



National  
Qualifications  
2018

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# **2018 English Reading for Understanding, Analysis and Evaluation**

## **Higher**

## **Finalised Marking Instructions**

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## General marking principles for Higher English: Reading for Understanding, Analysis and Evaluation

*This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in candidate responses.*

- (a) Marks for each candidate response must **always** be assigned in line with these general marking principles and the detailed marking instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) If a specific candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (d) We use the term ‘possible answers’ to allow for the possible variation in candidate responses. Credit should be given according to the accuracy and relevance of the candidates answers.

Question			Expected answer(s)	Max mark	Additional guidance
1.			<p>Mandela's attitude to both life and death must be covered for full marks.</p> <p>Candidates must use their own words. No marks for straight lifts from the passage.</p> <p>(Marks awarded 1 + 1)</p>	2	<p>Possible answers include:</p> <p><b>Life:</b></p> <ul style="list-style-type: none"> <li>• Mandela took a very practical/ pragmatic/unemotional approach to life ('utterly unsentimental man')</li> <li>• Mandela understood/accepted the finite nature of life ('Men come and men go')</li> <li>• Mandela thought of himself as just another ordinary man with a limited time on earth ('I have come and I will go')</li> <li>• Mandela believed in (trying to achieve) fairness and equality while alive ('justice in this lifetime')</li> </ul> <p><b>Death:</b></p> <ul style="list-style-type: none"> <li>• Mandela felt uneasy discussing (his) death ('uncomfortable talking about his own death')</li> <li>• Mandela didn't believe he had anything meaningful/optimistic to say about death ('inspirational words ... he had none to give')</li> <li>• Mandela didn't give much/any thought to the possibility of life after death ('never ... mention God or heaven or any kind of afterlife')</li> <li>• Mandela accepted the inevitability/finality of death ('Men come and men go')</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
2.			<p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 + 2, 2 + 1 + 1, 1 + 1 + 1 + 1)</p>	4	<p>Possible answers include:</p> <p><b>Suffering:</b></p> <ul style="list-style-type: none"> <li>• ‘taken away’ suggests these losses had been imposed upon him</li> <li>• list of losses ‘freedom ... great-grandchildren’ emphasises the variety/scale of things Mandela lost</li> <li>• repetition of ‘His ...’ emphasises personal nature of his losses</li> <li>• minor sentence(s) ‘His freedom ... great-grandchildren’ focus(es) on impact/extent of loss</li> <li>• ‘permanent’ suggests that suffering was a fixed/utterly inevitable part of his life</li> <li>• ‘oppression’ suggests cruel injustice/prolonged ill-treatment</li> <li>• ‘sacrificed’ suggests surrendering something of great personal value</li> <li>• list of ‘crude jailers...leaders’ emphasises the variety/scale of indignities Mandela experienced</li> <li>• ‘crude (jailers)’ suggests their offensive/ignorant/vulgar nature</li> <li>• ‘tiny (cells)’ suggests the cramped, confined nature of his prison conditions (NB tiny suggests small = 0 marks)</li> <li>• ‘strip’ suggests total exposure/complete vulnerability</li> <li>• ‘be hosed down’ suggests a brutal/unsubtle/aggressive act</li> </ul> <p><b>Strength:</b></p> <ul style="list-style-type: none"> <li>• ‘dignity’ suggests (Mandela never lost) his poise/his inherent sense of his status as a human being</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
					<ul style="list-style-type: none"> <li>• ‘sense of justice’ suggests (Mandela never lost) his values/his fundamental ideas of right and wrong</li> <li>• list (‘pride ... justice’) emphasises the variety/scale of important values that remained intact</li> <li>• ‘stood straight’ suggests Mandela’s unbending resistance/his refusal to be cowed or bowed by oppression</li> <li>• ‘refused to be intimidated’ suggests Mandela was impervious to bullying/coercion/tactics designed to produce fear in their victims</li> </ul>
3.	(a)		<p>Candidates must attempt to use their own words. No marks for straight lifts from the passage.</p> <p>2 marks may be awarded for detailed/insightful comment.</p> <p>1 mark for more basic comment.</p> <p>0 marks for reference alone.</p> <p>(Marks may be awarded 2 or 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• the regime was fundamentally harmful/unjust/wrong (‘pernicious political system’)</li> <li>• people were discriminated against/treated with contempt on the basis of the colour of their skin (‘racial oppression’/‘spat on him’/‘as if he could not read or write’)</li> <li>• his belief in equality/justice (‘sense of fairness’)</li> <li>• his realisation that others were so much worse off than he was (‘what about the millions ... advantages?’)</li> </ul>

Question		Expected answer(s)	Max mark	Additional guidance
3.	(b)	<p>For full marks candidates must deal with both sentence structure and word choice, but not necessarily in equal measure.</p> <p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 + 2, 2 + 1 + 1, 1 + 1 + 1 + 1)</p>	4	<p>Possible answers include:</p> <p><b>Sentence structure:</b></p> <ul style="list-style-type: none"> <li>list ('When people ... when shopkeepers ... when whites ...') emphasises scale/variety of mistreatment</li> <li>repetitive structure ('When people ... when shopkeepers ... when whites ...') emphasises accumulation of insulting behaviour towards him</li> <li>use of question/balance of sentence ('If he ... then what ...') draws attention to Mandela's awareness that his ill-treatment was just the tip of injustice on a monumental scale</li> <li>use of list ('son of a chief ... educated') to emphasise how even someone with his <i>many</i> attributes could be discriminated against/how much worse it must have been for others</li> <li>repetition of/parenthesis of 'that is not right' emphasises the unwavering/incontrovertible nature of his belief</li> <li>repetition/parallel structuring of 'everything' emphasises that this belief was central to all aspects of Mandela's life</li> </ul> <p><b>Word choice:</b></p> <ul style="list-style-type: none"> <li>'pernicious' suggests that political regime was evil</li> <li>'oppression' suggests his awareness of the lack of freedom and equality experienced by others</li> <li>'irrevocably' suggests awareness of injustice was so strong that it resulted in a permanent change in his perspective</li> <li>'deep in his bones' suggests sense of justice was a fundamental part of his outlook</li> <li>'subhuman' suggests his awareness of the degrading treatment of black people in society</li> <li>'millions' suggests Mandela's awareness of the vast scale of the injustice</li> <li>'sacrificed' suggests giving up something of great importance for this belief</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
4.			<p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 + 2, 2 + 1 + 1, 1 + 1 + 1 + 1)</p> <p>NB reference to 'hero' or 'achievement' alone 0 marks.</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'fairy tale' suggests Mandela accomplished things on a grand scale/is a character of almost mythic accomplishment</li> <li>• 'superhuman (achievement)' suggests incredible scale (of his accomplishments)</li> <li>• 'archetypal (hero)' suggests a typically/unequivocally good/noble/courageous central character</li> <li>• comparison/reference ('like Gandhi ... Churchill') suggests Mandela's place alongside these other major figures</li> <li>• 'doggedly' suggests Mandela's tenacious/relentless pursuit of his beliefs</li> <li>• 'obstinately' suggests Mandela's stubborn refusal to be deflected</li> <li>• 'over-arching' suggests the all-embracing nature of this one idea</li> <li>• 'engine' suggests this belief drove Mandela forward/urged him to act</li> <li>• 'verdict' suggests Mandela's view was a considered judgement based on all the evidence</li> <li>• 'immorality' suggests Mandela saw injustice as a matter of right and wrong</li> <li>• balance of 'wrong' and 'right' in the penultimate sentence emphasises that Mandela saw this in quite simple and straightforward moral terms</li> <li>• 'fix it' deliberately simple/blunt language suggests Mandela's single-minded desire to find a solution</li> <li>• repetition/parallel structure of last two sentences ('He saw ... and tried') emphasises Mandela's determination to make a positive difference</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
5.			<p>For full marks candidates must deal with both imagery and sentence structure, but not necessarily in equal measure.</p> <p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 + 2, 2 + 1 + 1, 1 + 1 + 1 + 1)</p>	4	<p>Possible answers include:</p> <p><b>Imagery:</b></p> <ul style="list-style-type: none"> <li>• ‘teachers’ suggests idea of prison as an educative process</li> <li>• ‘crucible’ suggests a testing environment in which his character was formed</li> <li>• ‘temper’ suggests moderating influence of prison</li> <li>• ‘moulded’ suggests prison shaped Mandela in a particular way</li> <li>• ‘pruned (away)’ suggests Mandela had to cut back the excessive parts of his personality to become a more controlled person</li> </ul> <p><b>Sentence structure:</b></p> <ul style="list-style-type: none"> <li>• Question ‘How did ... statesman?’ draws reader’s attention to Mandela’s transformation</li> <li>• balance/contrast/parallel phrases in ‘passionate revolutionary ... measured statesman?’ emphasises the totality of the transformation in prison</li> <li>• repetition of ‘control’ stresses how significant a part of Mandela’s life/character self-discipline became in prison</li> <li>• use of parenthesis ‘that you had to control’ emphasises how imperative it was that Mandela acquired self-discipline in prison</li> <li>• list ‘outbursts ... discipline’ emphasises the variety/scale of character flaws that Mandela had to modify in prison</li> <li>• use of colon introduces the explanation of how prison ‘moulded’ him/introduces the list of ways in which Mandela had to moderate his behaviour/modify his character</li> <li>• repetition of ‘every/everything’ suggests the all-encompassing nature of the experience</li> </ul>



Question			Expected answer(s)	Max mark	Additional guidance
6.			<p>1 mark for comment (x3).</p> <p>0 marks for reference alone.</p> <p>(Marks may be awarded 1+1+1)</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• resilience ('prison steeled him')</li> <li>• compassion towards others/ non-judgemental/awareness of others' weakness ('more empathetic'/'never blamed'/'deep sympathy for human frailty'/'developed a radar')</li> <li>• thoughtful/restrained ('measured')</li> <li>• calm/content ('serene')</li> <li>• compromise/reconciliation ('have to ... oppressors'/'he would have to forgive them')</li> <li>• responsible/rounded ('came out mature')</li> </ul>
7.			<p>Candidates must use their own words. No marks are awarded for straight lifts from the passage.</p> <p>2 marks may be awarded for detailed/ insightful comment.</p> <p>1 mark for more basic comment.</p> <p>0 marks for reference alone.</p> <p>Marks may be awarded (2 or 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• he accepted that he had to set an example ('a template')</li> <li>• he realised that the system of fair and elected government was paramount/that his remaining in power was potentially damaging to democracy ('President for life...he could not')</li> <li>• his actions were valuable for posterity, beyond his own lifetime ('legacy')</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
8.			<p>Candidates can use bullet points in this final question, or write a number of linked statements.</p> <p>Key shared qualities are shown in the grid.</p>	5	<p>The following guidelines should be used:</p> <p>Five marks – identification of three key shared qualities with detailed/insightful use of supporting evidence</p> <p>Four marks – identification of three key shared qualities with appropriate use of supporting evidence</p> <p>Three marks – identification of three key shared qualities</p> <p>Two marks – identification of two key shared qualities</p> <p>One mark – identification of one key shared quality</p> <p>Zero marks – failure to identify any key shared qualities and/or misunderstanding of the task</p> <p>NB: A candidate who identifies only two key shared qualities may be awarded up to a maximum of four marks, as follows</p> <ul style="list-style-type: none"> <li>two marks for identification of two key shared qualities <b>plus:</b></li> </ul> <p><b>either</b></p> <ul style="list-style-type: none"> <li>a further mark for appropriate use of supporting evidence to a total of three marks</li> </ul> <p><b>or</b></p> <ul style="list-style-type: none"> <li>a further two marks for detailed/insightful use of supporting evidence to a total of four marks</li> </ul> <p>A candidate who identifies only one key shared quality may be awarded up to a maximum of two marks, as follows</p> <ul style="list-style-type: none"> <li>one mark for identification of one key shared quality plus a further mark for supporting evidence</li> </ul>

Shared Quality		Passage 1	Passage 2
1	principled, integrity	belief in fairness, freedom, equality, justice	never involved in scandal, acted in an honourable way
2	self-respect	pride and dignity no matter how great the provocation; prison taught him the need for self-discipline	responded to criticisms with dignity
3	inspirational, charismatic	status as archetypal hero/he was a larger than life figure	captured the attention of people around the world/mesmeric public speaker/role model for many
4	resilience, determination	complete dedication to the pursuit of a fairer South Africa despite high personal cost	always remained optimistic when others doubted, tried everything to effect change
5	driving force	ability to transform society/turn his beliefs into reality	energetic approach to social reforms
6	idealistic, aspirational	enduring faith in the possibility of a better society	believed he could make a difference through his policies

[END OF MARKING INSTRUCTIONS]



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**2018 English**

**Critical Reading**

**Higher**

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## General marking principles for Higher English: Critical Reading

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- (e)
  - (i) For questions that ask candidates to '**identify...**', candidates must present in brief form/name.
  - (ii) For questions that ask candidates to '**explain...**' or ask '**in what way...**', candidates must relate cause and effect and/or make relationships between things clear.
  - (iii) For questions that ask candidates to '**analyse**', candidates must identify features of language/filmic techniques and discuss their relationship with the ideas of the text as a whole. Features of language might include word choice, imagery, tone, sentence structure, punctuation, sound techniques, versification, and so on. Filmic techniques might include mise-en-scène, lighting, framing, camera movement and sound, and so on.
  - (iv) For questions that ask candidates to '**evaluate**', 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 should gain credit 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 either a series of linked statements, or in bullet points.

#### 2. Critical Essay

- If minimum standards have been achieved, then the supplementary marking grid will allow you to place the work on a scale of marks out of 20.
- The essay should first be read 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 minimum standards are not achieved, the maximum mark which can be awarded is 9. To access the full range of marks the essay should communicate clearly at first reading.
- Assessment should be holistic. There may be strengths and weaknesses in the essay; assessment should focus as far as possible on the strengths, taking account of weaknesses only where they significantly detract from the overall essay.
- Candidates may display ability across more than one band descriptor. Assessors should recognise the closeness of the band descriptors and consider carefully the

most appropriate overall band for the candidate's performance.

Once the appropriate band descriptor has been selected, the assessor should follow this guidance:

- If the evidence almost matches the level above, award the highest available mark from the range
- If the candidate's work just meets the standard described, award the lowest mark from the range
- Otherwise the mark should be awarded from the middle of the range

For band descriptors of 4 marks, for example 9-6, assessors should reconsider the candidate's abilities in the three main areas: knowledge and understanding; analysis; and 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

#### SCOTTISH TEXT (DRAMA)

Question			Expected answer(s)	Max mark	Additional guidance
1.			<p>1 mark awarded for comment on Jack's attitude to the work of the slab room plus quotation/reference</p> <p>1 mark awarded for comment on either Phil or Spanky's attitudes to the work of the slab room plus quotation/reference</p> <p>Marks awarded 1+1</p>	2	<p>Possible answers include:</p> <p><b>Jack:</b></p> <ul style="list-style-type: none"> <li>• 'What the lads do, basically, is dole out ...'/'dump it onto'/'Then it's just a matter of' description of slab room work in matter-of-fact list of activities suggests that the work done is unskilled, routine, unimaginative</li> <li>• Any one example from above list (eg, 'dole out', 'dump it') suggests his dismissive attitude to the 'unskilled' work done in slab room</li> <li>• 'Bit of a diff from the studio, eh?' suggests a derogatory attitude to slab room, by comparing it unfavourably to the studio where 'real art' goes on</li> </ul> <p><b>Slab boys:</b></p> <ul style="list-style-type: none"> <li>• 'bile green/acne yellow' suggests sickness/revulsion for the work done in the slab room</li> </ul> <p><b>OR</b></p> <p>suggests they do not take their work seriously</p>

Question			Expected answer(s)	Max mark	Additional guidance
2.			<p>For full marks, answers must refer to both Jack and the slab boys, but not necessarily in equal measure</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1)</p>	4	<p>Possible answers include:</p> <p><b>Slab Boys:</b></p> <ul style="list-style-type: none"> <li>• ‘Why don’t you vamoose, Jacky Boy?’ (Spanky) despite Jack’s seniority, Spanky tells him to leave; tone is contemptuous and belittling</li> <li>• ‘Plooky Chops ... them boils of yours is highly smittal’ (Phil) cruel comment makes light of his skin problem and seeks to humiliate Jack by joking about it</li> <li>• ‘Keep away from me! Hector, fling us over the Dettol!’ (Phil) exaggerated mock-fear of the supposed contagion of his skin condition, requiring disinfectant as a weapon to protect himself, develops idea of humiliating Jack</li> <li>• Sequence of comments ‘It would take ... with pliers’ builds up the sense of absurdity about the extreme treatment needed to cure Jack’s condition, further humiliating him</li> </ul> <p><b>Jack:</b></p> <ul style="list-style-type: none"> <li>• ‘I’m warning you, McCann’ ineffectual attempt to assert his authority over Phil indicates Jack’s hostility</li> <li>• ‘Jealousy ... on a desk’ Jack assumes that Phil’s hostility is due to envy and sneers at his lack of success, in comparison with his own progress</li> <li>• ‘Don’t worry, you haven’t been condemned to spend the rest of the day here’ by reassuring Alan that he has not been ‘condemned’ to spend long with the slab boys, he conveys his contempt for them and what they have to offer</li> </ul>



Question			Expected answer(s)	Max mark	Additional guidance
3.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>Phil and Spanky's creation of the 'folk tale'/'plague tale' narrative, complete with villagers and red paint warnings, used to continue the mockery of Jack</li> <li>Phil's deliberate refusal to call Alan by his actual name, eg, 'Eamonn ... young Dowdalls' aims to undermine his importance and the significance of his visit</li> <li>Phil's 'lesson' to Alan about slab room work: exaggerated simplicity to the point of ridiculousness 'this here is what we call a sink ... s-i-n-k' to mock Alan and ridicule the idea of having to explain to him the simple work they do</li> <li>Phil and Spanky's double act of quick-fire comments/using pseudo-formal address, eg, 'Mr Mac' asserts their control over the situation</li> <li>Phil and Spanky's use of Hector as a 'visual aid' in teaching Alan about the slab room work, both humiliates Hector and continues the mockery of Alan/slab boy work eg, 'Note the keen eye ... the firm set of the jaw' (as if he is a fine physical specimen)/'They're forced up under cucumber frames' (as if Hector is a particularly exquisite plant/flower)</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
4.			Candidates can answer in bullet points in this final question, or write a number of linked statements.	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie, how Byrne explores attitudes to authority.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other part of the text.</p> <p><u>In practice this means:</u>  Identification of commonality (2) eg, Figures of authority are regarded with disrespect, and sometimes openly with contempt, by Phil and Spanky (1)  Promoted figures such as Curry/Jack sometimes use their authority inappropriately (1)</p> <p>From the extract:  2 marks for detailed/insightful comment plus quotation/reference;  1 mark for more basic comment plus quotation/reference;  0 marks for quotation alone.</p> <p>eg, Phil and Spanky humiliate Jack about his skin and mock his introduction of Alan to the slab room's 'intricacies' while Jack, unable to inspire genuine respect, is reduced to making ineffectual threats (2)</p> <p>From at least one other part of the text:  as above for up to 6 marks</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Curry uses his authority to belittle Phil's hopes of entry to art college: he is annoyed with Phil for applying without permission, rather than being impressed by his artistic skill</li> <li>• Phil's refusal to accept the authority of those in charge shown by his fury at the suggestion that he should seek permission to apply to art college</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
					<ul style="list-style-type: none"> <li>• Mr. Barton's position of authority is used by Curry as an unseen presence with which to threaten/reprimand the slab boys eg, 'Mr Barton's just blown his top out there.'</li> <li>• Hector immediately begins to assert his authority over the slab boys when he is promoted to a desk ('I'll be expecting some smart grinding from this department in the future') despite his previous low status in the slab room</li> <li>• Curry's appearances in the slab room are for the purpose of reprimanding the lads eg, 'Look at this paper ... 'S like bloody roughcast' his authority tends to express itself through negative and/or aggressive comments.</li> </ul>

Question	Expected answer(s)	Max mark	Additional guidance
5.		4	<p>Possible answers include:</p> <p><b>Loch</b></p> <ul style="list-style-type: none"> <li>• ‘The Marquis is not unaware of his responsibility’ formal/grandiose tone suggests the appropriate gravity of the Marquis’ attitude</li> <li>• ‘responsibility’ suggests that Marquis takes his role of wealthy man very seriously</li> <li>• ‘lasting future interest and honour of his family’ suggests that his aims are noble and grand</li> <li>• Parenthesis of ‘as well as their immediate income’ suggests that the actual money he can make is an afterthought, rather than his main motivation</li> </ul> <p><b>Speakers</b></p> <ul style="list-style-type: none"> <li>• ‘immediate income was over £120,000’ bald statement of figure emphasises the extent of his wealth and lack of need for more money</li> <li>• ‘in those days ... quite a lot of money’ ironic understatement suggests that he was immensely wealthy and did not need to clear the Highland lands</li> <li>• Repetition of ‘inherited’ emphasises just how much he gained from his family, without having to work for any of it</li> <li>• ‘that had coal-mines on it’ mentioned at the end of the sentence as a comical afterthought, suggests the immense potential for wealth</li> <li>• ‘inherited the Bridgewater Canal’ blunt statement emphasises the incongruity of one person owning a canal a vital part of the country’s infrastructure</li> <li>• ‘he acquired three quarters of a million acres of Sutherland’ huge numbers emphasises the extent of his land ownership, suggesting the unfairness of a system where one man can possess so much</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
6.			<p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for comment plus quotation/reference (x2).</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks awarded 2 or 1 + 1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘parcel of beggars’ categorises all the people of Sutherland using the stereotype of ‘beggars’ because they are poor</li> <li>• ‘cunning and lazy’ stereotypes them as vicious and shows no sympathy or understanding of their plight</li> <li>• ‘slavery to their own indolence’ suggests that they, rather than the social system of the day, are to blame for their poverty</li> <li>• contrast between glowing picture of ‘general interests ... happiness of the people’ and ‘the present state of Highlanders’ suggests that everything about their culture is at odds with the prospect of prosperity</li> <li>• ‘To be happy ... productive’ emphatic statement indicates his simplistic view of their lives</li> <li>• ‘worship industry or starve’ simple statement of these two alternatives indicates no sense of the suffering which the people will face</li> <li>• ‘The present enchantment ... broken’ sums up their way of life as something to be destroyed, with no appreciation of its value to them</li> </ul>

Question	Expected answer(s)	Max mark	Additional guidance
7.	<p>For full marks candidates should deal with both the characters' apparently positive aims and their real motivation but not necessarily in equal measure.</p> <p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basis comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 + 2, 2 + 1 + 1 or 1 + 1 + 1 + 1)</p>	4	<p>Possible answers include:</p> <p><b>Apparently positive aims</b></p> <ul style="list-style-type: none"> <li>• 'The coast of Sutherland abounds ... fish' positive tone creates sense of the 'promised land' waiting for the people</li> <li>• 'Not only ... herring too' suggests plenty and variety of food</li> <li>• 'Culgower ... Kockglass' list of apparently favourable locations suggests the extensive positive possibilities for future life</li> <li>• 'perfect natural harbour' suggests the beauty and harmony of the location, implying that life will be easy there</li> <li>• 'they are just in the state of society for a savage country ... Canada' presents forced emigration as an opportunity</li> <li>• 'wealth ... palpable' list of positive effects of clearing the Highlands emphasises the range of benefits for all</li> </ul> <p><b>Real motivation</b></p> <ul style="list-style-type: none"> <li>• 'Believe it or not ... used these words' undermines the nobility of the aims previously stated by Loch, suggesting a much more cynical aim</li> <li>• 'And there is said to be coal at Brora' stated as an apparent afterthought, suggests that the Highland people moved there could be exploited as miners</li> <li>• 'draining to your coast-line' suggests that the people are a swamp-like nuisance to be removed for the benefit of the land</li> <li>• 'mildewed districts cleared' suggests that the people are a disease/affliction on the land</li> <li>• 'swarm of dependants' dehumanises the people by suggesting they and their children are an infestation to be cleared out</li> <li>• The 'bargaining' exchange between Loch and Sellar, in which the rents/transport of people are included as one commodity to be negotiated emphasises their lack of humanity in considering the people's fate</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
8.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question ie, how McGrath uses unusual dramatic techniques to highlight central concerns.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other part of the text by the author.</p> <p><u>In practice this means:</u>  Identification of commonality (2) eg, by having characters step outside their roles and speak directly to the audience, McGrath undermines what the characters have said (1) and encourages the audience to consider the key issues of the play in a direct and immediate way (1)</p> <p>From the extract:  2 marks for detailed/insightful comment plus quotation/reference;  1 mark for more basic comment plus quotation/reference;  0 marks for quotation/reference alone.</p> <p>2 marks only for discussion of extract.</p> <p>eg, freezing the action during the discussion by Loch and Sellar enables the Speakers to highlight the hypocrisy of those two characters by presenting the audience with a factual account of the situation (2)</p> <p>From at least one other part of the text as above for up to 6 marks.</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• The MC speaks directly to the audience in the opening, encouraging them to sing along, sets the tone of informality which encourages them to feel part of the performance and closer to the issues highlighted</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
					<ul style="list-style-type: none"> <li>Sellar's speech to the audience, 'I am not a cruel man ... businessman' followed by winking encourages the audience to feel complicit in his lies, undermining any further comments he makes</li> <li>Use of Readers to read out the list of atrocities carried out against the Highlanders follows the 'normal' acting out of one such incident and conveys the extent of the horror</li> <li>The Company become sheep, bleating and crawling towards Harriet Beecher-Stowe, emphasising the mindlessness and herd mentality of those who believe her and others like her</li> <li>Climactic ending when the Cast, in turn, speak to the audience 'out of character', comparing the past with the present/future, leaving the audience with a final sense of the play's key themes</li> </ul>
9.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>'Aw shut up!'/'Ye stupid fool!' suggests her aggressive dismissal of Alec</li> <li>'An I'm warnin you!' throwing Alec's words back at him with increased menace suggests her total lack of respect</li> <li>'You're no the only pebble on ma beach ...' image suggests Alec's insignificance in Isa's life</li> <li>'it's time ye wis making a bit o dough again' suggests she only views Alec as a source of income</li> <li>'Aye. <i>Mebbe</i>' stress on '<i>Mebbe</i>' her sarcasm/realism in the face of Alec's desperate optimism suggests her dismissive attitude/dominance</li> <li>'Aye, an I mind the last hauf dizzen times ...' cutting across Alec's reminiscence suggests she has no time for his fond memories of better times</li> <li>'Whit kind o fur? Rabbit?' sarcasm suggests sense of inadequacy as a provider</li> <li>'That's a you're guid for. Rinnin.' suggests her contempt for Alec's cowardly weakness</li> </ul>



Question	Expected answer(s)	Max mark	Additional guidance
10.		4	<p>Possible answers include:</p> <p><b>Dialogue</b></p> <ul style="list-style-type: none"> <li>• ‘...I’ll kill ye! I wull! I’ll kill ye!’ repeated exclamations/threats suggest Alec’s aggression and his need to control Isa/the fact that he is at the end of his tether</li> <li>• ‘Did I hurt ye? I didnae mean tae hurt ye ...’ following ‘I’ll kill ye!’ suggests how quickly Alec’s feelings swing from murderous threats to anxiety as soon as Isa is angry with him</li> <li>• ‘Isa, I’m sorry.’ Alec’s pitiful apology suggests his desperate need to pacify Isa</li> <li>• ‘I canna see naethin but him an you taegether ...’ suggests Alec’s overwhelming sense of inferiority/insecurity</li> <li>• ‘I’ll get ye onythin ye want ...’ – Alec’s desperate promise reveals his anxiety about losing Isa</li> <li>• ‘I proamise, Isa! I proamise! ... if ye’ll stay wi me ...’ Alec’s pitiful pleading suggests his desperate need for her</li> <li>• ‘I love ye, Isa; honest, I dae.’ his earnest declaration suggests his desperation in the face of her cold-heartedness</li> </ul> <p><b>Stage directions</b></p> <ul style="list-style-type: none"> <li>• ‘<i>He gets hold of her by the throat</i>’ violent actions against Isa indicate his frustration/desperate need to control her</li> <li>• ‘<i>He panics and drops her</i>’ deep fear that he has gone too far and actually hurt her</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
11.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2, 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘Love! Hee-haw!’ suggests Isa believes that love as a romantic feeling does not exist</li> <li>• ‘There’s nae sich a thing.’ emphatic statement denying the possibility of love</li> <li>• ‘There’s wantin tae get intae bed wi someone ye fancy ...’ suggests she believes that in place of love, there is sex</li> <li>• ‘or wantin someone’ll let ye lie in yer bed an no have tae work;’ suggests she believes that in place of love there is the more practical requirement to be provided for financially</li> <li>• ‘No roon aboot here, onyway.’ suggests she believes that romantic love isn’t possible for people living in such straitened circumstances</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
12.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	10	<p>Up to 2 marks can be achieved by identifying elements of commonality as identified in the question, ie, how the theme of love is explored.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other part of the text by the writer.</p> <p><u>In practice this means:</u>  Identification of commonality (2) eg, love can take many forms including that between husband/wife, parent/child, sibling etc, (1) and this can be destructive or life enriching (1)</p> <p>From this extract:  2 marks for detailed/insightful comment plus quotation/reference;  1 mark for more basic comment plus quotation/reference;  0 marks for quotation/reference alone.</p> <p>eg, Isa's cold-hearted, mercenary attitude towards love means that she expects her husband to provide for her. She therefore rejects any warmth or affection from Alec when he fails to meet her demands (2)</p> <p>From elsewhere in the text:  as above for up to 6 marks.</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Maggie believes that love (and marriage) is fulfilling, and makes a woman happy. She says to Lily, '... it's a pity ye had yon disappointment; ye might hev been real happy wi the right man and a couple weans.'</li> <li>• Lily is cynical about love. She does not believe that love is necessary; she is suspicious of men and prefers her independence 'Men! I'm wantin nae man's airms roon me.'</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
					<ul style="list-style-type: none"> <li>• John shows his devotion for Maggie when, for once, he is able to treat her by buying her a new hat when he has a job</li> <li>• Jenny's attitude towards love is more practical. She acknowledges that being treated with respect is important and values the security that comes with a successful relationship: 'But I'm happy, an I'm makin him happy. We've a nice wee flat in a clean district, wi trees an wee gardens.'</li> <li>• Love for children is unconditional: Maggie says, 'Once they've been laid in yer arms, they're in yer heart tae the end o yer days, no matter whit way they turn oot.'</li> </ul>

SCOTTISH TEXT (PROSE)

Question			Expected answer(s)	Max mark	Additional guidance
13.			<p>For full marks differing attitudes must be dealt with but not necessarily in equal measure.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 or 1 + 1)</p>	4	<p>Possible answers:</p> <ul style="list-style-type: none"> <li>• ‘certain responsibility’ suggests desire to protect/care for him</li> <li>• ‘maintained that ... so clever’ suggests their certainty that he is too talented for his own good</li> <li>• ‘always pointed ... pride’ suggests they value his work</li> <li>• ‘one of our greatest assets’ suggests positive sense of ownership</li> <li>• ‘wonderful artist’ suggests admiration for/recognition of his skill</li> <li>• ‘made us uncomfortable’ suggests they are unsettled by his artistic vision</li> <li>• ‘less glamorous’ / ‘narrow and crooked’ / ‘spindly and thin’ / ‘confused and weird’ suggests their resentment of his portrayal of the community</li> <li>• ‘strange boy’ suggests their (judgemental) view of him as different</li> <li>• ‘slapdash manner’ suggests their criticism of his bohemian disregard for convention</li> </ul>
14.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 or 1 + 1)</p>	2	<p>Possible answers:</p> <ul style="list-style-type: none"> <li>• ‘not a wholly harmonious place’ suggests conflict in the community</li> <li>• ‘share of barbarism’ suggests uncivilised</li> <li>• ‘violence’ suggests aggression</li> <li>• ‘quarrelled about land’ suggests petty territorial disputes</li> <li>• ‘much less often about women’ suggests low status of women</li> <li>• ‘prolonged controversy’ suggests unforgiving/holding grudges</li> <li>• ‘As is often the case ... hair’ suggests stereotypical views</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
15.			<p>For full marks both positive and negative features should be dealt with but not necessarily in equal measure.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 or 1 + 1)</p>	4	<p>Possible answers:</p> <p><u>Positive</u></p> <ul style="list-style-type: none"> <li>• ‘he spent most ... shed’ suggests industrious</li> <li>• ‘when sober ... very kind man’ suggests potential for warmth</li> <li>• ‘fond of his children ... strong they were’ suggests his pride in his family</li> <li>• ‘in those moments ... his life’ suggests his feeling of temporary happiness</li> <li>• ‘sunny-tempered ... village’ suggests good humoured/affability</li> <li>• ‘singing songs happily ... suggests a capacity for intense emotions/joy</li> </ul> <p><u>Negative</u></p> <ul style="list-style-type: none"> <li>• ‘he regularly beat up’ suggests he was abusive/cruel</li> <li>• ‘when it suited him ... temper’ suggests unpredictable mood swings’</li> <li>• ‘he would grow violent’ suggests became aggressive</li> <li>• ‘morose’ suggests self-pitying</li> <li>• ‘snarl’ suggests savagery</li> <li>• ‘especially the weakest and most inoffensive people’ suggests bullying behaviour</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
16.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question ie, the theme of isolation.</p> <p>A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other text.</p> <p><u>In practice this means:</u> Identification of commonality (2) eg, Crichton Smith creates characters/communities isolated because of their inability or unwillingness to fit in (1) leading to profound and/or life-limiting situations (1)</p> <p>From the extract: 2 marks for detailed/insightful comment plus quotation/reference 1 marks for more basic comment plus quotation/reference 0 marks for quotation alone</p> <p>eg, 'he insisted on painting things as they were' suggests that William's uncompromising artistic vision sets him apart from the community (2)</p> <p>From at least one other text: as above for up to 6 marks</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• <i>Mother and Son</i> John/his mother isolated as a result of their claustrophobic relationship and domestic circumstances which limit their choices and leads to a spiral of mutual destruction</li> <li>• <i>Red Door</i> After a lifetime of loneliness and isolation, Murdo is given the opportunity to break free from the restrictive environment</li> <li>• <i>The Telegram</i> The geographical remoteness of the community leads to emotional isolation which results in a failure to grasp the scale of/reasons behind the war</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
					<ul style="list-style-type: none"> <li>• <i>In Church</i> The 'priest's' inability to cope with the war leads to his self-isolation and resultant loss of sanity/humanity</li> <li>• <i>The Crater</i> Robert is isolated from the other soldiers by the responsibilities of his role as an officer, which he finds overwhelming</li> </ul>
17.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'That winter ... island' suggests the island has suffered significant loss</li> <li>• 'wind squatted in the east ... with her breath' metaphor/ personification suggests the wind is a malevolent presence blasting the island with deadly power and destroying all life and colour by blowing on it</li> <li>• 'clung to life like the last tattered leaf on a branch' simile suggests the frailty of James of Moss and the desperation of his struggle to live as well as the inevitability of his death</li> <li>• 'lay stiff and pale as a candle' simile suggests the lifelessness and sadness/hopelessness of her death: her life snuffed out like a flame</li> <li>• Repetition of 'thin': 'thin harvest ... ale was sour and thin' emphasises the lack of nourishment and richness in what nature produces on the island</li> <li>• Word choice of 'sour and thin' suggests the lack of flavour and pleasure to be had on the island</li> </ul>



Question			Expected answer(s)	Max mark	Additional guidance
18.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘This will need a deep grave’ suggests that the laird’s son is well-fed and privileged but this has not protected him from death, which has come to all/sense of many more relatives to follow, therefore a reminder of mortality</li> <li>• ‘he threw up many fine white bones, the laird’s ancestors, with his spade’ suggests the delicate aristocratic nature of the laird’s family which nonetheless receives the same rough treatment from death as do the poor</li> <li>• contrast between ‘half a guinea’ and ‘nothing at all ... coarse tobacco snuff’ emphasises that death claims both rich and poor/death is the great ‘leveller’</li> <li>• ‘nobody expected most of the old people and sickly people to see the spring’ word choice of ‘nobody’ and ‘most of’ emphasises the certainty of the extent of the deaths</li> <li>• ‘... snow and small fires the infant breathed her last’ softness of ‘s’ alliteration and vocabulary ‘breathed her last’ emphasises the sadness of the baby’s death</li> <li>• ‘the day after the funeral’/‘never lived with Amos again’ speedy departure of baby’s mother/finality of ‘never ... again’ emphasises the significance of one, ‘little’ human death – the baby was holding them together</li> <li>• ‘one large grave for the foreigners’ suggests the anonymity of death, when there are no loved ones to mourn</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
19.			<p>1 mark awarded for each comment on two aspects of Jacob's personality, supported by reference to the extract.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks awarded 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Self-indulgent when opportunity arises: 'had hardly sobered up' quickly drank all the whisky given by the widow of Moss</li> <li>• Decent/unselfish: prepared to bury the very poor people eg, Samuel Ling, Jean of Ness for virtually no payment at all</li> <li>• Matter of fact: 'sneezed heroically for a month' suggests that the snuff was not to his taste, but he accepted it as payment because it was all there was</li> <li>• Demanding/stands up for himself: 'Who will pay my fee?' when asked to dig large grave for the unknown foreigners</li> </ul>
20.			<p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie, Mackay Brown's use of characters as metaphorical and/or symbolic figures.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references from at least one other short story.</p> <p><u>In practice this means:</u>  Identification of commonality (2)  eg, Mackay Brown uses characters to comment on significant aspects of humanity such as death, the journey through life, belonging (1)</p> <p>The universal nature of these characters means that all readers can relate to them (1)</p> <p>From the extract:  2 marks for detailed/insightful comment plus quotation/reference;  1 mark for more basic comment plus quotation/reference;  0 marks for quotation alone.</p> <p>eg, Jacob represents death, who comes to rich and poor, loved and unknown alike, wielding his bright spade like a</p>

Question			Expected answer(s)	Max mark	Additional guidance
					<p>scythe, cutting down all before him (2)</p> <p>From at least one other text: as above for up to 6 marks</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• <i>The Whaler's Return</i> Flaws represents flawed humanity, journeying across the island, facing challenges and trials which test his resolve/character (such as the incident with the tinkers) until he reaches the safety of home, represented by the worthy, though ugly, Peterina</li> <li>• <i>A Time to Keep</i> Bill is the 'everyman' character who struggles to be an individual and to have a passionate and genuine relationship in the face of community pressure and the trials of an uncaring natural world</li> <li>• <i>The Wireless Set</i> Howie represents the desire for change and progress: young, naive and confident, he brings the destructive outside world into the community in the form of the wireless set of which he is so proud, leading ultimately (through the war) to his own death</li> <li>• <i>The Wireless Set</i> the missionary represents the insensitive role of the 'outside' church, failing to understand the pain of Howie's parents or the values of their community and dismissing their reaction to their son's death as callous</li> <li>• <i>The Eye of the Hurricane</i> Cpt Stevens represents flawed and, at times, self-destructive, humanity, which nonetheless has a certain heroism, evidenced by the devotion of his old shipmates and their stories of his courage and determination at sea</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
21.			<p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation reference alone.</p> <p>(Marks may be awarded 2+1, 1+1+1)</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘It never looks as good as I’d like’ sentence following list of housework creates an anti-climax highlighting her efforts are perpetually fruitless/expectations are unrealistic</li> <li>• ‘running ... for the biscuits’ suggests her desperation to appear as though she’s coping</li> <li>• ‘I get different ones ... she will enjoy’ suggests Joy is keen to please/seem hospitable</li> <li>• ‘I can’t choose in a hurry’ blunt statement conveys her placing too high an importance on a trivial task/conceals her inner turmoil</li> <li>• ‘I wait for too long ... confused ... wrong money’ fixation on minor details conveys her frustration/negative perception</li> <li>• ‘clutching’/‘nearly drop the milk’/‘flustered’ suggests the futility of her intense desire to create a good impression</li> <li>• ‘These visits are good ... sends this woman out of love. He insisted.’ Emphatic short sentence highlights Joy’s reluctance to accept the help, signalling the likelihood that the visit will be unsuccessful</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
22.			<p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation reference alone.</p> <p>(Marks may be awarded 2+1, 1+1+1)</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘I said ... strangers’ suggests self-doubt/fear of not coping</li> <li>• ‘she would find me out and let me talk. <i>Make me</i> talk’ sequence of verbs suggests Joy’s perception of the visit as combative</li> <li>• ‘without knocking and frightens me’ suggests her lack of control and perceived invasion of her personal space</li> <li>• ‘Tray ... spoon’ layout of list/list emphasises her deliberate attempt to think through what she is doing/calm herself down/appear organised</li> <li>• ‘the biscuits the biscuits’ repetition/layout of lines emphasises her panic/excessive desire to create a good impression</li> <li>• ‘I burst ... I polish ... I make ...’ list of verbs emphasises her frantic attempts to take control</li> <li>• ‘It sloshes’ suggests physical manifestation of her nervousness/lack of control</li> <li>• ‘still wearing my slippers dammit’ Joy’s thoughts reveal her disappointment in herself for not appearing perfect</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
23.			<p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘She does it every time.’ emphatic sentence suggests that the visit follows the same pattern every time</li> <li>• ‘thinking her way into the part’ suggests they are following what seems like a rehearsed script/lack of naturalness</li> <li>• ‘I throw a little difficulty every so often’ suggests Joy’s deliberate attempts to appear convincingly natural</li> <li>• incongruity of insertion of drama into prose text suggests their interaction resembles a rehearsed script</li> <li>• ‘So, how are you ... how’s life ...’ suggests the same formulaic questions are repeated every visit</li> <li>• ‘improvise’ suggests that even apparently more spontaneous comments are in the context of the constraints</li> <li>• ‘knowing I don’t want her ... can’t talk to her’ suggests both are aware of the lack of any real meaning in their interaction</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
24.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie, Joy's difficulties with social interaction.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references from at least one other part of the text.</p> <p><u>In practice this means:</u> Identification of commonality (2)</p> <p>eg, Joy finds it difficult to speak honestly to family, friends and colleagues (1) due to her reluctance to reveal her vulnerability/to acknowledge to herself that she is not coping. (1)</p> <p>From the extract: 2 marks for detailed/insightful comment plus quotation/reference; 1 mark for more basic comment plus quotation/reference; 0 marks for quotation alone.</p> <p>eg, Joy struggles to express her true feelings to the Health Visitor, who is there to support her, because of her conflicted state of mind 'I don't want her to be here/that I want her to be here but I can't talk to her.' (2)</p> <p>From at least one other part of the text: as above for up to 6 marks</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Joy struggles to express her true feelings with the various doctors that she sees as she feels that they do not help or understand her</li> <li>• Joy finds it difficult to cope with Ellen's attempts to look after her and feed her because of her need to hide her anorexia</li> <li>• Joy conceals her feelings when replying to Marianne's suggestion about positive ways forward as she doesn't want to disappoint her, for example her 'right choice' in seeking medical help</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
					<ul style="list-style-type: none"> <li>Joy engages in a number of problematic and meaningless relationships with men in an attempt to overcome her overwhelming grief at the loss of Michael</li> <li>Uneasy relationship with her sister Myra stems from early experience of bullying, for example 'Hands like shovels. Myra left marks.'</li> </ul>
25.			<p>2 marks awarded for detailed/ insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation reference alone.</p> <p>(Marks may be awarded 2+1 or 1+1+1)</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>'carelessly' suggests lack of focus</li> <li>'breath of them rising up like a steam' suggests insubstantial quality</li> <li>'seemed fine ... Spring' suggests sense of their greatness</li> <li>'their feet ... behind' suggests their mythical qualities</li> <li>'looked at them over-long' suggests transfixed state</li> <li>'glimmered' suggests fleeting</li> <li>'ceased to be there' suggests sense of altered reality</li> <li>'mirages' suggests sense of unreal vision</li> <li>'dreamt by a land' suggests that they are a creation of the land</li> <li>'shook her head ... daft' suggests coming out of dreamlike state</li> </ul>
26.			<p>2 marks awarded for detailed/ insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation reference alone.</p> <p>(Marks may be awarded 2+1 or 1+1+1)</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>'farming folk did well' suggests farming was highly profitable</li> <li>'drove of Irish steers' suggests plenty</li> <li>'lush green grass' suggests the land was fertile and productive</li> <li>'grew fat and round' suggests the cattle would thrive/farmers would make good money at market</li> <li>'in the shortest while' suggests a quick financial return</li> <li>'so many beasts' suggests abundance of livestock</li> </ul>



Question			Expected answer(s)	Max mark	Additional guidance
27.			<p>2 marks awarded for detailed/ insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>(Marks may be awarded 2+2 or 2+1+1 or 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘Chris gave a loud gasp’ suggests her shock at the change in his physical appearance</li> <li>• ‘so altered’ suggests he has been profoundly changed</li> <li>• ‘thin’ suggest physical privations experienced</li> <li>• ‘his fine eyes queered and strained’ suggests he has experienced trauma</li> <li>• ‘Even his laugh seemed different’ suggests that everything about him has been altered, even the most natural responses</li> <li>• ‘<i>I’m not a ghost yet!</i>’ suggests his acknowledgement of change/death he has witnessed</li> <li>• ‘the lice ... awful ... some devil fair sucking and sucking the life from his skin’ suggests the constant physical suffering from the conditions of war</li> <li>• ‘his old laugh queerly crippled’ suggests that beneath surface appearances, Chae has been disabled/weakened by his experiences of war</li> <li>• ‘gey green and <i>feuch!</i>’ emphatic description of decay, followed by the exclamation of disgust indicates the horror of what Chae has seen</li> </ul>

Question	Expected answer(s)	Max mark	Additional guidance
28.		10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question — ie, how Grassie Gibbon uses symbolism to explore the central concerns of the text.</p> <p>A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other part of the text.</p> <p><u>In practice this means:</u>  Identification of commonality eg, Grassie Gibbon uses characters, incidents and setting as representative of wider issues (1) such as loss of a way of life, impact of war, aspects of Scotland. (1)</p> <p>From the extract:  2 marks for detailed/insightful comment plus quotation/reference  1 mark for more basic comment plus quotation/reference  0 marks for quotation/reference alone</p> <p>eg, Chris' vision of Rob and Ewan seeming to emerge from the land symbolises the old Scottish agricultural way of life which is ending. (2)</p> <p>From at least one other part of the text:  as above for up to 6 marks</p> <p>Possible answers include:  Scottish Chris represents the land and English Chris represents pursuit of education/modernity</p> <p>Standing stones represent continuity in human history/what has gone before</p> <p>The cutting down of trees represents the death of a generation of young men in the war/change of use of the land</p> <p>John Guthrie represents the patriarchal society/grim Calvinism of the past</p>

Question			Expected answer(s)	Max mark	Additional guidance
					Celebration of wedding represents the richness of Scottish culture and community spirit
29.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 or 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘his friends the finches’ Calum is identified with nature, and is among those he loves/trusts</li> <li>• ‘safe from the hawk’ the security of the finches, hidden from predators, makes Calum feel comfortable/reassured</li> <li>• ‘ground of snares and stumbles was far below’ suggests distance between him and danger/clumsiness on the ground, emphasising that he is in his element</li> <li>• ‘seals were playing’ suggests innocent/carefree enjoyment of life</li> <li>• ‘cushat doves were crooning’ suggests comforting, harmonious sound</li> <li>• ‘his brother ... singing’ suggests pleasure in that Neil is at ease</li> <li>• ‘present joy’ suggests immediacy of his feeling of pleasure</li> <li>• ‘nor did he see ... toppled down’ suggests lack of awareness of future destruction</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
30.			<p>The impact on both Calum and Neil should be dealt with, although not necessarily in equal measure.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <p><b>Calum:</b></p> <ul style="list-style-type: none"> <li>• ‘in agitation’ suggests his anxiety at the approach of Duror</li> <li>• ‘could not concentrate’ suggests he is worried/distracted by Duror’s presence</li> <li>• ‘like an animal in danger’ (simile) suggests he reacts like a frightened creature when trapped/cornered</li> <li>• ‘began to whimper’ animal cry suggests vulnerability</li> <li>• ‘panicky’ suggests Calum’s desperation as Duror approaches</li> <li>• ‘let some cones dribble’ suggests he has lost control and confidence and is making mistakes by dropping the cones</li> </ul> <p><b>Neil:</b></p> <ul style="list-style-type: none"> <li>• ‘he would still pass by’ suggests that he is thinking through Duror’s probable movements</li> <li>• ‘murmured to Calum’ suggests a quiet calmness in Neil’s voice as he tries to reassure Calum that there is no threat</li> <li>• ‘felt sympathy’ suggests Neil’s awareness of humanity’s isolation</li> <li>• ‘typical of nature’ suggests Neil’s resentment that nature is against them as there is no camouflage from the leaves</li> <li>• ‘objected to this spying’ suggests Neil’s heightened awareness that they are being watched</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
31.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘What’s the matter with you?’ question suggests Neil’s irritability/impatience with Callum</li> <li>• ‘He’s just doing his work, like you and me.’ explanation suggests Neil’s pragmatism, his sense of needing to cope</li> <li>• ‘He became angry’ suggests annoyance with himself due to his lack of control of the situation</li> <li>• question ‘What are you moaning for?’ suggests that Neil’s protectiveness expresses itself in an aggressive way</li> <li>• ‘passion of resentment’ suggests his sense of a clear injustice</li> <li>• tone of the final sentence indicates his cynicism in that Lady Runcie-Campbell/Duror value the trees more than the workers</li> </ul>
32.			<p>Candidates may answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie, how Jenkins develops the theme of power.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other part of the text by the writer.</p> <p><u>In practice this means:</u>  Identification of commonality (2)  eg, Characters from the upper-class, such as Lady Runcie-Campbell, are seen to be powerful in the novel. Her actions have an impact on the main characters of the novel. (1) As gamekeeper, Duror wields power on the estate and is able to exploit this to intimidate Calum. (1)</p> <p>From the extract:  2 marks for detailed/insightful comment plus quotation/reference;  1 mark for more basic comment plus quotation/reference;  0 marks for quotation alone.</p>

Question			Expected answer(s)	Max mark	Additional guidance
					<p>eg, Duror's powerful presence in the woods is enough to unsettle both Calum and Neil: Calum panics and begins to drop his collected cones, whereas Neil's bitterness and resentment build as he tries to calm his brother. (2)</p> <p>From at least one other part of the text: as above for up to 6 marks</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Duror exerts power over Calum by exploiting his love of nature: he cruelly involves him in the deer drive knowing that it would pain him to see an injured animal</li> <li>• Duror has power over his wife and can choose when he spends time with her, much to the anger and resentment of his mother-in-law</li> <li>• Duror has power over Lady Runcie-Campbell in the absence of her husband when he influences her advises her not to let the cone-gatherers stay in the beach hut as he does not want his wood 'defiled'</li> <li>• Roderick challenges his mother's power when he disagrees with her over her failure to give the cone-gatherers a lift or to let them shelter from the storm in the beach hut</li> <li>• Neil attempts to exert some degree of power over Lady Runcie-Campbell by refusing to help Roderick when he is stuck in the tree</li> </ul>

SCOTTISH TEXT (POETRY)

Question			Expected answer(s)	Max mark	Additional guidance
33.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘honest poverty’ suggests being born into poverty can go together with integrity</li> <li>• ‘coward – slave’ suggests being ashamed of being poor is shameful in itself/shows a lack of courage, spirit, manliness</li> <li>• ‘hangs his head’ suggests servility/shame in response to poverty which speaker goes on vehemently to reject</li> <li>• ‘toils obscure’ suggests poverty and hard work go together; the hard work of the poor is unacknowledged</li> <li>• question creates a sense of disbelief that anyone would be ashamed of honest poverty</li> <li>• ‘guinea stamp ... gowd’ suggests true worth is the real substance of the man whereas wealth is a superficiality</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
34.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘hamely fare’ suggests something wholesome, unpretentious as opposed to ‘wine’ suggests luxurious and non-essential</li> <li>• ‘hoddin grey’ suggests sense of homeliness or ordinariness as compared to ‘silks’ something luxurious, for show, for creating an impression</li> <li>• ‘fools’/‘knaves’ derogatory terms to underline his contempt</li> <li>• ‘tinsel show’ suggests the flashy, fancy but ultimately entirely superficial nature of luxury</li> <li>• contrast in idea of ‘honest’ ‘e’er sae poor’ man being a ‘king o’ men’ – a contradiction in worldly terms</li> <li>• ‘struts/stares’ suggests one posing around, but to no effect</li> <li>• ‘riband, star &amp; a’ that’ suggests dependence on others/superficial insignia for his status</li> <li>• ‘belted knight/marquis/duke’ all mere titles/all can be created by man</li> <li>• ‘rank’/‘their dignities’ man-made distinctions that have no value in themselves/are all about status/can be bought’</li> </ul>
35.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 or 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘let us pray’ suggests we should unite in our desire for a fairer world</li> <li>• ‘As come it will’ suggests certainty that the day must come when the best human qualities are valued more than rank or privilege</li> <li>• ‘o’er a’ the earth’ suggests such ideas will be welcomed globally/transcend national boundaries</li> <li>• ‘Shall brothers be for a’ that!’ suggests universal brotherhood/humanity is coming/will change the world</li> <li>• Repetition/climax of ‘for a’ that’ reinforces inevitability of change</li> </ul>



Question	Expected answer(s)	Max mark	Additional guidance
36.		10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie, Burns' use of contrast to explore central concerns.</p> <p>A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u> Identification of commonality (2)</p> <p>eg, Burns uses contrast to ridicule people/ideas (1) to undermine their status/position within society (1)</p> <p>From this poem: 2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>eg, the contrast between the self-importance of 'thon birkie, ca'd a lord' and the integrity of 'The man of independent mind' highlights the central concern of the value of ordinary men. (2)</p> <p>From at least one other poem: as above for up to 6 marks.</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• <i>Address to the Deil</i> contrasts the stereotypical depiction of the devil with a far homelier persona to highlight the ridiculous nature of contemporary theological teachings</li> <li>• <i>Holy Willie's Prayer</i> the persona's view of himself as an epitome of righteousness contrasts with his actions which are lustful and spiteful highlighting the central concern of hypocrisy</li> <li>• <i>A Poet's Welcome to his Love-Begotten Daughter</i> contrast between his love for his daughter and the narrow-minded and judgemental moral attitudes of the time highlighting the pettiness of the prevailing social attitudes</li> <li>• <i>Tam O'Shanter</i> moralising narrative voice contrasts with energetic</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
					<p>description of Tam's actions highlights the life-affirming tone of the poem</p> <ul style="list-style-type: none"> <li>• <i>To a Mouse</i> mouse's suffering being confined to the present is contrasted with the speaker's awareness of future uncertainty to highlight the fragility of life</li> </ul>
37			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 or 1 + 1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'fell through the fields' suggests the loss of control/uncertainty the speaker felt about the move</li> <li>• 'cried ... bawling' suggests intensity of upset/intensity of physical reaction</li> <li>• '<i>Home, Home</i>' repetition suggests depth of longing</li> <li>• 'vacant rooms' suggests the emotional emptiness the speaker now feels</li> <li>• 'blind toy' suggests the speaker's incomprehension of the events taking place/identification with child's helplessness</li> <li>• 'holding its paw' suggests the speaker's need for reassurance and comfort in the face of the events taking place</li> </ul>
38.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 + 2, 2 + 1 + 1 or 1 + 1 + 1 + 1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• abruptness/word choice 'your accent wrong' emphasises her sense of exclusion</li> <li>• parenthesis of 'which seem familiar' suggests an unpleasant sense of disorientation brought about by her surroundings</li> <li>• 'unimagined' suggests a sense of trepidation/confusion/fear</li> <li>• word choice/alliteration of 'big boys' suggests her sense of vulnerability when encountering local youths</li> <li>• word choice of 'eating worms' suggests her horror at the outlandish behaviour of the local youths</li> <li>• word choice of 'shouting' suggests she feels intimidated by the way the local youths spoke</li> <li>• word choice of 'You don't understand' suggests her sense of exclusion from the society of her peers</li> <li>• 'stirred like a loose tooth' suggests her nagging insecurity about the move</li> </ul>
Question			Expected answer(s)	Max mark	Additional guidance

Question			Expected answer(s)	Max mark	Additional guidance
39.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 + 2, 2 + 1 + 1 or 1 + 1 + 1 + 1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘skelf of shame’ suggests that she is only mildly bothered by her brother’s actions in this new environment</li> <li>• ‘my tongue ... snake’ suggests her old accent is fading, another stage in her process of assimilation</li> <li>• Positioning of ‘But’ suggests a change of status, from being excluded to being accepted</li> <li>• Sequence ‘you forget ... or change’ suggests the gradual process of assimilation she has gone through/an uncertainty as to how exactly the process took place</li> <li>• Positioning at end of poem/abruptness of ‘And I hesitate.’ suggests a slight uncertainty about what culture she identifies with, or where she belongs</li> </ul>
40.			<p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved by identifying elements of commonality as identified in the question ie, how the poet explores concerns about identity</p> <p>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 the poet.</p> <p><u>In practice this means:</u> Identification of commonality (2) eg, Duffy presents us with characters who have to face situations which prompt them to consider who they are (1); some are able to adapt their view of themselves whilst others are incapable of doing this, to their cost (1)</p> <p>From the poem: 2 marks for detailed/insightful comment plus quotation/reference; 1 mark for more basic comment plus quotation/reference; 0 marks for quotation/reference alone.</p> <p>eg, the speaker’s sense of alienation from her new surroundings gradually subsides as she starts to become assimilated; the cost of this assimilation however, is an uncertainty about her cultural identity (2)</p>

Question			Expected answer(s)	Max mark	Additional guidance
					<p>From at least one other poem: as above for up to 6 marks</p> <p>Possible comments include:</p> <ul style="list-style-type: none"> <li>• <i>Anne Hathaway</i> a feature of the speaker's sense of who she is – the lover and wife – is threatened by the death of her husband; however, through her memories she can still retain a part of her previous identity</li> <li>• <i>Havisham</i> the deterioration in her state of mind due to the conflicting emotions she feels for her ex-lover leads to losing a stable sense of who she is</li> <li>• <i>War Photographer</i> his difficulty in reconciling his public identity as a professional photographer – getting on with the job – and his human response to the horror and suffering he has encountered</li> <li>• <i>Valentine</i> the speaker is unwilling to be defined by society's conventional view of romantic love which prompts her attempt to break free of eg, romantic stereotypes and be more 'truthful', more authentic</li> <li>• <i>Mrs Midas</i> given the consequences of her husband's 'wish', she struggles with the loss of certain aspects of her previous identity – wife, lover, potential mother – due to her prioritising her own self preservation</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
41.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘weather evocative as scent’ synaesthesia creates an appealing and atmospheric picture/suggests that strong/powerful/pleasant memories are stirred by the photographs</li> <li>• ‘romance’ suggests a passion/nostalgia for the moment captured in the image</li> <li>• ‘big skies over the low wide river’ assonance echoes the slow flowing river and suggest that those looking at the photographs are momentarily captivated/held by the picture</li> <li>• ‘fabulous’ suggests the images were extraordinary/almost mythical in quality</li> <li>• ‘film-noir stills’ conveys a magical, graceful impression which contrasts with the functional subject of ‘Central Station’</li> <li>• ‘freezing fog silvering the chilled, stilled parks’ alliteration/assonance/consonance creates an enchanting/sentimentalised view of the city as captured in the photographs</li> <li>• ‘silvering’ suggests that the black and white images had an ethereal/otherworldly quality</li> <li>• ‘glamorous’ creates the impression that this period was enchanting/elegant/exciting to remember</li> <li>• imagery of ‘drops on a raincoat are sequins’ links the ordinary with the exotic as caught in a photograph/moment in time</li> <li>• repetition of ‘of’ phrases conveys the idea that the observer was enjoying looking quickly/flicking through the photographs</li> <li>• structure of lines echoes the idea of a series of memories being jogged as the photographs are browsed</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
42.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘your’ personal address conveys intimacy and invites the reader to share the past with the speaker</li> <li>• ‘still-lovely mother laughs’ the snapshot of an earlier time conveys the joy and energy of the subject and creates a touching/sweet/tender memory</li> <li>• ‘whipped up ... beach’ reference to seaside suggests a joyous/carefree/youthful time reflected in the photograph</li> <li>• ‘before you were even born’ links to the romantic/idealistic view that the younger years are the happiest period in one’s life</li> <li>• ‘all the Dads in hats’ suggests a familiar, unified crowd who represent a settled/more gentle period of time</li> <li>• list of weathers conveys the routine/familiar/ordinary/nature of the fathers’ working lives in the past</li> <li>• contrast of ‘dark/white’ symbolises the predictable pattern of life at that time</li> </ul>
43.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 or 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• alliteration ‘starlings swarming ... perfect/permanent’ signifies a change in focus from the sentimental to a more pragmatic view of the past</li> <li>• ‘permanent cloud’ suggests the photographs may conceal/obscure the reality of the past</li> <li>• ‘what was/never really’ reinforces the idea that the images belong in the past by denying their reliability</li> <li>• ‘all the passing now’ suggests that the images are merely a moment in time and should be treated as no more than this</li> <li>• evocation of senses ‘noise/stink/smoky breath’ serves as a reminder of the reality of Glasgow’s industrial past</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
44.			Candidates may answer in bullet points in this final question, or write a number of linked statements.	10	<p>Up to 2 marks can be achieved by identifying elements of commonality as identified in the question, ie, Lochhead's exploration of important aspects of life through everyday objects and/or situations.</p> <p>A further 2 marks can be achieved for reference to the text given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u>  Identification of commonality (2) eg, Lochhead chooses a variety of everyday/commonplace situations/objects as representations such as meetings, buildings, household furnishings (1) to illustrate her reflections on the complexities of human interaction. (1)</p> <p>From the poem:  2 marks for detailed/insightful comment plus quotation/reference;  1 mark for more basic comment plus quotation/reference;  0 marks for quotation/reference alone.</p> <p>eg, The photographs present an idealised picture of the past which illuminates her views on the transient/fleeting nature of time.(2)</p> <p>From at least one other poem:  as above for up to 6 marks</p> <p>Possible comments include:</p> <ul style="list-style-type: none"> <li>• <i>View of Scotland/Love Poem</i> 'dusted mantelshelves' represents the true value she places on the hospitable/ generous nature of others much more so than material wealth</li> <li>• <i>For my Grandmother Knitting</i> the knitting needles represent the care and effort she placed in ensuring that her children/ grandchildren were cherished and loved which seems not to be valued anymore</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
					<ul style="list-style-type: none"> <li>• <i>The Bargain</i> what seems like an ordinary shopping trip is actually used as an opportunity to reflect on the past in order to make sense of the present</li> <li>• <i>My Rival's House</i> the visit to her boyfriend's mother highlights the destructive impact of emotional manipulation</li> <li>• <i>Last Supper</i> the simple preparations for a meal provide the opportunity to reflect on the intense nature of betrayal</li> </ul>
45.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• repetition of 'When a ... it was' build up of 'puzzles' and answers creates a sense of the unknown</li> <li>• inversion delays the explanation for the sounds thus creating anticipation</li> <li>• 'clatter' (onomatopoeia) discordant sound suggesting unease</li> <li>• 'creaked' suggests disturbance/eerie mood</li> <li>• 'lapwing ... premises' suggests a change in circumstances</li> <li>• 'snuffling puff' (onomatopoeia/assonance) suggests quiet sound before build-up of tension</li> <li>• 'black drums rolled' suggests ominous hint of event to follow</li> <li>• 'water falling sixty feet into itself' suggests disturbing/destructive force</li> </ul>
46.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded: 2 or 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'When the door scraped shut' sound of closing door is a metaphor for the end of the relationship</li> <li>• onomatopoeia of 'scraped shut' creates harsh sound which contrasts with silence to follow/the natural sounds earlier in the poem</li> <li>• the sentence structure/inversion of the previous stanza is reversed with object mentioned before sound 'door ... scraped shut,'</li> <li>• the hyperbole of 'it was the end/of all the sounds there are.' emphasises the significance of the moment</li> </ul>



Question	Expected answer(s)	Max mark	Additional guidance
47.		<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	<p>4</p> <p>Possible answers include:</p> <p><b>Tone</b></p> <ul style="list-style-type: none"> <li>• direct/monosyllabic language ‘You left me’ creates bitter tone</li> <li>• hyperbole of ‘quietest fire in the world’ creates tone of despair</li> <li>• ‘the whole hand goes numb’ creates tone of hopelessness/finality</li> </ul> <p><b>Imagery</b></p> <ul style="list-style-type: none"> <li>• ‘quietest fire in the world’ suggests the contrast between the previous love/passion of the relationship and the absolute devastation/loss of the separation</li> <li>• ‘plunge’ suggests total immersion in relationship/resulting in grief/shock</li> <li>• ‘bangle of ice’ suggests the restriction/coldness of losing love</li> <li>• ‘the whole hand goes numb’ suggests inescapable/overwhelming/debilitating effect of loss of love</li> </ul>
48.		<p>10</p> <p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.</p>	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question ie, how relationships are used to develop key themes.</p> <p>A further 2 marks can be achieved for reference to the text given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other poem by MacCaig.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) eg MacCaig presents relationships in which there is a crisis/difficulty of some kind (1) to explore the impact of loss/suffering/death/isolation etc. (1)</p> <p>From the poem: 2 marks for detailed/insightful comment plus quotation/reference; 1 mark for more basic comment plus quotation/reference; 0 marks for quotation/reference alone.</p> <p>eg, the end of the relationship has affected the speaker so badly that he is no longer aware of/he is unable to appreciate the sounds of nature all around him ‘It was the end of all sounds’</p>

Question			Expected answer(s)	Max mark	Additional guidance
					<p>emphasising the profound impact of loss (2)</p> <p>From at least one other text: as above for up to 6 marks</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• <i>Aunt Julia</i> the speaker regrets the opportunities for communication missed as a result of her death and sees this as part of Scotland's heritage being lost</li> <li>• <i>Memorial</i> the speaker is haunted by the death of a loved one to such an extent that he can no longer enjoy visiting places where they had once been together and this conveys the universal and life-changing nature of loss</li> <li>• <i>Visiting Hour</i> the speaker's relationship with a dying relative and his inability to come to terms with the inevitability of their death</li> <li>• <i>Basking Shark</i> the speaker's chance encounter with the shark makes him reconsider humanity's destructive relationship with nature 'So who's the monster?'</li> <li>• <i>Assisi</i> the speaker reflects on society's relationship with vulnerable people represented by the beggar 'It was they who had passed the ruined temple' suggesting themes of lack of compassion, self-interest</li> </ul>

Question	Expected answer(s)	Max mark	Additional guidance
49.		4	<p>Possible answers include:</p> <p><b>Atmosphere at beginning of the specified lines – the atmosphere of wonder/calm/security suggested by:</b></p> <ul style="list-style-type: none"> <li>• ‘Screapadal in the morning/ facing Applecross and the sun’ or ‘Screapadal that is so beautiful’ Direct, descriptive simplicity of the language suggests calm/serenity/wonder</li> <li>• ‘No words can be put ...’ and/or ‘no picture, music or poem made for it’ suggest the inexpressible wonder of Screapadal</li> <li>• ‘Screapadal the sheep-pen and the cattle-fold’ suggests that Screapadal is a world in itself, peaceful, self-contained</li> <li>• reference to ‘Sanctuary’ suggests a place of peace, shelter/respice, security, holy place</li> </ul> <p><b>Atmosphere towards the end of the specified lines –The atmosphere of threat/destruction/ forced hardship suggested by:</b></p> <ul style="list-style-type: none"> <li>• ‘half-dead’/‘dead’ repetition of references to death is unsettling, suggests threat</li> <li>• ‘Rainy’ reference to an individual who is associated with the forced movement of people out of Screapadal</li> <li>• ‘put off the land’ suggests forced removal of people, inhuman treatment</li> <li>• ‘castle’ and/or the associated word ‘violence’ suggests a place of threat/defence/aggression</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
50.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 or 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Reference to 'green, red-rocked, yellow, light-grey, whiteness' many (and varied) adjectives of colour suggests that the place is bright/vibrant, etc.</li> <li>• Repetition of 'green' and 'light-grey' suggest that these colours stand out, and that the place is bright/vibrant</li> <li>• 'towers, columns and steeples,' comparing them to these man-made structures suggests the vastness/perpendicular height of the rocks</li> <li>• 'speckled light-grey' and/or 'whiteness in the sun' suggests that the place is lit/made bright/almost favoured by the sun</li> </ul>
51.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'the Church of Falsehood' creates sympathy for the people in the suggestion (historical reference) that they might have been deceived by the Church at the time of the Clearances</li> <li>• 'high water'/'spring tide' suggests danger of flooding, and therefore creates sympathy for the people in that they were 'swept off' the land by the Clearances</li> <li>• 'lies' suggests deliberate deception</li> <li>• 'betrayed' creates sympathy in that the people were let down (historically)</li> <li>• 'the great pietist (Rainy)' bitter irony of the word 'pietist' (the opposite being suggested) creates sympathy for the people</li> <li>• 'without ... no ... only' accumulation of absences highlights the loss of a way of life</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
52.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie, in how MacLean explores change in relation to people and/or places.</p> <p>A further 2 marks can be achieved for reference to the text given. 6 additional marks can be awarded for the discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u> Identification of commonality (2) eg, MacLean explores change in relation to individuals through the impact of traumatic circumstances/experiences (1) and change to communities due to wider world events/the passage of time (1)</p> <p>From the poem: 2 marks for detailed/insightful comment plus quotation/reference; 1 mark for more basic comment plus quotation/reference; 0 marks for quotation/reference alone.</p> <p>eg, Reference to ‘the great pietist Rainy’ – ironic comment on his betrayal of local people in clearing the communities from Screapadal, which has left it desolate and uninhabited (2)</p> <p>From at least one other text: as above for up to 6 marks</p> <p>Possible comments include:</p> <ul style="list-style-type: none"> <li>• <i>Hallaig</i> a way of life/community changed/destroyed by the actions of man (specifically the impact of the Clearances)</li> <li>• <i>An Autumn Day</i> change brought by war (chaos, death)</li> <li>• <i>Heroes</i> individuals changed/ altered by war</li> <li>• <i>I Gave You Immortality</i> changes caused by love and by the impact of time passing</li> <li>• <i>Shores</i> the speaker expresses a wish or desire for things not to change, however has to acknowledge that the only thing which lasts is the landscape</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
53.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'I was magnetized' suggests lack of control/influence of fate</li> <li>• 'remote' conveys the sense that there is something distant and isolated</li> <li>• 'drawn (like a moth)' suggesting persona is pulled involuntarily away</li> <li>• 'darkened (back room)' connotations of the unseen and unknown/mystery</li> <li>• 'hummed to itself' suggests the pool table is a living/threatening presence</li> <li>• 'whole place deserted' suggests abandonment/isolation</li> <li>• 'I stood with my back turned' suggests vulnerability/lack of control</li> <li>• 'abrupt intestinal rumble' suggests discomfort/monstrous qualities</li> <li>• 'batted awake' suggests that inanimate object has life of its own</li> <li>• 'dusty green cowl' allusion to grim reaper</li> </ul>
54.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 or 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'screw back the globe' suggests a sense of absolute power/ability to control the world/turn back time</li> <li>• 'As physics ... negotiable' suggests the ability to exist outside the normal laws of the universe/control your own destiny</li> <li>• 'miracles' suggests winning outcome against all the odds</li> <li>• 'I went on to make' suggests active intervention of the speaker in own fate</li> <li>• 'immaculate clearance' suggests sense of perfection/pride in taking control</li> <li>• 'wee dab of side' suggests light-hearted confidence</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
55.			<p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘boat’ allusion to ferry across the River Styx suggests transit from life to death</li> <li>• ‘without breaking the skin of the water’ the silent gliding of the ferry suggests death is unpredictable/can arrive unannounced</li> <li>• ‘stretching’ suggests endlessness of eternity</li> <li>• ‘as black as my stout’ emphasis on intensity of darkness suggests death is a mysterious presence</li> <li>• ‘read and re-read the shoreline’ repeated attempts to decipher his bearings suggests confusion/lack of control of direction in life</li> <li>• ‘my losing opponent’ reference to another part of himself suggests the divisions which exist within us</li> <li>• ‘stuck in his tent of light’ a moment frozen in time suggests that we can’t eradicate our past/death</li> </ul>

Question			Expected answer(s)	Max mark	Additional guidance
56.			Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	10	<p>Up to 2 marks can be achieved by identifying elements of commonality as identified in the question, ie, how Paterson explores the challenges of human experience.</p> <p>A further 2 marks can be achieved for reference to the text given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u>  Identification of commonality (2) eg, Paterson presents challenging experiences such as birth, growing up, relationships, death (1) to show how these shape our perception of the world and ourselves (1)</p> <p>From the poem:  2 marks for detailed/insightful comment plus quotation/reference;  1 mark for more basic comment plus quotation/reference;  0 marks for quotation/reference alone</p> <p>eg, While waiting for the ferry, the speaker's pool game with himself forces him to confront his own mortality/accept that death is an inevitable part of life (2)</p> <p>From at least one other poem:  as above for up to 6 marks</p> <p>Possible comments include:</p> <ul style="list-style-type: none"> <li>• <i>Nil Nil</i> through the deteriorating fortunes of the football team and the community, the speaker is forced to consider the inevitability of decline and death</li> <li>• <i>11:00 Baldovan</i> the negative effects of the passage of time are explored through the boys' altered perceptions after the bus journey</li> <li>• <i>Waking with Russell</i> the challenges of becoming a father allow the poet to explore how the direction of our lives can be altered by love</li> <li>• <i>The Thread</i> the poet deals with the difficulties of Jamie's birth, allowing him to reflect on the fragility of life</li> <li>• <i>Two Trees</i> the metaphor of the separation of the trees is used to explore the challenges in relationships/significance of human aspirations</li> </ul>



## Section 2 - CRITICAL ESSAY

### Supplementary marking grid

	<b>Marks 20 - 19</b>	<b>Marks 18 - 16</b>	<b>Marks 15 - 13</b>	<b>Marks 12 - 10</b>	<b>Marks 9 - 6</b>	<b>Marks 5 - 0</b>
<b>Knowledge and understanding</b>	thorough knowledge and understanding of the text	secure knowledge and understanding of the text	clear knowledge and understanding of the text	adequate knowledge and understanding of the text	limited evidence of knowledge and understanding of the text	very little knowledge and understanding of the text
<b>The critical essay demonstrates:</b>	perceptive selection of textual evidence to support line of argument which is fluently structured and expressed  perceptive focus on the demands of the question	detailed textual evidence to support line of thought which is coherently structured and expressed  secure focus on the demands of the question	clear textual evidence to support line of thought which is clearly structured and expressed  clear focus on the demands of the question	adequate textual evidence to support line of thought, which is adequately structured and expressed  adequate focus on the demands of the question	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 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
<b>Analysis</b>	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
<b>The critical essay demonstrates:</b>						
<b>Evaluation</b>	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
<b>The critical essay demonstrates:</b>						
<b>Technical Accuracy</b>	few errors in spelling, grammar, sentence construction, punctuation and paragraphing  the ability to be understood at first reading				significant number of errors in spelling, grammar, sentence construction, punctuation and paragraphing which impedes understanding	
<b>The critical essay demonstrates:</b>						

[END OF MARKING INSTRUCTIONS]