but this leads him to consider the fragility of human existence ('the whole troposphere can't cure/the flutter in his signature')<br><br>Many other references are possible. |

## 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**<br><br>**The critical essay demonstrates:** | thorough knowledge and understanding of the text<br><br>perceptive selection of textual evidence to support line of argument which is fluently structured and expressed<br><br>perceptive focus on the demands of the question | secure knowledge and understanding of the text<br><br>detailed textual evidence to support line of thought which is coherently structured and expressed<br>secure focus on the demands of the question | clear knowledge and understanding of the text<br><br>clear textual evidence to support line of thought which is clearly structured and expressed<br><br>clear focus on the demands of the question | adequate knowledge and understanding of the text<br><br>adequate textual evidence to support line of thought which is adequately structured and expressed<br><br>adequate focus on the demands of the question | limited evidence of knowledge and understanding of the text<br><br>limited textual evidence to support line of thought which is structured and expressed in a limited way<br><br>limited focus on the demands of the question | very little knowledge and understanding of the text<br><br>very little textual evidence to support line of thought which shows very little structure or clarity of expression<br><br>very little focus on the demands of the question |
| **Analysis**<br><br>**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**<br><br>**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**<br><br>**The critical essay demonstrates:** | • few errors in spelling, grammar, sentence construction, punctuation and paragraphing<br>• the ability to be understood at first reading | | | | • significant errors in spelling, grammar, sentence construction, punctuation and paragraphing which impedes understanding | |

**[END OF MARKING INSTRUCTION]**