National
Qualifications
2025

2025 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.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'Who is responsible for this?' comment on entering is a demanding question suggesting his control of the situation • 'Eh? What one of you geniuses is responsible for this mess?' repeated questions suggest his aggressive way of dominating the conversation • 'geniuses' sarcastic tone suggests that he looks down on people • 'That is precisely what you don't do' quick come back line suggests that he is ready to take on the slab boys • 'don't try and get smart/young upstart' insulting tone suggests his scorn for the lads • 'Look at this paper . . . just look at it. Feel that . . . go on . . . feel it!' repeated commands suggests his domineering behaviour towards the slab boys • 'colour's just been thrown onto a slab . . . nothing! /It's a disgrace' dismissive tone suggests his insistence on high standards • 'Things were a damned sight different in my day/If we'd tried to get away with shoddy work we'd've been horsewhipped/Twelve and six . . . learning a trade' repeated references to the past suggest his insistence that his generation worked much harder

Question			Expected response(s)	Max mark	Additional guidance
2.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Oh . . . what trade was that, Mr Curry?' Phil's casual question undermines Curry's declaration of the superiority of workmanship in the past • 'Any more lip from you, McCann . . . "Axminster broadloom"' Curry threatens Phil with terrible punishments for his cheek • 'abysmal standard' suggests just how terrible Curry feels their work is • 'And what have I told you about smoking!' Curry jumps to another topic entirely, another reason to criticise Phil • '(Takes out a small pair of scissors . . . end of Phil's cigarette.)' Curry's action physically intrudes into Phil's personal space, asserting his dominance over him • 'two dog-ends in the rose pink yesterday . . . not just one . . . two! What've you got to say to that? Eh?' Curry's series of exclamations and questions builds up the tension as he harangues Phil • 'Spanky: *(sotto voce)'* suggests Spanky is answering back, but under his breath, in case he angers Curry • 'Bloody mayhem! Jimmy Robertson . . . his bloody scrolls dropped off. No bloody gum!' Curry's repeated use of 'bloody' shows his intense frustration • 'I want to see a very definite improvement. OK?' Curry's demand is really a threat of terrible consequences • 'Curry: . . . that colour cabinet outside's half empty . . . Spanky: It was half full this morning . . .' Spanky's play on words is a flippant reply that undermines Curry's authority • 'there'll be trouble . . . Big trouble.' Curry's final line is a threat, dramatically emphasised by his exiting immediately afterwards

Question			Expected response(s)	Max mark	Additional guidance
3.			For full marks, both Phil and Spanky must be dealt with but not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: **Phil:** • 'Yeh, you might've been lucky and got your jotters.' suggests Phil's awareness of the trouble Curry can cause them • 'Er . . . Christ . . . emm . . . severe diarrhoea . . . of the bot./I had to . . . er . . . run down to the factory toilets' hesitant speech suggests Phil's desperate need to find an excuse/to preserve himself • 'Christ . . . talking furniture' joke at Curry's expense suggests Phil's lack of respect for authority **Spanky:** • 'D'you think that might've been a good moment to ask him for a desk, Phil?' suggestion of inappropriate response shows Spanky's awareness of Phil's humiliation by Curry • 'That's right ... even I had a touch of it . . .' Spanky attempts to stand up for Phil, suggesting his loyalty • 'What for . . . what've I done?' Spanky's sense of injustice means that he stands up for himself • 'I'm not supposed to fill it myself . . . what about them?' Spanky quickly switches to accusing the other slab boys in order to defend himself • 'What about Hector? You've never said nothing to him.' Spanky brings Hector, who has not been involved at all into the row, suggesting his desire to spread the blame/get others into trouble

Question			Expected response(s)	Max mark	Additional guidance
4.			Candidates can answer in bullet points in this final question or write a number of linked statements. 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 setting in time and/or place to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text. **In practice this means:** Identification of commonality **(2)** eg Byrne uses the setting of a traditional workplace in the 1950s **(1)** to explore themes such as attitudes to authority, youth, friendship and class **(1)** • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone eg the setting of the workplace means that Curry, as the boss, can harangue the slab boys for their work standard and make insulting comments about them, a typical management style of the time, while they respond by showing a lack of respect to him, showing their attitude to authority **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other part of the text: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone In comment on the rest of the text, possible references include: • Despite his talent, Phil does not have the opportunity to develop as an artist, due to his working class status at that time • Phil's frustration about his lack of chance to flourish — and being stuck in a monotonous job as a slab boy — makes him bitter and resentful • Phil and Spanky share a comedy routine approach to the challenges of their working lives at that time, showing the importance of their friendship • The only female characters are Lucille, described as a sketcher, but mainly seen as 'every slab boy's dream' and Sadie, the tea lady — showing the role of women in the workplace at that time • The slab boys are constantly in conflict with Curry and Jack, who represent an older, more establishment attitude (even though Jack is, chronologically, young), demonstrating the theme of youth rebellion in the 50s 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. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Get on with it, man, you're costing me a fortune with your verbiage' imperative aggressive demand to speed things up/better things to do • 'costing me a fortune' suggests wasting money even just talking • 'I've got a flock of sheep waiting in Culmailly' suggests sheep take priority • 'how would he not be sympathetic to other thieves' suggests Sellar thinks everyone connected to the Chisholms are petty criminals • 'Who's in there, then?' question suggests Sellar doesn't know/care who he is evicting • 'Well, he'll no be here for much longer' quip suggests a complete disregard for the Chisholm family despite the fact they have been resident there for 'some time' • '— he's a sheep-stealer, a squatter who pays no rent, and the Minister informs me he's a bigamist' hurried list of trumped-up crimes/excuses used to evict Chisholm • 'Get him out!' imperative demanding he be removed

Question			Expected response(s)	Max mark	Additional guidance
6.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • *'OLD WOMAN's voice cries out'* suggests vulnerability/pain/fear • *'in terror'* suggests extreme state of fear of old woman • *''Sin Sellar, Sin Sellar!''* use of Gaelic suggests that she does not understand what is happening. • *'A WOMAN comes out in great distress'* suggests the extent of the woman's upset for her Mother • '94 years old, Mr Sellar' use of exact age to stress her great age • 'and if she's moved she'll die.' stresses the old woman's fragility'

Question			Expected response(s)	Max mark	Additional guidance
7.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Get the torch' short declarative sentence, no hesitation, Sellar will burn the crofters out • 'great hatred' MacLeod recognises Sellar's strength of feeling to destroy the crofters • 'at the point of the sword' suggests Sellar will use violence to achieve change • 'Have you no shame at what you are doing to these people?' suggests an affront to human dignity • 'Such a set of savages' sees the crofters as uncivilised/untameable/expendable • 'Will you not even give her time to die' suggests MacLeod's exasperation at Sellar's brutality • 'Damn her the old witch, she's lived long enough' suggests Sellar has no compunction in murdering an elderly woman • *'Enter SHERIFF'S MAN with a torch; he throws it onto the cottage'* suggests the law's complicity in the destruction of property and people • 'let her burn' suggests callous disregard for life • *'Sound of fire, fire-effect on cottage, screams, etc. Blackout.'* Short dramatic phrases suggest the tyrannous murder of the old woman • 'Five days later, the old woman died' dramatic conclusion suggests agonising death • 'no person has suffered hardship or injury' suggests callous brutality that crofters don't count as people or lies/denial to cover up murder

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. 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 explores the abuse of power. Award a further **2 marks** for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text. **In practice this means:** Identification of commonality **(2)** eg McGrath chooses significant events/scenarios/moments throughout Scotland's past **(1)** to explore how the ruling classes/ governments/Big Business has/have abused their power(s) to the detriment of Scotland and its people **(1)** • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone eg the setting of the highland clearances and the forceable removal and murder of families such as the Chisholms shows how the ruling classes abused their power for financial gain. **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other part of the text: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone In comment on the rest of the text, possible references include: • Religious leaders condemning protests as foolish and sinful reveal how both Church and state fail to stand up to the power of the capitalist owners • The violent reaction to the resistance of the Glendale crofters on Skye highlights the injustice of the clearances and the abuse of power by the landowners/state • In the Victorian era wealthy landowners buying up communal land for hunting and tourism excluding the ordinary people • Gaelic language banned to further subdue the people and destroy a sense of community • In the 20th Century with the discovery of oil, the British Government allows Big Business often American to reap most of the profits Many other references are possible.

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

Question			Expected response(s)	Max mark	Additional guidance
9.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'casual labour' suggests there was no job security • 'never ken whit's comin up' suggests they had no idea if/when John would get any work • 'might be work and there might no' suggests they had no control over their situation • 'Is there onythin for ye the morn?' suggests Maggie's resignation that it was a day-by-day situation • 'or mebbe four' parenthesis emphasises the transient nature of John's employment • 'Hundreds o us' suggests many others were in the same situation/intense competition • 'beggin' suggests desperation • 'beggin for the chance' suggests they were not treated with any respect by employers/were stripped of their dignity • 'earn enough . . . heids.' suggests they struggled to afford the basics/lived hand to mouth

Question			Expected response(s)	Max mark	Additional guidance
10.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 or 1+1	**2**	Possible answers include: • 'It'll likely be' suggests Maggie is used to the neighbours regularly coming in • Stage direction of *highly excited and 'puffed oot'* conveys how the women rushed straight there to tell Maggie and John about the collapse of the building • 'Come in ladies, come in' suggests familiarity/ (resigned) welcome/he was accustomed to their visits • 'It's aye open hoose here.' suggests the neighbours are often in the house • 'I hope it's no marge' suggests Maggie assumed they wanted something (as was usually the case) • 'except tae borry' suggests it was commonplace to help each other out with food supplies • 'at your Alec's/Your Alec's street' suggests they know each family member well • 'they're no efter Alec' suggests the neighbours know all the family's business • 'Did you see oor Alec?' suggests that Maggie trusts the neighbour with family concerns

Question			Expected response(s)	Max mark	Additional guidance
11.			For full marks candidates should deal with both Maggie and John but not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 or 1+1+1+1	**4**	Possible answers include: **Maggie:** • 'You'll gae roon, John, and see?' suggests she is (immediately) concerned about him • 'If you're no, I am.' suggests Maggie will put herself out to make sure he is safe • 'They'll no find anither room the night' suggests Maggie has already decided to help them out/is a caring mother **John:** • 'the Polis a kens Alec' suggests John has a realistic view of his son • 'Aye, I'll go' suggests John is less concerned about Alec and is only going for Maggie's sake • 'It's a damned nuisance' suggests John sees the situation as an inconvenience • 'we're no havin them here' suggests John is less sympathetic than Maggie

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. 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 explores the impact of challenging circumstances. Award a further **2 marks** for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text by the writer. **In practice this means:** Identification of commonality **(2)** eg many of the characters experience a variety of challenging circumstances including poverty, domestic violence, family conflicts **(1)** which can lead to both negative and positive consequences such as unsanitary living conditions, gender inequality, a supportive neighbourhood **(1)** • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. eg even though Maggie knows John might not get work or earn any money, her immediate reaction is to take Alec and Isa in, highlighting the sacrifices many women made for their families at that time **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other part of the text: Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. In comments on the rest of the play, possible references include: • Maggie relies on the support of their neighbours whereas John believes they should not be so involved showing he does not understand how difficult Maggie's life is • The impact of traditional gender roles on Maggie is a huge burden as John refuses to do any work in the home • The community helps each other out by borrowing and loaning essential items as they are all facing the same financial hardship • Maggie supports Mrs Bone as she understands how difficult and lonely her life is due to her husband's drinking problem • The family's reliance on Lily despite her criticisms conveys the desperate level of their poverty Many other references are possible.

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

Question			Expected response(s)	Max mark	Additional guidance
13.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference only. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'So you admit you were wrong.' Jackson's failure to respond suggests he is angry/uncommunicative • 'accelerating past a smaller car' suggests his irritation/a need to assert his dominance/show off • 'blaring his horn savagely' suggests (misplaced) hostility/aggression • 'no space in this bloody country' suggests frustration/anger when comparing his old home to Africa • 'Everybody crowded together like rats' suggests feelings of disgust towards his former home • Repetition of 'That didn't used to be there' suggests feelings of nostalgia • 'He could hardly recognise the place' suggests disappointment in the changes/lack of connection to his old home

Question			Expected response(s)	Max mark	Additional guidance
14.			For full marks both Jackson's wife and the people in the hotel must be covered, but not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic reference plus quotation/reference. Award **0 marks** for reference/quotation alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: **Jackson's wife:** • 'His wife's face brightened' suggests pleasure at the thought of an expensive hotel/escape from the city streets • 'put her hand in his' suggests she wants people to think they are happily married • 'Now she was smiling' suggests relief at being there • 'trailing her fur coat' shows she wants people to look at her/notice her wealth • 'She walked with a certain exaggerated delicacy' suggests she is putting on an act to impress the people in the bar **Guests:** • 'globes of whisky in their hands' suggests wealth/power/world in their hands • 'He recognised who they were' suggests the people inside the bar are similar to Jackson and his wife in terms of status • 'red faces and red necks' unflattering description suggests people who are unhealthy/over-indulgent • 'stood there decisively as if they belonged' suggests confident, self-assured people • 'their wives wore cool gowns' their dresses suggest they are wealthy/dressing to show off • 'haggard and dissipated' suggests the women are worn down/exhausted by this lifestyle • 'good evening after all' suggests they will get on with the people in the bar. • 'the boys' suggests he feels he knows these people already

Question			Expected response(s)	Max mark	Additional guidance
15.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic reference plus quotation/reference. Award **0 marks** for reference/quotation alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'he said loudly' suggests he wants people to know they have arrived/notice them • 'That waiter should have a haircut' suggests Jackson is judgemental/looks down on others • 'People like himself' suggests his arrogance as he compares himself to powerful men • 'less than him' believes even powerful people are below him • 'He had had the guts to travel' suggests he sees himself as more worldly/courageous than others • 'He took out a cigar to show who he was' suggests he is ostentatious • 'his car bulging like a black wave' suggests he takes pleasure in material wealth • 'it's been a tiring day' Jackson refuses to acknowledge the fear and disappointment he experienced earlier (now that he feels more comfortable) • 'among Europeans like oneself' irony that Jackson sees Africa as a European stronghold — highlights his racist/colonial views • 'the sky large and open and protective' irony that he feels safer in Africa rather than Glasgow which shows his privilege as a white man • 'to have found one's true home was important' shows Jackson is ignorant to the inequality which allows him to classify Africa as his 'true home'

Question			Expected response(s)	Max mark	Additional guidance
16.			Candidates can answer in bullet points in this final question, or write a number of linked statements. 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 Crichton Smith uses setting to explore central concerns. Award a further **2 marks** for reference to the text given. Award 6 additional marks for discussion of similar references to at least one other short story by the writer. **In practice this means:** Identification of commonality **(2)** eg, setting in terms of both time and place, for example stories set during war time, in small communities or poverty-stricken communities **(1)** are used by Crichton Smith to explore central concerns such as isolation, the effects of judgement and social status **(1)** **OR** In *Home* the setting of the expensive hotel is used to contrast the tenement where Jackson and his wife came from to show how their change in social status means they are no longer welcome in their previous home **(1)** In *The Red Door* the village is shown to be insular and judgemental meaning Murdo is too scared to live his life the way he wants to, making him hide his true self and live behind a façade **(1)**

Question			Expected response(s)	Max mark	Additional guidance
					From this extract: Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. eg The setting of the hotel is used to show the irony of what the Jacksons' idea of home is, 'In a place much like Africa, the bar of a first class hotel.' This comparison highlights both the arrogance and ignorance of the couple who fail to recognise the racist system which has afforded them wealth and status **(2)** • From at least one other text: Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. In comments on other stories, possible references include: • *The Telegram* The village is shown to be a judgmental and unwelcoming place when the thin woman experiences isolation because she was not born in the village and broke social norms by sending her son to university

Question			Expected response(s)	Max mark	Additional guidance
					• *The Telegram* The impact of war is shown on the villagers as we are told how many of the village men have lost their lives and we see the power of the telegram as it tracks its way through the village, eventually resulting in the elder's breakdown • *The Red Door* the judgement in Murdo's village influences him to conform to certain expectations – eg in terms of behaviour, dress, etc. It is not until someone breaks the norms of the village and paints his door that he finds the courage to be his own person • *The Red Door* the villagers judge Mary because they see her as being strange due to her refusal to conform to their traditional ways eg she reads literature and enjoys being on her own • *Mother and Son* The mother and son's physical isolation (living alone outside of town on a small croft) helps to highlight the son's loneliness and mental isolation as he realises that his mother is controlling his life Many other references are possible.

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

Question			Expected response(s)	Max mark	Additional guidance
17.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'did not tell her completely' suggests ashamed, hiding parts • 'hurts me' suggests a physical pain, serious repercussions, long lasting effect • 'that time is locked up' suggests a conscious effort to forget, suggests the bad experience is still somewhere deep in his consciousness • 'key dropped deep in the Atlantic' sea metaphor suggests his desire to forget that part of his life • 'it haunted me' suggests the deep and long-lasting effect of what he did • 'a few half-ashamed half-boastful fragments' suggests he is conscious of exactly what parts of the tale he is telling Andrina/mixed feelings about the love story and its sad ending • 'a tale of crude country manners' suggests this is how he feels others will view the tale. Trivialises what he has done • 'a mingling of innocence and heartlessness' suggests that he sees the story as more complex now/sees himself as cruel but deserving of sympathy 'innocence' eg naïve

Question			Expected response(s)	Max mark	Additional guidance
18.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'came together' suggests their union; they are as one • 'looked at each other with new eyes' suggests a beginning, seeing each other differently, love • 'lingering enchantment of twilight' suggests a magical beginning to their relationship • 'never dark then' suggests the joy of their relationship brings light/happiness • 'lingered' suggests their desire to be together, reluctant to be apart • 'tranced creatures' suggests other worldly, deeply enamoured with each other to the exclusion of all else • 'bright sightings and swirlings' the beauty of their environment suggests light and joy and love • 'the springs of day were beginning to surge up' suggests excitement of a new relationship • '(tale soaked) in the light of a single brief summer' their love is associated with sunlight but is all too transitory. • 'lived . . . on each other's heartbeats' suggests their absolute need for each other's presence • 'meet, as if by accident, most days' suggests the clandestine nature of their relationship as well as how often they are together • 'feet drew secretly' suggests as if they are not in control of their steps • 'night after night' suggests regularity of meetings, constantly together

Question			Expected response(s)	Max mark	Additional guidance
					• ‘no one disturbed their communings’ suggests they are alone and hidden • ‘the shy touches of hand and mouth’ suggests their innocence. Their love is depicted as gentle, sweet • ‘a sweet mysterious music — Sigrid’ suggests even her name is magical to him • ‘idyll of a summer’ suggests the perfection of the relationship • ‘beside the young man with whom she shared her breath and heart-beats’ suggests they are as one, extremely close • ‘shining beckoning water’ foreshadows Bill’s sailing the seas for years after the end of the Summer

Question			Expected response(s)	Max mark	Additional guidance
19.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: **Bill:** • 'The young man did not go to any seat of higher learning' short declarative sentence emphasises the end of Bill's future plans • 'urgent immediate passage' suggests the desperation of Bill to escape as quickly as possible • 'Canada or Australia or South Africa' repetition of 'or' suggests any place will do – he has to get away • 'anywhere' suggests any place will do • 'transatlantic refuge' suggests safety/hiding place provided to Bill by the seas • 'rootlessness'/'no secure footage anywhere' suggests he has nowhere he can regard as home/disconnected from his home • 'next half century, was to be his life' suggests the great length of time that he suffers • 'Making salt circles about the globe' aimless – no direction, going round and round • 'The barren years became a burden to him' regretful, unfruitful, unfulfilling, tiresome as time passes • 'scabbed over an old wound' still scarred • 'No sweet ghost lingered' no comfort for him remembering the past

Question			Expected response(s)	Max mark	Additional guidance
					Sigrid: • 'She put out her hand to him, her mouth trembling' suggests pleading silently in fear • 'the burden of a greater more desolate mystery' suggests the weight of her feelings of utter abandonment facing her pregnancy alone • 'followed him as best she could' suggests her desperation to be with him despite his rejection • 'utterly lost' suggests her complete bewilderment/she felt abandoned/he was impossible to find **Both Bill and Sigrid:** • 'the summertime spell was broken' suggest the magic of their relationship is lost
20.			Candidates can answer in bullet points in this final question or write a number of linked statements. 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 Mackay Brown uses flawed or vulnerable characters to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 6 additional marks for discussion of similar references in at least one other short story by the writer.

Question			Expected response(s)	Max mark	Additional guidance
					In practice this means: Identification of commonality **(2)** eg George Mackay Brown's short stories deal with characters who behave badly/make mistakes/are selfish/self-destructive **(1)** as they are affected by suffering/grief/loss/the struggles of island life **(1)**. • From this extract: Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. eg Bill's cruel/selfish rejection of Sigrid and his child results in him feeling that he cannot return home and is condemned to a life of 'rootlessness' which explores the nature of human suffering. **(2)** • From at least one other text: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone

Question			Expected response(s)	Max mark	Additional guidance
					In comments on other stories, possible references include: • *The Eye of the Hurricane* Captain Stevens' abusive alcoholic behaviour due to the deaths of his wife and child conveys the effects of loss on human beings. • *The Wireless Set* Hugh and Betsy's naïve belief in the propaganda coming from the wireless set conveys the effects of war on isolated communities. • *The Wireless Set* Hugh's inability to express his emotions leads him to destroy the wireless set which explores the intensity of grief. • *A Time to Keep* Bill's neglect of his wife in favour of spending time in the pub conveys his selfish desire to evade the harshness of island life. • *A Time to Keep* Bill's perception of himself as an outsider leads to him being isolated by the community which conveys the insular nature of island life. 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
21.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'abhorrence' suggests disgust/revulsion when remembering the experience of being Hyde • 'It was no longer the fear . . . it was the horror of being Hyde' parallel sentence structure suggests that his main feeling is not being scared of punishment for Hyde's crimes, but of being Hyde himself • 'it was the horror of being Hyde that racked me' suggests the torture he is experiencing • 'partly in a dream . . . partly in a dream' repetition emphasizes that the experience does not seem real • 'stringent and profound slumber' depth of sleep suggests his sheer exhaustion • 'nightmares that wrung me' suggests the strength of the nightmares is enough to physically torment him • 'shaken, weakened' suggests traumatised • 'gratitude' suggests he is thankful to have returned to his old self • 'for my escape shone . . . brightness of hope' light imagery suggests the impact of the moment of relief

Question			Expected response(s)	Max mark	Additional guidance
22.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'seized again' suggests the sudden way the feelings of transformation grabbed him • 'indescribable sensations' suggests that words cannot convey the impact of the moment • 'raging and freezing (with the passions of Hyde)' suggests the intense and disturbing feelings experienced as Hyde • 'double dose . . . six hours (after the pangs returned)'use of numbers suggests the short time between transformations and his growing dependency on larger doses • 'At all hours of the day and night' suggests the unpredictability of the transformations — they could happen at any time • 'even dozed for a moment' suggests the tiny amount of time asleep/with his guard down that could result in the change • 'always as Hyde that I awakened' suggests haunted/ inescapable cycle of transformation • 'continually impending doom' suggests the constant feeling of disaster hanging over him • 'eaten up and emptied by fever' suggests that there is not much left of himself that has not been destroyed by the experiences • 'weak both in body and mind' suggests the complete exhaustion he feels in every part of him • 'the horror of my other self' suggests the sheer anguish and terror he experiences • 'brimming with images of terror' suggests his imagination is full of petrifying pictures • 'soul boiling with causeless hatreds' suggests Hyde's whole being is fiercely bubbling over with pointless hostility

Question			Expected response(s)	Max mark	Additional guidance
23.			For full marks, both Jekyll and Hyde must be dealt with but not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: **Jekyll:** • 'vital instinct' suggests that the hatred for Hyde is an energetic, fundamental force within him • 'full deformity' suggests the complete distortion of Hyde from anything natural • 'not only hellish but inorganic' suggests that Hyde is so evil that he cannot even be a living thing • 'slime of the pit . . . cries and voices' suggests that Hyde embodies the primeval qualities of hell • 'insurgent horror' suggests Jekyll feels he is being consumed by Hyde • 'closer than a wife, closer than an eye' repetition emphasises the physical intimacy he experiences with Hyde • 'lay caged in his flesh' suggests the horror of containing the monstrous Hyde, trapped, within him • 'sicken and freeze (at the mere thought of him)' suggests the extreme physical reactions the idea of Hyde causes • 'I find it in my heart to pity him' suggests that, despite everything, Jekyll feels Hyde's pain

Question			Expected response(s)	Max mark	Additional guidance
					Hyde: • 'commit temporary suicide' suggests that Hyde is aware of the destruction of his self when he turns back to Jekyll • 'subordinate station of a part instead of a person' suggests that Hyde is aware of his dependence on Jekyll/that he is not a complete person • 'loathed . . . loathed' repetition emphasises the strength of hatred Hyde feels for Jekyll • 'resented (the dislike)' suggests Hyde's bitterness towards Jekyll • 'his love of life is wonderful' suggests Hyde's vitality and desire to survive • 'he fears my power to cut him off by suicide' suggests Hyde's dread of their co-dependency

Question			Expected response(s)	Max mark	Additional guidance
24.			Candidates can answer in bullet points in this final question or write a number of linked statements. 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 experiences of characters to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text. **In practice this means:** Identification of commonality **(2)** eg Stevenson uses experiences of characters such as Jekyll's torment, Hyde's violent acts, Utterson's efforts to help **(1)** to comment on aspects of humanity such as hypocrisy, cruelty and duality **(1)** • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone eg Jekyll's inability to stop himself turning into Hyde, despite his desperate attempts to do so and the horror he feels about becoming Hyde, shows how evil can become stronger and take over from goodness in humanity **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other part of the text: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone In comment on the rest of the text, possible references include: • the brutality of the murder of Sir Danvers Carew, his body bouncing off the ground with each blow, conveys the vulnerability of innocence when faced with evil • the sickness and death of Lanyon due to horror at the truth about Jekyll and Hyde conveys the idea that integrity can be destroyed by evil • Jekyll's increased isolation as he retreats to his cabinet conveys the dangers of being increasingly overwhelmed by evil • the incident when Hyde knocked down the child and proceeded to calmly trample over her conveys the casual brutality of evil • Jekyll's painful discovery that the original mixture of chemicals was impure conveys the irony that his creation of Hyde was due to a mistake, not his own skill — his pride has been misplaced Many other references are possible.

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

Question			Expected response(s)	Max mark	Additional guidance
25.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'in a flash'/'there had flashed on him' suggests the sudden moments of understanding • 'daft and a fool' simple language suggests the obvious nature of his realisation • 'coarse wild dream' suggests the brutal nightmare of his army experience • 'mad and mad he had been' repetition suggests how out of control he was • 'as a devil might' suggests how evil he now feels his behaviour towards Chris was • 'maul her' suggests the violence of his treatment of Chris • 'never be his again' suggests the finality of his loss • 'all hope was past' tone suggests deep despair
26.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Remembering . . . wanting . . . knowing' repetition of verb participles emphasises the multiple feelings about Chris • 'wanting to reach her' suggests his desperation to get back to Chris • 'knowing . . . that he never would' suggests the definite finality of his loss of Chris • 'that promise that he'd never fail her' suggests his enduring sense of his commitment to Chris • 'that night when he'd held . . . in his arms' suggests the intensely physical nature of his memory

Question			Expected response(s)	Max mark	Additional guidance
					• ‘bonny and sweet and a quean’ list emphasises the many lovely qualities he remembers about her • ‘young and desirous and kind’ list builds up picture of their passionate physical connection • ‘listening and not listening at all’ paradox suggests his lack of focus on his fate (as he is focused on Chris) • ‘wearied and quiet’ suggests his dejection and apathy when arrested — now doesn’t matter as he has lost Chris • ‘I haven’t cared’ simple statement suggests his lack of interest in his own fate, now that he has lost Chris • ‘they can take me out fine and shoot me tomorrow’ detached tone suggests how little he cares about his death (having lost Chris) • ‘She didn’t even . . . we never said goodbye’/‘She’ll never know . . . she’ll think I just died like the rest’ suggests that his focus is on Chris’ reaction rather than his own death • ‘you’re not to tell her’ command suggests that he is trying to protect Chris, even after he is dead

Question			Expected response(s)	Max mark	Additional guidance
27.			For full marks, both the worlds of nature and of the war must be dealt with but not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: **Natural world:** • 'smell of dung' suggests the rich sensory experience of the land • 'parks on an April morning' suggests the sweet freshness of spring in nature • 'Bonny they're flying this night' suggests the beauty of the birds swooping over the farm at evening time • 'all the Howe happed in mist' suggests the natural elements enveloping the world back home **War:** • 'useless to make try for reprieve' suggests the overwhelming force of the army rules over natural compassion • 'he was only a sergeant' simple statement suggests his powerlessness, due only to his rank • 'blethered' suggests the pointlessness of the religious comfort provided by the army • 'an officer creature' dismissive description suggests how irrelevant the army chaplain is • 'great clamour of guns' suggests the power of the war's violence • 'the hurried watches climbing to their posts' suggests the panic of the soldiers during an attack • 'blash and flare' suggests the sudden explosive nature of the lights • 'the machine-gun crackle' suggests the staccato rattle of the guns • 'things he himself mightn't hear for long'/'Ewan'd never . . . beyond this night' suggests Chae's awareness of his likely/Ewan's definite death ahead

Question			Expected response(s)	Max mark	Additional guidance
28.			Candidates can answer in bullet points in this final question or write a number of linked statements. 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 explores the impact of war. Award a further **2 marks** for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text. **In practice this means:** Identification of commonality **(2)** Grassic Gibbon presents war as a force that destroys **(1)** individuals, communities and ways of life **(1)** • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone eg Ewan, a young and healthy human being, with so much potential for a happy and productive life back home is about to be shot, pointlessly, because the rules of war demand it **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other part of the text: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone In comments on the rest of the text, possible references include: • the wartime propaganda destroyed long Rob, a man of true principle, as the community turned against him and prison broke him • the ceremony at the standing stones emphasised loss of individuals (eg Chae, Long Rob), each one important to the community • the war destroyed the crofting way of life as post-war lease prices became too high for ordinary farmers/crofters • Chae's anger on seeing the lines of trees cut down when he came home on leave emphasised the war's impact on nature- without the trees, the land could not be farmed • the financial success of Mutch and the professional success of Rev Gibbon shows how the war profits those who are despicable and selfish Many other references are possible.

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

Question			Expected response(s)	Max mark	Additional guidance
29.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'the tree-top was interest enough' suggests he was content within his own surroundings • 'indigenous (as squirrel or bird)' suggests this was as much his natural habitat as it was the animals' • 'speckled with orange needles' suggests he was almost part of the tree • 'torn jacket/stained green/a hole rubbed in his trousers' suggests he paid little interest to his clothing or appearance • 'Chaffinches fluttered round him' suggests he was no threat to the wildlife/was part of their world • 'ignoring his brother' suggests he was completely different to Neil • 'chuckling (to them)' suggests he communicated with them/was amused by them • 'alert' suggests he was observant/watchful • 'beautiful with trust' suggests he was entirely at ease in these surroundings • 'much faster (gatherer)' suggests he was more adept than his brother when in the trees • 'reached far out' suggests he had no fear in this environment

Question			Expected response(s)	Max mark	Additional guidance
30.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'abdication began' suggests daylight gradually surrendered to the darkness • 'single stars appeared' creates a tranquil/restful picture • 'glittering' suggests a soft, comforting light • 'Dusk like a breathing drifted in' suggests the darkness gently covered the land/appeared almost imperceptibly • 'crept over' suggests the approach of darkness was silent and unnoticed • Structural placement/impact of short sentences 'Owls hooted. A fox barked.' creates a harmonious picture of the natural world

Question			Expected response(s)	Max mark	Additional guidance
31.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'fancied' suggests he liked to imagine himself there • 'resting . . . flower' suggests felt relaxed within the tree as it comforted him • 'breathed in the fragrance' suggests his love of the sensory aspects of his surroundings • 'stroked the branches' suggests he treated the tree like a living being • 'gentle hands . . . soft as petals' suggests he took care not to harm any part of it • 'as if he was an owl himself' suggests his affinity with nature • Metaphor of owl suggests his close relationship with the natural world consumed him • '(creatures) he loved' suggests his passion for nature • 'He could not understand it' suggests he understood animals much better than humans • 'tried, with success, to forget it' suggests he was able to focus on the natural world and block out everything else • 'I could sit up here all night' suggests he was happy/most content when in the trees

Question			Expected response(s)	Max mark	Additional guidance
32.			Candidates can answer in bullet points in this final question or write a number of linked statements. 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 uses the character of Calum to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text by the writer. **In practice this means:** Identification of commonality **(2)** eg Calum is portrayed as being differently abled whilst intrinsically linked to the natural world **(1)** and his gentle nature draws out themes of innocence, respect and good vs evil **(1)** • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. eg even though Calum knows he is the more adept brother when they are gathering cones, he waits patiently and silently for Neil to take the lead showing his goodness and respect for his brother **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other part of the text: Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. In comments on the rest of the novel, possible references include: • When the brothers come across the rabbit in the snare, Calum cannot bring himself to kill a living thing showing his innate goodness • Calum represents innocence shown, for example, in the great pleasure he takes in doing simple things like carving wooden animals • When Calum put himself in great danger by trying to comfort the dying deer, he symbolises empathy and respect for the natural world • The many examples of contrast between Calum's gentle nature and Duror's brutality highlight the battle between good and evil which exists in humankind • Calum's murder by Duror at the end of the novel highlights the intrinsic bond between humans and nature as he is another innocent creature destroyed by evil Many other references are possible.

Text 1 — Poetry — *A Poet's Welcome To His Love-Begotten Daughter* by Robert Burns

Question			Expected response(s)	Max mark	Additional guidance
33.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'Thou's welcome, wean' direct, triumphant address suggests feeling of celebration • 'thy mammy' affectionate term for mother suggests warmth • 'My sweet wee lady!' exclamation suggests joyful feeling of welcome • 'Thou shalt ca' me . . . daddy' prediction of the loving relationship that the speaker expects will exist between them • 'Ti-ta or daddy' childish terms capture the daughter's sweet, loving voice (as it will be in the future)

Question			Expected response(s)	Max mark	Additional guidance
34.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'they ca' me fornicator' unabashed use of insulting term suggests he does not shy away from accusations • 'kintry clatter' dismissive terms suggests his scorn for local opinion • 'The mair . . . better' defiant tone suggests he revels in the criticism of others, as it means he is well known • 'auld wife's tongue's' mocking description suggest his lack of respect for respectable folk's views • 'my bonnie, sweet, wee dochter' list suggests the extent of his love and pride for his child • 'Sweet fruit o' monie a merry dint' light-hearted description of his 'sin' suggests his rich enjoyment of life • 'In my last plack . . . ha'f o't' suggests his sense of responsibility for his child - he will always provide for her • 'onie brat o' wedlock's bed' blunt language suggests his refusal to feel ashamed of his child's illegitimacy

Question			Expected response(s)	Max mark	Additional guidance
35.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Wee image' suggests affection/protectiveness towards the child • 'my bonnie Betty' use of possessive and complimentary adjectives suggests his warmth towards the mother • 'kiss and daut thee' suggests his anticipation of showing his child love in the future • 'As dear an' near my heart' suggests how intensely close he feels his child is • 'Thy mither's person, grace an' merit' use of list suggests his appreciation of the mother's many worthy qualities • 'if thou be . . . I shall gie thee' repetition in sentence structure builds up sense of the qualities he wants the child to have • 'a loving father to thee' simple statement suggests the depth of his love for her • 'brag the name o't' suggests his pride in his child- the opposite to the shame he 'should' feel, according to respectable opinion

Question			Expected response(s)	Max mark	Additional guidance
36.			Candidates can answer in bullet points in this final question or write a number of linked statements. 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 contrast to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text. **In practice this means:** Identification of commonality **(2)** Burns uses contrast to make serious critical points about humanity **(1)** such as exposing hypocrisy, prejudice and cruelty **(1)** • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone eg Burns contrasts the hypocritical disapproval of the church towards the speaker, for breaking the rules, with the genuine love he feels for his daughter, for example, 'dear an' near my heart I set thee' **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other text: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone In comments on other poems, possible references include: • *To a Louse* contrast between the lady's self-importance when showing off her fine hat, with the fact that there is a louse (suggesting dirt and squalor) on the top of it, highlighting the theme of self-delusion • *Holy Willie's Prayer* contrast between the virtuous image Willie presents of himself with the lecherous and drunken truth about him, highlighting the theme of hypocrisy • *Tam O' Shanter* contrast between the warm conviviality of the pub with the terrifying storm that Tam inevitably must face, highlighting the theme of the temporary nature of pleasure • *Tam O' Shanter* contrast between the wild excitement of the witches' dance and the disapproving Kate, Tam's wife, highlighting the theme of enjoying life to the full • *To a Mouse* contrast between the mouse, which is focused on its immediate needs and the speaker who looks forward into the future with dread, highlights the theme of the misery of humanity Many other references are possible.

Text 2 — Poetry — *Valentine* by Carol Ann Duffy

Question			Expected response(s)	Max mark	Additional guidance
37.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'Valentine'/'Not a red rose or a satin heart.' Juxtaposition of title and first line undermines expectations and introduces the idea of going against stereotypical views of love • 'Not a red rose or a satin heart.' Use of the negative opener highlights speaker's immediate rejection of traditional gifts/introduces a less sentimental view of love • 'I give you an onion.' Introduces the symbolism of the onion by suggesting relationships have many layers • Blunt/short sentence 'I give you an onion.' emphasises the speaker's unconventional approach to romance • 'It is a moon wrapped in brown paper' the traditional romantic symbol of the moon is undermined by the "brown paper" suggesting love does not have to be showy • 'It promises light' suggests love can be an enlightening/fulfilling experience • 'promises' suggests a relationship can offer so much potential (which is not always fulfilled) • 'like the careful undressing of love' simile suggests the joy of getting to know a lover physically and/or emotionally/peeling away the layers of a person to get to know them completely

Question			Expected response(s)	Max mark	Additional guidance
38.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Here.' Minor sentence suggests speaker is forcing the gift upon her lover/gift may be unwelcome • 'blind (you with tears like a lover)' suggests love can alter your perception/affect your judgement • 'with tears like a lover' suggests love can cause emotional pain/hurt • 'It will make your reflection a wobbling photo' suggests love may change how you view yourself/make you vulnerable • 'grief' suggests love can cause feeling of loss/regret/pain • 'I am trying to be truthful' suggests it can be difficult to be honest in a relationship • 'fierce' hints at aggression within the relationship • 'will stay (on your lips)' suggests a lover can be extremely difficult to forget • 'possessive' suggests an unhealthy aspect to the relationship/jealousy/control • 'possessive and faithful' suggests love can bring about conflicting feelings/relationships can bring both positive and negative (NB Do not accept comment on 'faithful' on its own as this does not convey challenge) • 'for as long as we are' suggests the relationship may not last

Question			Expected response(s)	Max mark	Additional guidance
39.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Take it.' Short/blunt sentence suggests speaker's desperation/insecurity that gift will be rejected • 'shrink to a wedding ring' suggests marriage may be restrictive/limiting • 'if you like' more casual tone emphasises need to have choice within relationships • 'Lethal.' suggests long-term relationships can be extremely destructive/can bring about the death of individuality • (Repetition of) 'cling' suggests that a romantic relationship can be difficult to forget/haunting • 'knife' – suggests romantic relationships can be harmful/destructive/violent

Question			Expected response(s)	Max mark	Additional guidance
40.			Candidates may answer in bullet points in this final question or write a number of linked statements. For Commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems.	**10**	Up to **2 marks** can be achieved for identifying elements of commonality as identified in the question, ie how the poet uses symbolism and/or imagery to explore central concerns. A further **2 marks** can be achieved for reference to the text given. 6 additional marks can be awarded for discussion of similar references to at least one other poem by Duffy. In practice this means: Identification of commonality **(2)** eg Duffy uses various symbols and/or imagery such as gold, a thunderstorm, an onion to describe a range of situations and their emotional impact on her speakers **(1)** to explore central concerns such as the dangers of greed, growing up, and the restrictive nature of romantic love **(1)**. OR In *Valentine* Duffy uses the symbol of the onion to convey a more honest view of love than traditional love tokens. Through the onion she suggests love has many layers and that love can cause emotional pain. **(1)** In *The Way My Mother Speaks* the train journey symbolises the speaker growing up and moving literally and metaphorically away from her mother as she loses her innocence and embraces the adult world. **(1)**

Question			Expected response(s)	Max mark	Additional guidance
					• from the poem: Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. eg 'Its platinum loops shrink to a wedding ring.' The poet compares the rings of an onion, which as they are peeled away become smaller and smaller, to a wedding ring. Through this comparison she suggests that once you marry your life becomes more restrictive showing the potential negative side of love. **(2)** • from the at least one other text: Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. In comments on other poems, possible references include: In *Mrs Tilscher's Class* the poet uses the hot and uncomfortable summer weather culminating in the storm to represent the excitement and danger of the adult world beyond the primary classroom.

Question			Expected response(s)	Max mark	Additional guidance
					In *The Way My Mother Speaks* the poet uses imagery of the net and the 'green, erotic pond' to suggest the speaker is both apprehensive and excited about adulthood. In *Mrs Midas* gold is used symbolically to explore the impact of Mr Midas' selfishness and greed on Mrs Midas. In *Originally* the speaker sees moving from Scotland to England as both a literal and metaphorical journey as she uses it to reflect upon concerns of identity and belonging. In *War Photographer* the poet uses religious imagery to convey the photographer's respect for the dead 'as though this were a church and he a priest' and the fragility of life 'All flesh is grass'. Many other references are possible.

Text 3 — Poetry — *The Bargain* by Liz Lochhead

Question			Expected response(s)	Max mark	Additional guidance
41.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1)	**4**	Possible answers include: • 'river in January' suggests cold/bleak conditions which reflect the couple's frosty relationship • 'fast and high' suggests potential danger/things could change at any moment echoing the relationship • 'You and I' use of singular pronouns suggests that even though the couple seem physically together, there is a distance between them • 'twitch and fret' suggests unsettled/worried showing the speaker's awareness of her failing relationship • 'rubbing the wrong way' suggests disagreement/discomfort echoing their feelings towards each other • 'ugly losers . . . fly' suggests there is an air of impending conflict between the fans • 'looking back, looking forward' repetition emphasises there are uncertainties/insecurities in the relationship

Question			Expected response(s)	Max mark	Additional guidance
42.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'beautiful Bakelite Bush' alliteration echoes his bright, upbeat attitude • 'buttonpopping stationhopping' suggests enthusiastic/playful enjoyment of music • 'doesn't miss a beat' suggests he knows everything that goes on there • 'sings along it's easy' conveys his happiness to be there • 'every changing tune' suggests he is adaptable to all the comings and goings of the place

Question			Expected response(s)	Max mark	Additional guidance
43.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'today (we're in love)' suggests lack of stability/inconstant nature of the relationship • 'aren't we?' question highlights insecurity/need for reassurance • 'splintering city' suggests broken/fracturing much like their relationship • 'wintry bridges' suggests cold/uninviting echoing the lack of connection in the relationship • 'brazen black Victorian heart' suggests she loves the city with all its faults, much like her feelings for her partner • 'So what if . . . on its gable end?' pun suggests her awareness that they are unlike other couples in how they display their feelings • 'All I want' suggests she is pleading with her partner to listen/communicate with her • 'catch a glint' suggests she is looking for any small sign of reassurance • 'flinty Northern face' suggests he is hard and cold towards her • 'Oh I know it's cold and coming down' suggests she is looking for other reasons for his behaviour/ pathetic fallacy reflects misery • 'stank/wet dog reek/damp clothes' – emphasises the unpleasant smell/neglect which permeates the area, symbolic of their deteriorating relationship

Question			Expected response(s)	Max mark	Additional guidance
44.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. 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 setting in time and/or place to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other poem by Lochhead. **In practice this means:** Identification of commonality **(2)** eg Lochhead uses a variety of settings including a dinner party, a farm, a visit to a market **(1)** to highlight issues such as the impact of loss of innocence, the consequences of toxic female relationships and the negative effects of jealousy. **(1)** • from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone eg the evocative setting of the couple's visit to The Barras in winter prompts the speaker to reflect on the issues emerging in the relationship causing her to feel insecure and doubtful of their future **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other text: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone In comments on other poems, possible references include: • *Revelation* the young girl's encounter with the bull on the farm leads to a loss of innocence as she is made aware of the reality of adulthood • *Last Supper* the behaviour of the women at the dinner table highlights the toxic nature of some female relationships • *My Rival's House* the visit to the mother for tea highlights how the mother/son relationship can become overbearing and oppressive • *Box Room* while staying in her boyfriend's childhood bedroom, the speaker realises that he will never be free of his mother's influence leading to difficulties in their romantic relationship • *View of Scotland/Love Poem the* setting of Glasgow at New Year highlights for the speaker the importance of traditions and family. Many other references are possible.

Text 4 — Poetry — *Basking Shark* by Norman MacCaig

Question			Expected response(s)	Max mark	Additional guidance
45.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'stub' suggests blunt/sudden contact with something unexpected which shocks the speaker • 'none should be' suggests the idea of things being out of the ordinary/out of place • 'To have it rise' suggests a confusion/disbelief • Repetition/placement of 'To' creates suspense because of the unknown • onomatopoeia/sound of 'slounge' suggests the slow and menacing/threatening movement (of a very large sea creature) • 'out of (the sea)' suggests it was unexpected/made him feel insecure • '(is a thing) that happened once' suggests the experience was unsettling so has stuck with him • '(too often)' parenthetical aside suggests the speaker does not want to repeat the disturbing experience

Question			Expected response(s)	Max mark	Additional guidance
46.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'But not too often' suggests it made such an impact that the speaker continues to dwell on it • 'though enough' suggests he does not want a reoccurrence of the meeting • 'I count as gain' suggests that despite his initial unease, he has come to recognise the value of the experience • 'met' suggests the encounter with the shark was on equal terms • 'tin-tacked' suggests the sound of the rain was so vivid it made a huge impression on him • '(roomsized) monster' suggests his initial view of the shark as a frightening creature • contrast of 'roomsized monster . . . matchbox brain' suggests he was struck by the incongruity of the creature • 'displaced more' suggests it prompted a shift in his previous thinking • 'shoggled' suggests he was jolted out of a comfortable mind-set • 'centuries back' suggests his recognition of the evolutionary relationship he shares with the shark • 'decadent townee' suggests his recognition of how far removed from nature he has become • 'shook' suggests that the speaker was literally and metaphorically disturbed by the experience • 'wrong branch . . . family tree' suggests that it made him reconsider humankind's place in the evolutionary framework

Question			Expected response(s)	Max mark	Additional guidance
47.			Award 2 marks for detailed/insightful comment plus quotation/reference; Award 1 mark for more basic comment plus quotation/reference; Award 0 marks for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Swish up . . . clearer' suggests the initial confusion (as a result of the encounter) has led him to a greater understanding • 'I saw me . . . Emerging' suggests rebirth of his sense of himself/humanity • (parenthetical) 'in one fling' emphasises his sudden epiphany • 'emerging' suggests arriving at a new understanding/altered viewpoint • '(emerging) from the slime of everything' suggests an awareness of humanity's primeval origins • 'So who's the monster?' question emphasises that the speaker has been forced to rethink humanity's perceived superiority to apparently primitive beings • 'made me grow pale' suggests shock at humanity's insignificance in evolution • 'sail after sail' repetition emphasises his new understanding of the grandeur/majesty/ timelessness of the shark

Question			Expected response(s)	Max mark	Additional guidance
48.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. 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 explores the relationship between people and place. Award a further **2 marks** for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text. **In practice this means:** Identification of commonality **(2)** MacCaig presents a variety of places in his poetry including physical buildings and the natural world **(1)** and in doing so explores the relationship between people and place as a catalyst to reflect on ideas such as loss, death, heritage **(1)** OR In *Basking Shark,* the speaker's close brush with a shark, causes him to reconsider his previous beliefs about evolution **(1)** in *Assisi* the beggar who sits outside the grand church is ignored by the priest highlighting the issue of hypocrisy **(1)**

Question			Expected response(s)	Max mark	Additional guidance
					• from the extract: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone eg whilst in the boat, the speaker reconsiders his previously held view that the shark is to be feared. He concludes it is instead graceful and intelligent, prompting him to question humankind's place in the natural world **(2)** • from at least one other text: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone In comments on other poems, possible references include: • *Assisi* whilst in the church, the speaker is struck by the irony that priceless artefacts are admired by the priest and tourists whilst the beggar is ignored, forcing him conclude that humanity has lost its way

Question			Expected response(s)	Max mark	Additional guidance
					• *Hotel Room 12th Floor* whilst listening to the sounds of New York from his hotel room, the speaker questions whether humankind is as advanced as technology would suggest • *Brooklyn Cop* the cop is shown to act in an aggressive way whilst on patrol, highlighting the impact of place on his personality • *Visiting Hour* whilst visiting a sick loved one in hospital, the speaker is prompted to reflect on his own mortality • *Aunt Julia* the speaker's aunt's connection to her homeland is so strong, in his eyes she represents important elements of Scottish heritage and culture Many other references are possible.

Text 5 — Poetry — *Shores* by Sorley MacLean

Question			Expected response(s)	Max mark	Additional guidance
49.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'great white mouth' personification of the bay suggests huge expanse of the bay/the bay opening out • 'between two hard jaws' suggests that the rocks are threatening, aggressively hungry/shark-like • 'stand beside the sea . . . renewing love in my spirit' suggests the life-affirming/life-giving nature of the place • 'the ocean was filling Talisker bay forever' suggests that nature/nature's life-force goes on endlessly • 'the bareness of the shore' suggests the barren nature of the landscape • 'Prishal bowed his stallion head' anthropomorphism/personification of the rocks suggests the life/power that is contained in the place

Question			Expected response(s)	Max mark	Additional guidance
50.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'And if we were together' suggests the speaker's hope for a romantic relationship • 'I would stay there till doom' hyperbole suggests the length of time he would devote to their relationship • 'measuring sand, grain by grain' repetition highlights the length of time he is promising the relationship will last for • 'I would wait there forever' hyperbole emphasises the commitment he is making • 'for the sea draining drop by drop' alliteration/repetition emphasises the everlasting love he is promising • 'with you, for whom my care is new' suggests that the speaker is promising more love/devotion as time passes • 'I would put up in a synthesis of love for you' suggests the speaker claims he will create something entirely new for this relationship • 'the ocean and the sand, drop and grain' suggests that the speaker is promising to put everything/all of nature into the relationship

Question			Expected response(s)	Max mark	Additional guidance
51.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'the unhappy surging sea dragged the boulders . . .' suggests the strong negative forces they are up against • 'threw them over us' suggests they will have to protect themselves from attack by antagonistic forces • 'I would build the rampart wall' suggests necessity of military level of defence against attack • 'against an alien eternity' suggests that the speaker is at mercy of the forces of time • 'grinding (its teeth)' anthropomorphism/personification conveys the ferocity/greed of time that they are up against

Question			Expected response(s)	Max mark	Additional guidance
52.			Candidates can answer in bullet points in this final question, or write a number of linked statements. 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 uses imagery and/or symbolism to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 6 additional marks for discussion of similar references in at least one other poem by the poet. **In practice this means:** Identification of commonality **(2)** eg Maclean uses a range of imagery and symbolism such as the ocean, fire, trees **(1)** to develop themes such as time, love, war, the power of nature and our surroundings **(1)** • from this poem: Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. eg in Shores, the image of the 'unhappy surging sea,' through personification symbolises the ever-present nature of suffering: nature seems to suffer along with humans. **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other poem: Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. In comments on other poems, possible references include: • *An Autumn Day* the personification contained in the description of war in which 'the flame leaped and the smoke climbed and surged every way' symbolizes aggressive threats to human peace and happiness • *Girl of the red-gold hair* the image of 'gloom overshadows me' suggests the despair that the speaker feels, a despair that can only be lifted by the 'girl of the red-gold hair' thus representing the restorative power of love

Question			Expected response(s)	Max mark	Additional guidance
					• *Hallaig* 'their daughters and their sons are a wood' symbolises the close connection between humans and nature/their surroundings, while also suggesting the effects of the Clearances on the population of the Highlands • *I gave you immortality* 'the sharp arrows of your beauty' symbolises the strength and power of the attraction that the poet feels, suggesting also the painful effects of love felt by the rejected speaker • *Kinloch Ainort* the military imagery contained in the poem, eg 'A cavalry of mountains,' 'A company of mountains' suggests the resilience and power that is contained in nature – how it survives through the ages Many other references are possible.

Text 6 — Poetry — *The Ferryman's Arms* by Don Paterson

Question			Expected response(s)	Max mark	Additional guidance
53.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'magnetized' suggests the speaker was mysteriously compelled to visit the pool-table • 'remote phosphorescence' suggests the table gives off a spectral, otherworldly, glow • 'drawn' suggests the speaker felt a compulsion towards the pool-table • 'like a moth' suggests vulnerability • 'darkened back room' suggests a sinister setting • 'hummed to itself' suggests that the table seems to have a life of its own • 'whole place deserted' suggests the unusual/eerie emptiness of the pub • 'Slotting/a coin in the tongue' suggests that the table is a living thing/link made to Charon and the placing of a coin in the mouth of the dead • 'abrupt intestinal rumble' suggests the table is alive and is hungry • 'striplight/batted awake' suggests the suddenness of the light coming on/eerie noise of the light • 'dusty green cowl' suggests the imminence of death/connotations of the Grim Reaper

Question			Expected response(s)	Max mark	Additional guidance
54.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'I could screw back the globe' suggests the speaker's ability to play the game but also hints at a desire to rewind time • 'given somewhere to stand' suggests the speaker feels out of place, without a proper position from which to take up a shot, but also unsure of his place in life • 'physics itself becomes something negotiable' suggests he believes he can overcome the laws of nature • 'rash of small miracles' suggests the speaker is aware of a number of events that cannot be explained by the rational • 'immaculate clearance' suggests the speaker is pleased to have completed the clearance without fault but also hints at their awareness of things that can't be explained • 'black ... white' the contrast between the black and white balls suggests that the speaker is aware of the binary duality of life and is aware of his own mortality • 'shouldering its way' suggests that the speaker sees the cue ball make its way through the balls on the table in much the same way as he makes his way through life, having to jostle for his position • 'unpotted colours' suggests the speaker sees the spare balls as those who have not had to interact with death at this stage in the way that he has considered his mortality through a game of pool

Question			Expected response(s)	Max mark	Additional guidance
55.			Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'The boat chugged' onomatopoeic sound of the boat suggests the onward and unrelenting journey towards death/association with Charon and the final journey towards death • 'without breaking the skin of the water' suggests the boat is almost supernatural in its movement through the water • 'as black as my stout' suggests the darkness associated with death and the mysterious nature of the water • 'somewhere unspeakable' suggests the boat has come from, and will return to, a place that is not spoken of • 'the foaming lip' suggests the border between the worlds of life and death • 'mussitates' suggests an otherworldly, indistinct muttering like an incantation • 'endlessly' suggests the ongoing constant presence of water on the shore – and the presence of death • 'nutter's persistence' suggests that death is constantly trying to make its presence felt • 'read/and re-read' suggests that encounters with death are visited and revisited many times – it is close at hand • 'tent of light' suggests that death does not always win out, that life does continue • 'for next time' suggests that death will eventually catch up with the narrator, and all of us

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. 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 contrast to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 6 additional marks for discussion of similar references in at least one other poem by the poet. **In practice this means:** Identification of commonality **(2)** eg Paterson uses contrast such as the ordinary and the extraordinary, the past and the present, the familiar and the unfamiliar **(1)** to highlight central concerns such as duality, growing up, relationships **(1)** • from this poem: Award **2 marks** for detailed/insightful comment plus quotation/reference Award **1 mark** for more basic comment plus quotation/reference Award **0 marks** for quotation/reference alone eg in The Ferryman's Arms the contrast between the everyday game of pool and the approach of the ferry symbolising death highlights the fine margin between life and death. **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other poem: Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for quotation/reference alone. In comments on other poems, possible references include: • *Nil Nil* the contrast between the glory days ('the zenith') of the football team to be replaced by 'dwindling, half-hearted kickabouts' suggests the impact of time and fate on a given situation whilst the parallel in fortunes between the football team and the pilot suggests the fine line between life and death • *11:00 Baldovan* the bus journey with the speaker's friend represents a contrast between the familiar and the unfamiliar as the boys move into adulthood; they are both children and adults at the same time • *Waking with Russell* the speaker in the poem is aware of his own life lacking direction until the birth of his son; the contrast between a life before the birth of his son (and the 'hard-pressed grin') has been replaced by 'the smile that poured through us like a river' suggesting the very positive impact that the new child has had upon the speaker

Question			Expected response(s)	Max mark	Additional guidance
					• *The Circle* the contrast between the 'muddy water-jar' and the 'perfect ring' is symbolic of the way in which the speaker relates to the joy of fatherhood alongside the pain he feels for 'that hour when, one inch from home, we couldn't get the air to him' all too aware of the fragility of life • *Rain* the contrast between a rich, detailed knowledge and love of the cinema and the idea that 'none of this, none of this matters' suggests that there is something empty in our existence that human experience might be, in the eyes of the speaker, ultimately futile 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 **The critical essay demonstrates:**	thorough knowledge and understanding of the text perceptive selection of textual evidence to support line of argument which is fluently structured and expressed perceptive focus on the demands of the question	secure knowledge and understanding of the text detailed textual evidence to support line of thought which is coherently structured and expressed secure focus on the demands of the question	clear knowledge and understanding of the text clear textual evidence to support line of thought which is clearly structured and expressed clear focus on the demands of the question	adequate knowledge and understanding of the text adequate textual evidence to support line of thought which is adequately structured and expressed adequate focus on the demands of the question	limited evidence of knowledge and understanding of the text limited textual evidence to support line of thought which is structured and expressed in a limited way limited focus on the demands of the question	very little knowledge and understanding of the text very little textual evidence to support line of thought which shows very little structure or clarity of expression very little focus on the demands of the question
Analysis **The critical essay demonstrates:**	perceptive analysis of the effect of features of language/filmic techniques	detailed analysis of the effect of features of language/filmic techniques	clear analysis of the effect of features of language/filmic techniques	adequate analysis of the effect of features of language/filmic techniques	limited analysis of the effect of features of language/filmic techniques	very little analysis of features of language/filmic techniques
Evaluation **The critical essay demonstrates:**	committed, evaluative stance with respect to the text and the task	engaged evaluative stance with respect to the text and the task	clear evaluative stance with respect to the text and the task	adequate evidence of an evaluative stance with respect to the text and the task	limited evidence of an evaluative stance with respect to the text and the task	very little evidence of an evaluative stance with respect to the text and the task
Technical accuracy **The critical essay demonstrates:**	• few errors in spelling, grammar, sentence construction, punctuation and paragraphing • the ability to be understood at first reading				• significant errors in spelling, grammar, sentence construction, punctuation and paragraphing which impedes understanding	

[END OF MARKING INSTRUCTIONS