



National  
Qualifications  
2019

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**2019 English**

**Higher**

**Reading for Understanding,  
Analysis and Evaluation**

**Finalised Marking Instructions**

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

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

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) We use the term 'possible answers' to allow for any variation in candidate responses. Award marks according to the accuracy and relevance of the candidate's response.

## Marking instructions for each question

### Passage 1

Question			Expected response	Max mark	Additional guidance
1.			<p>For full marks two reasons must be identified.</p> <p>Candidates must attempt to use their own words. No marks for straight lifts from the passage.</p> <p>Award marks 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>the fact that this medium lasted for so long ('For the next 500 years')</li> <li>most widely used method (of conveying facts) ('main form')</li> <li>the facts were presented in a set layout ('fixed format')</li> <li>it helped people to accept that objective facts existed ('stable and settled truths')</li> </ul>

Question			Expected response	Max mark	Additional guidance
2.			<p>For full marks there should be comment on at least two examples.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'dizzying' suggests disorientating/confusing nature of the changes, relating to the developing role of the Internet</li> <li>• 'caught' suggests being trapped in an inescapable situation</li> <li>• 'confusing' suggests how puzzling and bewildering the times are</li> <li>• 'battles' suggests aggressive/dangerous conflict</li> <li>• 'opposing forces' suggests confrontation between hostile factions</li> <li>• the repetition/rhythm of 'between...and...' emphasises the indecision/doubt when confronted by polarisation</li> <li>• the list of contrasts 'between truth and falsehood...a misguided mob' suggests the variety/quantity of conflicts</li> <li>• 'falsehood' suggests the potential for duplicity</li> <li>• 'rumour' suggests the potential for misinformation</li> <li>• 'cruelty' suggests the potentially malign use of the Internet</li> <li>• the polarising emotive language used to characterise the contrasts ('truth and falsehood', 'connected...alienated', 'open...gated enclosure', 'informed public...misguided mob') suggests deterioration in society</li> <li>• 'gated enclosures' suggests exclusivity/insularity</li> <li>• 'misguided (mob)' suggests the mistaken ideas shared online</li> <li>• '(misguided) mob' suggests the potential threat of online groups</li> </ul>

Question			Expected response	Max mark	Additional guidance
3.			<p>Award <b>2 marks</b> for detailed/insightful comment.</p> <p>Award <b>1 mark</b> for more basic comment.</p> <p>Candidates must attempt to use their own words. No marks for straight lifts from the passage.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• stature of truth has been lessened ('the diminishing status of truth')</li> <li>• we cannot decide on what is true ('we cannot agree on what these truths are')</li> <li>• there is no accepted way to find out what is true ('no consensus about...achieve this consensus')</li> <li>• this leads to division/lack of communication within society/social breakdown ('chaos soon follows')</li> </ul>
4.			<p>Award <b>2 marks</b> for detailed/insightful comment.</p> <p>Award <b>1 mark</b> for more basic comment.</p> <p>Candidates must attempt to use their own words. No marks for straight lifts from the passage.</p> <p>Award marks 2+1 or 1+1+1</p>	3	<p>Possible answers include:</p> <p>It supports the idea that:</p> <ul style="list-style-type: none"> <li>• a false story can cause damage ('consequences are enormous')</li> <li>• an untrue story is taken as fact ('rumours')</li> <li>• news travels at considerable pace ('speed'/'quickly')</li> <li>• news is widely shared ('reach')</li> <li>• stories can become exaggerated ('the Louvre...Pompidou...French President')</li> <li>• it is not easy to counter such stories ('difficult to correct')</li> </ul>

Question			Expected response	Max mark	Additional guidance
5.			<p>For full marks there should be comment on at least two examples.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'panic' suggests the hysterical reaction created by online news</li> <li>• 'malice' suggests the vindictiveness of those who spread untruths</li> <li>• 'deliberate manipulation' suggests premeditation in the curating of false news</li> <li>• repetition of 'sometimes' /list</li> <li>• 'panic...malice...manipulation' emphasises range/quantity of negative reasons for spreading false news</li> <li>• 'falsehoods and facts' balancing of contrasting ideas/alliteration suggests a conflation of the two</li> <li>• '(information) cascade' suggests an overwhelming outpouring of information</li> <li>• 'false, misleading or incomplete' list suggests the range/quantity of negative features of information</li> <li>• 'misleading' suggests the internet causes people to believe something that is not true</li> <li>• 'cycle' suggests recurring damaging actions</li> <li>• 'unstoppable' suggests the inevitability/power of the process</li> <li>• 'momentum' suggests the ever-increasing/uncontrollable speed/power of the process</li> </ul>

Question			Expected response	Max mark	Additional guidance
6.			<p>Award <b>2 marks</b> for detailed/insightful comment.</p> <p>Award <b>1 mark</b> for more basic comment.</p> <p>Candidates must attempt to use their own words. No marks for straight lifts from the passage.</p> <p>Award marks 2+1 or 1+1+1</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• we are unaware of social media manipulation ('invisibly crafted')</li> <li>• filter bubbles are designed to confirm our convictions ('to reinforce our pre-existing beliefs'/'designed...want to see')</li> <li>• filter bubbles isolate us from alternative viewpoints ('less likely...worldview.')</li> <li>• filter bubbles prevent us from experiencing information that would provide a corrective to lies ('less likely...shared.')</li> <li>• technological change has increased the negative influence of filter bubbles ('has become more extreme')</li> <li>• we have no control over filter bubbles because they are an integral part of the workings of some social media ('hardwired')</li> </ul>

Question			Expected response	Max mark	Additional guidance
7.			<p>For full marks candidates must deal with both imagery and sentence structure, but not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 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>• 'junk-food news' suggests the worthlessness of the news/guilty pleasures of consuming the news</li> <li>• 'gorged' suggests the guilty/uncontrolled consumption of these stories even though we know they are false/destructive</li> <li>• '(fake news) farms' suggests the large scale production of the news stories/harvesting of these stories by those who seek to use them for their own ends</li> <li>• 'gangs' suggests intimidatory nature/pack mentality of those involved</li> </ul> <p><b>Sentence structure</b></p> <ul style="list-style-type: none"> <li>• 'clicks, advertising or profit' list suggests the range/quantity of dubious motives behind the creation of the news</li> <li>• 'But' at start of sentence signals renewed criticism of modern social media</li> <li>• '- and often more widely -' parenthesis emphasises the extent of false news</li> <li>• repetition of 'or'/list using 'or' emphasises the variety/quantity of positive properties which have been lost</li> <li>• sequence of 'fitting...reinforcing...driving' suggests escalation of the problem</li> </ul>



Question			Expected response	Max mark	Additional guidance
8.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+1 or 1+1+1</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'It need...this.' (short, emphatic statement/positioning) suggests forceful rejection of the current situation</li> <li>• (repetition/elaboration of) 'struggle...worth it.' suggests the challenge/value of achieving truth</li> <li>• 'must' suggests necessity to carry out her suggested programme</li> <li>• 'search for truth' suggests quest for something of value</li> <li>• 'at the heart of everything' suggests that truth is a core value</li> <li>• 'building' suggests creating something significant</li> <li>• contrast of 'informed...powerful' with 'not...vulnerable' suggests the virtuous effects/positive outcome of her proposal</li> <li>• 'embraced' suggests need to openly accept the value of how news was gathered in the past</li> <li>• 'celebrated' suggests need to praise the news-gathering methods of the past</li> <li>• list of 'reporting...statements.' suggests the (range/number of) quality aspects of journalism open to us</li> <li>• 'to discover what really happened' suggests the intrinsic value of truth</li> <li>• 'taking responsibility'/'we' suggests that the writer encourages us to get actively involved in her vision</li> <li>• 'kind of world we want to live in.' suggests the obviousness/attractiveness of her alternative vision</li> </ul>

Passage 2

Question			Expected response	Max mark	Additional guidance
9.			Key areas of disagreement are shown in the grid.	5	<p>Candidates can use bullet points in this final question or write a number of linked statements.</p> <p>The following guidelines should be used:</p> <p>Award <b>5 marks</b> for identification of three key areas of disagreement with detailed/insightful use of supporting evidence.</p> <p>Award <b>4 marks</b> for identification of three key areas of disagreement with appropriate use of supporting evidence.</p> <p>Award <b>3 marks</b> for identification of three key areas of disagreement.</p> <p>Award <b>2 marks</b> for identification of two key areas of disagreement.</p> <p>Award <b>1 mark</b> for identification of one key area of disagreement.</p> <p>Award <b>0 marks</b> for failure to identify any key areas of disagreement and/or misunderstanding of the task.</p> <p>NB: A candidate who identifies only two key areas of disagreement may be awarded up to a maximum of four marks, as follows:</p>

Question			Expected response	Max mark	Additional guidance
					<ul style="list-style-type: none"> <li>two marks for identification of two key areas of disagreement <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 area of disagreement 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 area of disagreement, plus a further mark for use of supporting evidence to a total of two marks</li> </ul>

	Area of disagreement	Passage 1	Passage 2
1	attitude towards/threat posed by the Internet	something of immediate concern/something we can deal with	not something to cause concern 'Bring on the fake news'
2	our ability to control our experience online	our online experience is controlled by other factors, for example 'personalised search functions'	we can exert control by learning how to 'think for ourselves'
3	are the challenges presented by the Internet different/unprecedented?	yes: the certainty provided by printing has been replaced by the confusion of online communication	no: each technological development has brought challenges which we have surmounted for example car, post, telephone
4	impact on individuals	impact of social media is potentially damaging to the individual: 'attacks the vulnerable'	suggests we need to become more resilient: 'protecting people from nastiness...learning to take no notice.'
5	impact on society	divisions within society, caused by Internet communication, will lead to social breakdown/positive action must be taken	'impossible to predict' need to keep things in perspective/society tends to cope
6	value of Internet content	comparison with 'junk-food' suggests little value in much of the online content	'there's plenty that's useful' suggests there is much to be valued; possible positive effects of gaining privileged access to the thoughts of others
7	discernment	enticing nature/scale of fake news makes discernment impossible for many people	discernment is open to all: 'let us learn to navigate'
8	responsibility/regulation	media organisations must prioritise search for truth/self-regulate	regulation is impossible/it is the individual's responsibility 'oceans of nonsense...good deal of poison'

[END OF MARKING INSTRUCTIONS]



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**Critical Reading**  
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## General marking principles for Higher English: Critical Reading

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

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) We use the term 'possible answers' to allow for any variation in candidate responses. Award marks according to the accuracy and relevance of the candidate's response.
- (d)
  - For **identify** questions, candidates must present in brief form/name.
  - For **explain/in what way** questions, candidates must relate cause and effect and/or make relationships between things clear.
  - For **analyse** questions, candidates must identify features of language and discuss their relationship with the ideas of the passage as a whole. Features of language might include, for example, word choice, imagery, tone, sentence structure, punctuation, sound techniques, versification.
  - For **analyse** questions in a Film and Television Drama context, candidates must identify filmic techniques and discuss their relationship to the text as a whole. Filmic techniques might include, for example, mise-en-scène, lighting, framing, camera movement and sound.
  - For **evaluate** questions, candidates must make a judgement on the effect of the language and/or ideas of the text(s).

### Marking instructions for each question

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

#### 1. Scottish texts

- Candidates gain marks for their understanding, analysis and evaluation of the extract and either the whole play or novel, or other poems and short stories by the writer.
- In the final 10-mark question the candidate should answer the question in a series of linked statements, or in bullet points.

#### 2. Critical essay

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

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

- Assessment should be holistic. There are strengths and weaknesses in every piece of writing; assessment should focus as far as possible on the strengths, taking account of weaknesses only when they significantly detract from the overall performance.
- Candidates may display ability across more than one band descriptor. It is important to recognise the closeness of the band descriptors and consider carefully the most appropriate overall band for the candidate's performance.

Once that best fit is decided:

- where the evidence almost matches the level above, award the highest available mark from the range
- where the candidate's work just meets the standard described, award the lowest mark from the range
- otherwise award the mark from the middle of the range.

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

## Marking instructions for each question

### SECTION 1 - Scottish Text

#### Text 1 – Drama – *The Slab Boys* by John Byrne

Question			Expected response	Max mark	Additional guidance
1.			<p>For full marks, both stage directions and dialogue should be covered but not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <p><b>Stage directions</b></p> <ul style="list-style-type: none"> <li>• '<i>(Phil holds up Parker pen...Alan can see it.)</i>' suggests a threat to Alan's precious pen at the moment he was about to warn Hector about how ridiculous he looks.</li> <li>• '<i>(Phil threatens to snap pen.)</i>' a more direct threat that the pen will be destroyed unless he backs them up in their setting up of Hector.</li> </ul> <p><b>Dialogue</b></p> <ul style="list-style-type: none"> <li>• 'Special design' suggests that he will stand out for positive reasons rather than looking ridiculous.</li> <li>• 'It's a knockout...A knockout.' Repetition/their use of the same words shows that they conspire together to manipulate Hector into thinking he looks good.</li> <li>• 'Your maw'll be asking you whose the teethmarks...' humorous exaggeration of his (supposed) attractiveness to Lucille helps to convince Hector to wear the ridiculous clothes they have provided.</li> <li>• 'Lucille is going to flip' suggests she will be amazed when in fact she will be horrified.</li> </ul>



Question			Expected response	Max mark	Additional guidance
2.			<p>For full marks different aspects should be covered but not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'Will I go now and ask her? Will I?' repetition suggests his eagerness/need for reassurance.</li> <li>• '<i>(Heads for door.)</i>' suggests impulsive as he has not waited for a reply.</li> <li>• 'I can do that after I've asked Lucille' suggests his childish enthusiasm and complete lack of awareness of the reality of his situation.</li> <li>• stage direction '<i>(slightly bamboozled)</i>' suggests childish confusion.</li> <li>• his willingness to go along with Phil and Spanky's excuses of illness suggests that he is gullible and cannot see their true motives.</li> <li>• 'I don't mind doing a bit of swanking now that my clothes are up to date' suggests that he is quite pleased with himself in his new outfit.</li> <li>• 'What do I want that for?' suggests naive self-confidence.</li> </ul>
3.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'Good man. All the best' exaggerated support as if he were going on a heroic enterprise.</li> <li>• 'Good luck, son...' patronising dismissal.</li> <li>• 'Oh was it, by jove' use of 'posh', old-fashioned language to mock Alan's outdated (in their opinion) middle class values of decency.</li> <li>• 'A trick, you cad! Take that!' pretending to duel, suggesting Alan's defence of Hector is ridiculous, based on out-dated attitudes, part of the luxuries of a lifestyle they do not have.</li> </ul>

Question			Expected response	Max mark	Additional guidance
4.			Candidates can choose to answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie the theme of deception and/or self-deception is developed. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references from at least one other part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, deception/self-deception is practised by various characters throughout the play (1) for entertainment/to gain power/as a coping mechanism (1)</p> <ul style="list-style-type: none"> <li>from the extract: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>for example, Phil and Spanky's dressing Hector up in ridiculous clothes, for example the 'Off the shoulder' shirt and telling him it's a 'Special design' indicates the cruelty of their humour against others (2)</p> </li> <li>from at least one other text/part of the text: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul>

Question			Expected response	Max mark	Additional guidance
					<p>In comments on the rest of the play, possible references include:</p> <ul style="list-style-type: none"> <li>• Curry deceives himself and tries to deceive others about his wartime experience in order to feel more powerful/exert authority</li> <li>• hiding Hector in the cupboard – taking their deception of him to extremes shows their insensitivity to him</li> <li>• Phil's self-deception about his chances of getting into art college ultimately leads to further pain as he loses his job</li> <li>• Jack's criticism of Phil and Spanky's trickery of Hector 'You nobbled him when he first started' indicates that he feels their motive is to bring Hector down to their level/to undermine him rather than just for fun</li> <li>• Phil and Spanky's self-deception that they will start on a desk soon faces a rude awakening when Hector is promoted showing that their coping mechanism – disrespectful humour – has destroyed their chances</li> </ul> <p>Many other references are possible.</p>

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

Question			Expected response	Max mark	Additional guidance
5.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Opening two lines - repetitive sentence structure/blunt statistical statement/contrast emphasises the vast scale of depopulation.</li> <li>• 'wilderness' suggests complete desolation.</li> <li>• 'A great open lung' euphemistic way of describing the emptiness of the landscape.</li> <li>• 'Overcrowding? Not in Sutherland...' irony created by the question and answer format.</li> <li>• 'a land of solitary splendour' irony of suggestion that de-population has become attractive to tourists whilst ignoring the suffering of the former inhabitants.</li> <li>• 'ruined crofting townships' loss of a way of life being presented as a tourist attraction.</li> <li>• 'tragedy' emphasises the scale of the suffering.</li> <li>• 'saleable commodity' human suffering is reduced to money-making enterprise.</li> </ul>

Question			Expected response	Max mark	Additional guidance
6.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/ reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'ANDY McCHUCKEMUP' ridiculous nature of name represents careless attitude to property development.</li> <li>• 'Councillors...money can buy' suggests corruption is positive.</li> <li>• debasement of iconic culture for commercial gain/use of pun 'Frying Scotsman'/'Fingal's Caff'.</li> <li>• incongruity of modern American imports combined with traditional Scottish terms for example 'Grouse-a-go-go', 'drive-in clachan'</li> <li>• oxymoronic 'natural, washable, plastic'.</li> <li>• juxtaposition of natural and man-made/'granitette' – vocabulary invented suggests fraudulence in business practices.</li> <li>• juxtaposition of 'seaweed-suppers', 'draught Drambuie' highlights ridiculous nature of tourism.</li> <li>• incongruity of 'yous've', 'wes've', 'wes' in business setting.</li> <li>• 'there was hee-haw but scenery' flippant dismissal of natural beauty.</li> </ul>

Question			Expected response	Max mark	Additional guidance
7.			<p>For full marks both attitudes must be covered.</p> <p>Award <b>1 mark</b> for comment plus quotation/reference (x2).</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 1+1</p>	2	<p>Possible answers include:</p> <p><b>Lord Vat</b></p> <ul style="list-style-type: none"> <li>• he is confrontational and hostile, treating Andy as a trespasser on his property. This possessiveness is seen through the use of the personal pronoun 'my'.</li> <li>• the use of the imperative 'Get off my land' emphasises his proprietorial/self-centred attitude.</li> <li>• the reference to the popular, sentimental Scottish song 'these are my mountains' emphasises his lack of genuine interest in the Highlands and its people.</li> <li>• dogmatic 'You're invading my privacy' leaves no latitude for negotiation on possession/reinforces his elitist snobbery.</li> </ul> <p><b>Andy</b></p> <ul style="list-style-type: none"> <li>• dismissive of true value of the countryside, 'backward area' 'improve it' — in other words, make it more profitable.</li> <li>• 'paradise for all the family' — clichéd slogan effect suggests quick profit-making attitude, turning the place into tourist attraction (and therefore no longer a real 'paradise').</li> </ul>

Question			Expected response	Max mark	Additional guidance
8.			Candidates can answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie the exploration of the theme of exploitation. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, exploitation is explored through the use of caricature (1) to highlight the historical abuses of Scotland's landscape and people (1)</p> <ul style="list-style-type: none"> <li>from the extract: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>for example, Andy McChuckemup represents a stereotypical exploitative developer who wants to capitalise on the resources of the Highlands at the expense of cultural identity (2)</p> </li> <li>from at least one other part of the text: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul>

Question			Expected response	Max mark	Additional guidance
					<p>In comments on the rest of the play, possible references include:</p> <ul style="list-style-type: none"> <li>• Reference to the Marquis of Stafford's huge income highlights the scale of the exploitation by the landed gentry</li> <li>• Loch and Sellar's comic duet for example 'The price of a culture is counted in gold' about the clearances indicates the grasping and devious attitudes of those in power - attempting to deceive the people that moving to the coast was advantageous</li> <li>• Lady Phosphate's preference for gaming estates shows her desire to exploit at the expense of the welfare of her tenants</li> <li>• caricature of Texas Jim: brash, self-important, ignorant American entrepreneur who exemplifies the exploitation of Scotland's oil by foreign interests</li> <li>• Lord Polwarth being controlled as a puppet dancing on a string (by Texas Jim and Whitehall) suggests the exploitation carried out by government which pretended to create safeguards for the extraction of oil but handed over control to outside interests</li> </ul> <p>Many other references are possible.</p>



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

Question	Expected response	Max mark	Additional guidance
9.	<p>For full marks both stage directions and dialogue should be covered but not necessarily in equal measure.</p> <p>Award 2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <p><b>Stage directions</b></p> <ul style="list-style-type: none"> <li>• <i>'(screaming at him)'</i> suggests that Maggie is losing control.</li> <li>• <i>'seizes him, shakes him and hits him'</i> suggests she is so upset she is expressing herself through violence.</li> <li>• <i>'Crying hysterically'</i> suggests the intensity of her pain.</li> <li>• <i>'belabours Ernest'</i> suggests her frustration is unbearable.</li> <li>• <i>'collapses in a storm of weeping'</i> suggests she is distraught.</li> <li>• <i>'in a storm of tears she blunders out of the room'</i> suggests she is in such despair she is no longer in control of her physical movement.</li> </ul> <p><b>Dialogue</b></p> <ul style="list-style-type: none"> <li>• 'Look at yer new boots!' – Maggie's use of the command and the exclamation mark show how angry she is and how she wants Ernest to see the full stupidity of his actions.</li> <li>• 'I'll learn ye tae play fitba' in yer best boots' – her tone is aggressive and threatening, again showing her anger.</li> <li>• 'Whaur d'ye think I'll find the money for anither pair?' – use of the question shows Maggie's despair at the impossibility of their financial state.</li> <li>• 'Oh, I cannae staun ony mair o this ... I cannae staun it!' – heartfelt repetition emphasises the depth of her despair.</li> <li>• 'Leave me alane! Leave me alane! I hate ye! I hate the hale lot o ye!' – short, monosyllabic sentences and the use of repetition suggest Maggie's despair has reduced her to a state of near-inarticulate rage.</li> </ul>

Question			Expected response	Max mark	Additional guidance
10.			<p>For full marks candidates must deal with more than one aspect of John's character.</p> <p>Award <b>2 marks</b> awarded for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• <i>'John gathers the two frightened children to him and sets an arm round each'</i> – John's attempt to comfort the children reveals his protectiveness as a father.</li> <li>• <i>'Wheesht, wheesht, the baith o ye, wheesht...me'</i> – repetition of commands suggests John's need for control.</li> <li>• <i>'Yer mammy's no really angry at ye...'/ 'Your mammy's just tired'/'She'll be sorry ye were feart'</i> – repeated explanations for Maggie's behavior suggests John's loyalty to her.</li> <li>• <i>'...mebbe we ought tae hae helped mak things a bit easier for her.'</i> – use of inclusive 'we' suggests recognition of his own failings as a supportive husband.</li> <li>• <i>'When women gets that tired, they kind o loss their heids, ye unnerstaun?'</i> – John's patronising comment suggests a lack of empathy for women.</li> <li>• <i>'I'll try, son, I'll try.'</i> – (repetition) suggests John has a lack of faith in his abilities as a father OR John is hopeful of improving the situation</li> <li>• <i>'John bows his head, holds it between his hands and groans.'</i> – John shows his despair in acknowledging his failure to provide for his family.</li> <li>• <i>'Try. Try. As if I didnae try.'</i> – repetition of try suggests John's despair/self-pity.</li> <li>• <i>'Aye. We'll hae wur tea', '...slowly and painfully locates the teapot'</i> – use of adverbs suggests his inability to cope with basic domestic tasks.</li> </ul>

Question			Expected response	Max mark	Additional guidance
11.			<p>Award <b>2 marks</b> awarded for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Maggie feels ashamed/apologetic/aware that she has deviated from her normal, nurturing role.</li> <li>• at the same time feeling anguish/pain/anger/frustration because the difficulties of her life persist.</li> </ul>

Question			Expected response	Max mark	Additional guidance
12.			Candidates can answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Lamont Stewart explores the role of women. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references from at least one other part of the text.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, women bear the major responsibility for family throughout the play (1) often at great cost to themselves (1)</p> <ul style="list-style-type: none"> <li>from the extract: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul> <p>for example, Maggie's outburst 'I hate ye! I hate ye!' is an uncharacteristic loss of control due to the constant burden of domestic responsibility and lack of support (2)</p> <ul style="list-style-type: none"> <li>from at least one other part of the play: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul>

Question			Expected response	Max mark	Additional guidance
					<p>In comments on the rest of the play, possible references include:</p> <ul style="list-style-type: none"> <li>• Lily's more comfortable financial situation is a result of her rejection of the traditional role of wife/mother</li> <li>• Granny represents the older generation of women left without support and she is dependent on her pension/help from her family</li> <li>• Maggie's behaviour in the opening scene – rushing around trying to deal with the needs of Granny and the hunger of her children – shows the constant struggle faced by wives and mothers</li> <li>• the support network of the women in the community helps them to endure their struggles with poverty</li> <li>• Jenny represents the modern generation of women who want independence and refuse to conform but are ultimately still reliant on men</li> </ul> <p>Many other references are possible.</p>

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

Question			Expected response	Max mark	Additional guidance
13.			<p>For full marks candidates must deal with both women but not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <p><b>Thin woman</b></p> <ul style="list-style-type: none"> <li>• 'in an even voice...black figure' suggests she is suppressing a retort/avoiding commenting.</li> <li>• 'But then most of them were...lazy' highlights her prejudices and bitterness.</li> <li>• 'better afforded' suggests she is critical of their choices for their children.</li> <li>• 'didn't want...snobbish' shows she makes generalised assumptions about the other villagers.</li> <li>• 'I made sacrifices...nobody's debt' suggests she is proud/condescending/disdainful.</li> <li>• superficial civility of 'More tea?' highlights sense of her own superiority/distrust of the other woman.</li> </ul> <p><b>Fat woman</b></p> <ul style="list-style-type: none"> <li>• 'without thinking' suggests her deep-rooted, unreflective prejudice.</li> <li>• 'It's different for the officers' suggests she is opinionated/prejudiced.</li> <li>• 'in a confused tone' highlights her inability to understand her own prejudice.</li> <li>• repetition of 'better' conveys her illogical thinking/uninformed views.</li> <li>• '...son is educated...irrelevantly' suggests she makes unfounded assumptions about people.</li> <li>• 'Of course her son...same time' highlights her vexation about the other son's position.</li> </ul>

Question			Expected response	Max mark	Additional guidance
14.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'Many's the night' suggests her bitterness at the numerous hardships she endured/her resentment at the sacrifices she has made for his sake.</li> <li>• 'even knitted trousers' conveys the extreme lengths she went to when he was younger and her resentment that he has not acknowledged that.</li> <li>• 'where will I be?' question highlights her view that he is in her debt and should be taking care of her/her realisation that he is unlikely to take care of her.</li> <li>• 'sure she smokes and drinks' clichéd 'unladylike' habits conveys her misgivings/suspensions of his choice of partner suggests that he has not lived up to her expectations.</li> <li>• 'after all I've done for him' plaintive tone suggests she feels he has let her down/is ungrateful at her sacrifices.</li> </ul>

Question			Expected response	Max mark	Additional guidance
15.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'But no matter...like the thin woman' suggests that her dislike/distrust was justified as it was a universally held opinion.</li> <li>• 'always putting on airs' suggests she views her as being snobbish and uppity/someone who does not fit in to the village community.</li> <li>• short sentence 'Mayor indeed' highlights her envy of the son's achievements.</li> <li>• question 'why...anyone else' suggests she is critical of the thin woman's choices.</li> <li>• 'Saving and scrimping' sarcastic tone suggests she views the other woman's hardships as unnecessary.</li> <li>• 'own Donald just as clever' highlights her desire to dismiss the thin woman's son's position/success.</li> <li>• 'heart...beating...frightened' conveys a rare moment of truth/acknowledgement of their mutual situation yet an inability/unwillingness to communicate.</li> <li>• 'she didn't know...wanted to talk' suggests she felt unsettled/anxious/on edge in her company.</li> <li>• 'couldn't feel at ease with her' highlights the tension between them despite the circumstances.</li> <li>• 'thinking about something else' suggests she could not understand/bond with the other woman.</li> </ul>



Question			Expected response	Max mark	Additional guidance
16.			Candidates can answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie the role of female characters in Crichton Smith's stories. Award a further 2 marks for reference to the text given. Award 6 additional marks for discussion of similar references to at least one other short story by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, women have a symbolic/pivotal function in Crichton Smith's stories (1) in order to explore central concerns such as war/place of the individual in society/isolation (1)</p> <ul style="list-style-type: none"> <li>from this extract: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>for example, the women are both affected by war yet are still in conflict highlighting the devastating effects of prejudice/narrow-mindedness (2)</p> </li> <li>from at least one other text: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul>

Question			Expected response	Max mark	Additional guidance
					<p>In comments on other stories, possible references include:</p> <ul style="list-style-type: none"> <li>• <i>Mother and Son</i> the mother is trapped in a bleak existence and uses familial obligation as a weapon against her son</li> <li>• <i>Mother and Son</i> the mother diminishes her son's aspirations by mocking his suggestions that he could leave</li> <li>• <i>The Red Door</i> the spinster who conforms to the expectations of the villagers is seen by Murdo as frightful and unattractive</li> <li>• <i>The Red Door</i> Mary who defies conventions and does not care about the opinions of others is seen by Murdo as desirable and exciting</li> <li>• <i>Home</i> the wife is disapproving/dismissive of the home environment her husband seeks to reconnect with</li> </ul> <p>Many other references are possible.</p>

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

Question			Expected response	Max mark	Additional guidance
17.			<p>Award 1 mark for appropriate comment plus quotation/reference (x2).</p> <p>Award 0 marks for quotation/reference alone.</p> <p>Award marks 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>thoughts centre on the sea – ‘cradle and coffin, they’re both shaped like ships’/reinforced by alliteration.</li> <li>larger than life/charismatic personality shown from his emphatic comments at the beginning of the extract – ‘Courage ... by God we need courage’ – repetition emphasises the lack of doubt.</li> <li>philosophical/thoughtful – ‘a dangerous voyage ... from birth into death’/‘Even the pen-pusher who sits at a desk all day with papers and ink’ suggests he is all-inclusive in his thoughts about courage.</li> <li>commanding presence – tone of ‘Take that smirk off your face, Hackland.’/respect shown by other men – ‘Sorry, sir’.</li> <li>softer side shown when he mentions love – he speaks ‘quietly’ and the word ‘love’ is emphasised by the use of the dash.</li> </ul>

Question			Expected response	Max mark	Additional guidance
18.			<p>For full marks candidates must deal with both positive and negative views, but not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, or 1+1+1+1</p>	4	<p>Possible answers include:</p> <p><b>Positive</b></p> <ul style="list-style-type: none"> <li>romantic view of love as 'a very precious jewel' suggests its value/beauty/importance.</li> <li>'lucky' — idea of love as special — not everyone experiences its joy.</li> <li>'completeness in their lives' — he sees love as the vital ingredient for a happy life.</li> <li>'even when it wasn't' — conveniently ignores/allows himself to ignore love's pitfalls.</li> <li>'Get yourself a good wife' command suggests he sees relationships as essential.</li> </ul> <p><b>Negative</b></p> <ul style="list-style-type: none"> <li>'what counterfeits, what frauds and imitations' — sentence structure emphasises the negative/deceitful/false aspects of love.</li> <li>'counterfeits'/'frauds'/'imitations' — word choice suggests false aspects of love.</li> <li>'the fly-by-night' suggests his cynicism.</li> <li>'he tied himself to' suggests he views relationships as a potential trap.</li> <li>'she and no other...the trigger' suggests he views relationships as potentially destructive.</li> <li>'At least you can depend on courage' — casts doubt on the dependability of love.</li> </ul>

Question			Expected response	Max mark	Additional guidance
19.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, or 1+1+1+1</p>	4	<p>Possible answers include:</p> <p><b>Miriam</b></p> <ul style="list-style-type: none"> <li>• 'lead-blue hands back under the blanket' suggests practical attitude towards the situation.</li> <li>• reproachful tone — 'You promised to look after him,'</li> <li>• 'Yes,' said Miriam...blowing done.' Comforting words suggest her caring attitude to Captain Stevens.</li> <li>• 'You'll be pleased...you've killed Captain Stevens' blunt comment suggests she holds them responsible.</li> <li>• 'To me she said coldly'/'Get Dr. Wilson' her attitude to the men is quite cold — brevity/brusqueness of her speech</li> </ul> <p><b>The Men</b></p> <ul style="list-style-type: none"> <li>• lack of practicality/thought — 'the room was a worse shambles than ever' suggests they didn't care about tidying up/the focus was on themselves.</li> <li>• they put the Captain to bed 'only, it seemed, after a struggle' — lack of ability to cope in a crisis is illustrated.</li> <li>• lack of resourcefulness — 'I went straight from the house' — Barclay goes to find Miriam as soon as there's a problem.</li> <li>• selfish/self-absorbed — they sat drinking while Miriam dealt with the crisis.</li> </ul>

Question			Expected response	Max mark	Additional guidance
20.			Candidates can answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie the impact on his characters of intense situations and/or events. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other short story by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, characters are forced to confront aspects of their past/character/own actions (1) as a result of 'big' life events such as death, birth, war, love and loss (1)</p> <ul style="list-style-type: none"> <li>from the extract: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>for example, Captain Stevens sees the end of his life as the most dangerous sea voyage and his volatile behaviour is a final struggle against the prospect of his own death (2)</p> </li> <li>from at least one other text: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul>

Question			Expected response	Max mark	Additional guidance
					<p>In comments on other stories, possible references include:</p> <ul style="list-style-type: none"> <li>• <i>The Wireless Set</i> Hugh smashes up wireless — symbol of the outside world/war that killed his son — in the extremity of his grief</li> <li>• <i>A Time to Keep</i> Bill pledges himself to his son, in the depth of his grief after Ingi's death</li> <li>• <i>A Time to Keep</i> Bill aggressively rejects the attempt at comfort provided by the minister and community in the face of his loss</li> <li>• <i>Andrina</i> Torvald develops powerful feeling for Andrina in the depths of his loneliness</li> <li>• <i>Andrina</i> Torvald is haunted by the fact he abandoned his pregnant girlfriend</li> </ul> <p>Many other references are possible.</p>

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

Question			Expected response	Max mark	Additional guidance
21.			<p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘wild, cold, seasonable night of March’ suggests sense of energy and expectation in the air.</li> <li>• ‘pale moon...had tilted her’ suggests peculiar, other-worldly.</li> <li>• ‘diaphanous and lawny texture’ suggests mystery, as the filmy nature of the moonlight is difficult to see clearly.</li> <li>• ‘swept...bare of passengers’ suggests isolation, tension.</li> <li>• ‘conscious...fellow-creatures’ suggests need for security, feelings of fear.</li> <li>• ‘crushing anticipation of calamity’ suggests sense of inevitable impending tragedy.</li> <li>• ‘thin trees...lashing themselves along the railing’ suggests wildness and self-torture of nature.</li> <li>• ‘voice...harsh and broken’ suggests tension and fear.</li> </ul>
22.			<p>Award 2 marks for detailed insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>Award marks 2, 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• “Amen, Poole” confirms Utterson’s role in representing the stability of belief in for example Providence in a crisis.</li> <li>• ‘At the sight of Mr. Utterson...hysterical whimpering’ the maid’s reaction suggests Utterson is a reassuring figure who is capable of handling the situation.</li> <li>• “Bless God! It’s Mr. Utterson” the cook’s words emphasise their reliance on Utterson as a figure of authority, come to take charge.</li> <li>• Utterson rebukes the servants for gathering at the fire in an ‘irregular’ way, emphasising his role as representing Victorian respectability/middle class authority.</li> </ul>



Question			Expected response	Max mark	Additional guidance
23.			<p>Award <b>2 marks</b> awarded for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• “Hold your tongue!” Poole’s uncharacteristic outburst suggests his need to control the situation.</li> <li>• ‘ferocity of accent...own jangled nerves’ suggests his unusual revelation of his own feelings, in the extremity of the situation.</li> <li>• ‘they had all started and turned toward the inner door’ their immediate reaction in looking towards the door suggests their communal fear of what lies beyond.</li> <li>• ‘faces of dreadful expectation’ suggests the anticipation of impending calamity.</li> <li>• ‘I want you to hear...to be heard’ suggests need to avoid detection by the person hidden within.</li> <li>• ‘if by any chance...don’t go’ Poole’s unusual command to his ‘better’ suggests the immediate danger they are in.</li> <li>• ‘Mr. Utterson’s nerves...balance’ suggests that even the stolid Utterson is afraid in these circumstances.</li> <li>• “was that my master’s voice?” use of question emphasises the fact that it is not Jekyll who is inside.</li> <li>• (repetition) ‘made away with’ emphasises inevitable conclusion that Jekyll may have been murdered/there has been foul play.</li> <li>• ‘why it stays there’ use of ‘it’ to describe the mysterious inhabitant suggests not human.</li> </ul>

Question			Expected response	Max mark	Additional guidance
24.			Candidates can answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Stevenson uses symbolism to develop the central concerns of the text. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of text.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, Stevenson uses characters, incidents and settings as representative of wider issues (1) such as the conflict between good and evil/honesty and hypocrisy in humanity (1)</p> <ul style="list-style-type: none"> <li>from the extract: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul> <p>for example, the servants gathered in a huddle round the fire symbolises the breakdown of order and stability in society, in the face of Hyde's destructive excesses (2)</p> <ul style="list-style-type: none"> <li>from at least one other part of the text: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul>

Question			Expected response	Max mark	Additional guidance
					<p>In comments on the rest of the text, possible references include:</p> <ul style="list-style-type: none"> <li>• The relationship between Jekyll and Hyde represents duality (good versus evil) in humanity</li> <li>• The house which is Jekyll's at the front, but with Hyde's laboratory at the back, represents the respectable, civilised front of society, with the hidden shame</li> <li>• The inner cabinet where Jekyll retreats to, latterly, represents the secrecy in humanity, hiding away his shameful deeds</li> <li>• Utterson's predictable reliability for example, taking care of Jekyll's will represents respectability and control, on which society is built</li> <li>• The twitching body of Hyde surrounded by symbols of Victorian respectability for example, tea things, represents the hypocrisy at the heart of society</li> </ul> <p>Many other references are possible.</p>

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

Question			Expected response	Max mark	Additional guidance
25.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘they all got on fine’ suggests her harmonious childhood.</li> <li>• ‘never happier’ suggests this was the best time in her life.</li> <li>• ‘tramped bare-footed’ suggests childish energy/enthusiasm/innocent pleasure in the simple act of walking.</li> <li>• ‘nestled under the couthy hills’ suggest feelings of comfort/security.</li> <li>• ‘ta-ta’ cheery informality suggests her happy acceptance of her situation.</li> <li>• ‘she’d never forget the singing...fields’ suggests her memory of the evocative sounds of her childhood.</li> <li>• ‘feel of the earth below her toes’ suggests the physical immediacy of her deep connection to the land.</li> </ul>
26.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘a brave young childe’ suggests John’s powerful physical presence.</li> <li>• ‘the swackest legs you ever saw’ superlative suggests, Jean’s admiration of John’s agile physique.</li> <li>• ‘laced in ribbons, bonny and trig’ suggests she notices the pride and care expended by John in preparing his horses.</li> <li>• ‘as soon as he began...prize’ suggests her immediate awareness of his superiority.</li> <li>• ‘with a glint from his dour, sharp eye’ suggests the immediate surreptitious attraction John feels for Jean.</li> <li>• ‘And she cried back I like fine!’ suggests her instant bond with John.</li> <li>• ‘caught the horse...swung herself’ suggests her spontaneous action/determination to be with him.</li> <li>• repetition of ‘caught’ suggest the instant harmony between them.</li> </ul>

Question			Expected response	Max mark	Additional guidance
27.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	<b>4</b>	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'black with rage at her' suggests the violence of John's temper/his inability to compromise.</li> <li>• 'tempted his soul to hell' suggests John's perception of his physical desire as sinful.</li> <li>• 'the dourness hardened' suggests the deepening obstinacy of John's nature.</li> <li>• 'the glint of her hair...him' suggests John's overwhelming physical attraction to Jean.</li> <li>• 'what God in His mercy may send to us' suggests John places his devotion to his beliefs before his wife's wishes.</li> <li>• 'See you to that' suggests John's unyielding nature.</li> </ul>

Question			Expected response	Max mark	Additional guidance
28.			Candidates can answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie the influence of both Jean and John Guthrie on Chris's life. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, Jean and John Guthrie have exerted both a positive and negative influence on Chris (1) and continued to shape her life at key moments, even after their deaths (1).</p> <ul style="list-style-type: none"> <li>from the extract: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>for example, Chris's life is shaped by her mother's deep love for the land ('there are better things...there's the countryside your own') which endures throughout her life (2)</p> </li> <li>from at least one other part of the text: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul>

Question			Expected response	Max mark	Additional guidance
					<p>In comments on the rest of the novel, possible references include:</p> <ul style="list-style-type: none"> <li>• the two Chrises — the Scottish Chris, influenced by her mother's love of the land, and the English Chris, encouraged by her father to pursue her education — highlight the battle within Chris in her early life</li> <li>• John justifies his sexual desire by his reading of Scripture, terrifying her and turning her against him</li> <li>• John's tyranny after he becomes bedridden leads to Chris subjugating her own wishes and dreams</li> <li>• John shows his trust and appreciation of Chris by making her the sole beneficiary, providing her with the opportunity to pursue her own wishes</li> <li>• Jean's suicide brings about the end of Chris's childhood and propels her into an adult role</li> </ul> <p>Many other references are possible.</p>

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

Question			Expected response	Max mark	Additional guidance
29.			<p>For full marks candidates should deal with more than one emotion.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘fond and proud’ suggests she admires Roderick’s kindness/friendliness towards others (reflecting her Christianity).</li> <li>• ‘aren’t you the complete democrat?’ suggests that she is laughing with him and is pleased that he is following the code that she and her father have taught him.</li> <li>• ‘aren’t you the complete democrat? But don’t overdo it’ can also suggest an ironic or mocking tone as she thinks he has forgotten or is choosing to ignore his social class/position in society.</li> <li>• ‘astonished’ / ‘astonishment sharpened into indignation’ reflects her frustration/shock that he cannot be true to his social class/status and/or doesn’t know where to draw the line.</li> <li>• ‘If this is a joke, Roderick, I don’t much admire its taste’ she criticises him for poor humour/she tries to laugh off his comments rather than be overly critical.</li> <li>• she wonders whether her husband is right that Roderick may be in some way ‘faulty in mind’ and this explains his behaviour.</li> <li>• ‘Foreboding chilled her’ suggests she worries about his future.</li> </ul>



Question			Expected response	Max mark	Additional guidance
30.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'standing respectfully' he does not involve himself in the dialogue between mother and son but keeps his distance.</li> <li>• 'waiting for permission' he knows that he has to follow instructions and cannot leave of his own accord.</li> <li>• '(aloof) submissiveness' — suggests he knows his place and will do as he is told.</li> <li>• 'honourable' - (Lady Runcie-Campbell believes) that he carries out his duties with decorum.</li> <li>• 'knew his subordinate place' suggests that he recognises he is of a lower class/status than the Runcie-Campbells.</li> <li>• 'kept it without grievance or loss of dignity' he behaves appropriately and does not complain or protest.</li> <li>• he frequently addresses her as 'my lady' conveying his awareness of her elevated social status.</li> </ul>

Question			Expected response	Max mark	Additional guidance
31.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘Why don’t we offer them a lift’ suggests he sees them as equals/his friends/wants to make a kind gesture...but chooses not to/fails to recognise that this contradicts the expectations of his social class/status.</li> <li>• ‘trying to preserve his charitable attitude towards his inferiors’ he has a clear sense of equality and his mother wants him to maintain this and is proud that this side of him is dominant.</li> <li>• ‘You could sit in beside Mother. They could sit at the back away from everybody’ He suggests how his sister could be kept away from the cone-gatherers and they all could be happy.</li> <li>• reference to ‘Sir Galahad’ suggests heroic/virtuous intentions.</li> <li>• ‘Human beings are more important than dogs’ Roderick’s view directly contrasts with that of his sister</li> </ul> <p>NB Candidates may choose to deal with this statement as a structural device, ie that it acts as a climactic point in the argument, emphasising Roderick’s kindness/belief in equality</p>

Question			Expected response	Max mark	Additional guidance
32.			Candidates can answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Jenkins develops the character of Lady Runcie-Campbell throughout the novel. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, Lady Runcie-Campbell is portrayed as upholding aristocratic values (1) which can create conflict with Christian ideals/her role as a mother (1)</p> <ul style="list-style-type: none"> <li>from the extract: <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference Award <b>1 mark</b> for more basic comment plus quotation/reference Award <b>0 marks</b> for quotation/reference alone</p> </li> </ul> <p>for example, Lady Runcie-Campbell wishes Roderick to follow the aristocratic values of the family. However, she worries that her Christian influence may have acted as a 'corrupter', making him weak (2)</p> <ul style="list-style-type: none"> <li>from at least one other part of the text: <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference Award <b>1 mark</b> for more basic comment plus quotation/reference Award <b>0 marks</b> for quotation/reference alone</p> </li> </ul>

Question			Expected response	Max mark	Additional guidance
					<p>In comments on the rest of the novel, possible references include:</p> <ul style="list-style-type: none"> <li>• she initially wants Calum and Neil removed from the estate after the deer drive, though compassion makes her change her mind suggesting the conflict between aristocratic values and Christian beliefs</li> <li>• she is appalled by Calum and Neil's presence in the beach hut and thinks they should go, despite the storm, to accommodate her and her family suggesting a lack of consistency in how she exercises her values</li> <li>• her failure to recognise Duror's true intentions leads ultimately to the final tragedy suggesting the limitations of her moral compass</li> <li>• she inquires after Peggy Duror's health/visits her/insists that Duror see a doctor after his collapse at the deer drive suggesting her sense of responsibility</li> <li>• she is presented as symbolic of Mary/Mary Magdalen at the end of the novel when she is seen weeping at the scene of Calum's death</li> </ul> <p>Many other references are possible.</p>

Text 1 – Poetry – *Tam O' Shanter, A Tale*, by Robert Burns

Question			Expected response	Max mark	Additional guidance
33.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference only.</p> <p>Award marks 2 + 2, 2 + 1 + 1, 1 + 1 + 1 + 1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'planted unco right' suggests a place of comfort which was just perfect for Tam.</li> <li>• 'bleezing finely' suggests the warmth of the fire was well-established/the fireplace was a source of great heat.</li> <li>• 'reaming swats' suggests generous measures of ale were distributed.</li> <li>• 'drank divinely' suggests that the libations were of good quality.</li> <li>• 'at his elbow' suggests the inn was a place of close friendships.</li> <li>• 'fou for weeks thegither' suggests that the inn was always open to customers/the landlord was a tolerant individual.</li> <li>• 'sangs and clatter' suggests liveliness and camaraderie/a good time could be had at the inn.</li> <li>• 'The landlady...precious' suggests the flirtatious presence of the landlady attracted customers.</li> <li>• 'queerest stories' suggests the intriguing nature of the tales.</li> <li>• 'ready chorus' suggests the willingness of the landlord to join in the fun.</li> <li>• 'minutes...pleasure' suggests the good natured mood of the inn.</li> </ul>

Question			Expected response	Max mark	Additional guidance
34.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/ reference.</p> <p>Award <b>0 marks</b> for quotation/reference only.</p> <p>Award marks 2 + 2, 2 + 1 + 1, 1 + 1 + 1 + 1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'like poppies spread...shed' comparison of Tam's enjoyment with a delicate flower which has been destroyed hints at the problems to come.</li> <li>• 'snow falls in the river...for ever' comparing Tam's happiness to fast melting snow suggests the inevitable transience of his enjoyment.</li> <li>• 'Or like the rainbow's lovely form...storm' Tam's pleasure is likened to the bright and beautiful arch of the rainbow; a natural phenomenon which last but a short time before disappearing in rain clouds, as Tam's pleasure will vanish in the blast.</li> <li>• 'Nae man...time nor tide' suggests the inevitable nature of change, and that Tam's pleasures cannot last.</li> <li>• 'Tam maun ride' use of the auxiliary verb 'maun' implies that Tam has no choice/is powerless.</li> <li>• 'night's black arch' rather Gothic image suggesting dark/evil/brooding Powers.</li> <li>• 'dreary hour' reference to midnight suggests time of danger/evil.</li> <li>• 'sic a night'/'ne'er poor sinner...in' use of emphatic modifiers highlights the unique violence of the storm.</li> <li>• 'blawn its last' connotations of judgement day and impending doom.</li> <li>• 'speedy gleams the darkness swallow'd'/'thunder bellow'd' personification suggests that the night/thunder were alive and ready to consume all light and hope.</li> <li>• 'a child might understand' deliberate contrast of Tam's actions with a child's understanding in order to stress Tam's foolish behaviour in exposing himself to danger.</li> <li>• 'The Deil had business' specific mention of Satan at work suggests that Tam will become a target for evil forces.</li> </ul>

Question			Expected response	Max mark	Additional guidance
35.			<p>Award <b>1 mark</b> for appropriate comment with supporting quotation/reference (x2).</p> <p>Award <b>0 marks</b> for quotation/reference only.</p> <p>Award marks 1 + 1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'skelpit...mire' suggests Tam's fast pace over rough ground showing he is a determined character.</li> <li>• 'Despising...fire' suggests Tam is uncaring of the wild elements he faces showing he is foolhardy.</li> <li>• 'holding fast...bonnet' Tam's firm grip suggests he is careful of his possessions.</li> <li>• 'crooning o'er...auld Scots sonnet' Tam's gentle preoccupation with old songs suggest he is a sentimental character/drunken fool.</li> <li>• 'glow'ring round...unawares' Tam's wary glances suggest that he is a cautious/superstitious character.</li> </ul>
36.			<p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Burns portrays vulnerable and/or flawed characters.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references in at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, Burns encourages the reader to sympathise/see through vulnerable and/or flawed characters (1) because they have been affected by their social status and/or the religious conventions of the time (1)</p> <ul style="list-style-type: none"> <li>• from the extract:</li> </ul> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference Award <b>1 mark</b> for more basic comment plus quotation/reference Award <b>0 marks</b> for quotation/reference alone</p>

Question			Expected response	Max mark	Additional guidance
					<p>for example, 'Kings may be blest but Tam was glorious/O'er a' the ills o' life victorious' the poet's depiction of Tam as a drunken, happy buffoon, rather than a victim of his own foolishness, evokes our fondness rather than our disapproval (2)</p> <ul style="list-style-type: none"> <li>from at least one other text:</li> </ul> <p>Award 2 marks for detailed/insightful comment plus quotation/reference  Award 1 mark for more basic comment plus quotation/reference  Award 0 marks for quotation/reference alone</p> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> <li><i>A Poet's Welcome</i> Burns' tender expressions of love and loyalty to his daughter, highlight the wrongness of the various critics thus encouraging understanding of the speaker</li> <li><i>To A Mouse</i> the vivid description of the bleak winter which the homeless mouse will face, allow the reader to feel sympathy for the mouse and its plight</li> <li><i>To A Mouse</i> the speaker's depiction of his own fears for the future encourages the reader to empathise with the speaker and reflect on the uncertainty of human life</li> <li><i>Holy Willie's Prayer</i> Willie's description of his own drunken and lecherous activities encourages the reader to see through his self-righteous declarations of devotion</li> <li><i>Holy Willie's Prayer</i> Willie's pettiness in encouraging God to strike his enemies ('kale and potatoes') encourages the reader to understand his hypocrisy</li> </ul> <p>Many other references are possible.</p>



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

Question	Expected response	Max mark	Additional guidance
37.	<p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark awarded for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'You could travel up the Blue Nile' – 'could' and 'Blue Nile' suggest the limitless possibilities of imagination.</li> <li>• 'with your finger' simplicity of statement suggests the childish thrill of this experience.</li> <li>• 'chanted' suggests magic/casting a spell.</li> <li>• 'Tana...Aswan' list of faraway names suggests the speaker is sharing the experience of the journey through hearing the names in sequence.</li> <li>• 'chalky...dust' suggests the magical evocation of reality in the blackboard drawings, as perceived by the speaker.</li> <li>• 'laugh...child' suggests sheer, spontaneous fun and exuberance of the speaker's school day's routine.</li> <li>• 'This was...home' simple, emphatic statement of comparison suggests just how special the classroom experience is.</li> <li>• "glowed" suggests attractive/sparkling/a joyous atmosphere</li> <li>• 'classroom...sweet shop' comparison suggests abundance of treats which Mrs Tilscher's teaching offered.</li> <li>• 'Sugar...shapes' short statements combine to evoke the range of inventive activities enjoyed.</li> <li>• 'a good gold star' – build-up of positive vocabulary suggests the thrill of being valued, tangibly conveyed by Mrs Tilscher.</li> <li>• 'scent of a pencil' references to sense of smell evokes strong sense of childhood.</li> <li>• 'slowly, carefully shaved' use of two adverbs suggests time taken over the task and lingering pleasure in its memory now.</li> </ul>

Question			Expected response	Max mark	Additional guidance
38.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> awarded for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘inky tadpoles’ changing to ‘frogs’ suggests the children’s physical journey to maturity.</li> <li>• ‘commas into exclamation marks’ suggests development from childish acceptance to heightened sense of emotion/refusal to conform to adult expectations.</li> <li>• ‘jumping and croaking’ suggests the awkward and inarticulate self-consciousness of developing maturity.</li> <li>• ‘away from the lunch queue’ suggests the children’s movement away from accepted rules of behaviour as they grow older.</li> </ul>
39.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> awarded for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘A rough boy’ suggests the brutality of the knowledge adult world which destroys the speaker’s innocence.</li> <li>• ‘told you how you were born’: childish vocabulary used, ironically, to convey the unsettling nature of the knowledge of sex.</li> <li>• ‘You kicked him’ — simple statement suggests the speaker’s absolute rejection of the boy’s horrible information.</li> <li>• ‘stared...appalled’ conveys the shock felt by the speaker as she sees her parents, previously representative of security, in a new light.</li> <li>• ‘feverish’ suggests out of control, highly charged experiences.</li> <li>• ‘air tasted of electricity’ suggests strong, elemental forces at work which the speaker could not contain.</li> <li>• ‘always untidy, hot,/fractious’ list suggests uncomfortable qualities building up a ‘pressure cooker’ feeling of lack of self-control.</li> <li>• ‘heavy, sexy sky’ suggests an oppressive/restrictive atmosphere/anxiety created by awakening sexual awareness</li> <li>• ‘Mrs Tilscher...away’ suggests that even Mrs Tilscher fails to reassure in the relentless face of adult knowledge.</li> <li>• ‘thunderstorm’ suggests ominous/threatening power</li> </ul>

Question			Expected response	Max mark	Additional guidance
40.			Candidates can answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Duffy uses contrast to explore central concerns. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references in at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, Duffy uses contrast between characters/ideas/attitudes (1) to explore themes such as identity/change over time/relationships (1)</p> <ul style="list-style-type: none"> <li>from this poem: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>for example, contrast between the exuberance and enthusiasm of the child's view 'You could travel up the Blue Nile' and the more troubled view of life experienced by the older child 'untidy, hot,/fractious' encourages the reader to consider the darker aspects of growing up (2)</p> </li> <li>from at least one other text: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul>

Question			Expected response	Max mark	Additional guidance
					<p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> <li>• <i>War Photographer</i> contrast between his need to be professional and his natural urge towards compassion for human beings in pain raises the question of how we should respond to suffering humanity</li> <li>• <i>Originally</i> contrast between the speaker's initial feelings of insecurity in her new home and her eventual assimilation into the new way of life, shown by her way of speaking 'my tongue/shedding its skin like a snake' indicates human resilience</li> <li>• <i>Valentine</i> contrast between the sentimentalised view of love expressed through clichés and the truer view of love shown through the speaker's gift. 'I give you an onion' encourages an honest, uncompromising view of human relationships</li> <li>• <i>Mrs Midas</i> contrast between the estrangement between Mrs Midas and her husband and their former intimacy, shown in her memory of 'his warm hands on my skin' suggests the complexities of a relationship in crisis</li> <li>• <i>The Way my Mother Speaks</i> contrast between the happiness and sadness of the speaker who cherishes her closeness to her mother while also recognising that she is moving away from her as she matures encourages the reader to appreciate the bitter-sweet nature of changing relationships</li> </ul> <p>Many other references are possible.</p>

Text 3 – Poetry – *Last Supper by Liz Lochhead*

Question			Expected response	Max mark	Additional guidance
41.			<p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award marks 2 + 2, 2 + 1 + 1, 1 + 1 + 1 + 1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'renounce his sweet flesh' suggests an ironic dismissal of their previous relationship.</li> <li>• positioning/capitalisation of '(For Ever)' conveys the finality of their separation.</li> <li>• 'last treat' introduces the religious imagery linked to the Last Supper and the idea of betrayal.</li> <li>• 'tearing...salad' violence of the language echoes the anger she now feels towards him.</li> <li>• parenthesis of '(and oh yes now will have to lie on)' is a knowing aside, suggesting having to live with the implications/consequences of decisions made.</li> <li>• 'silverware' continues reference to the Last Supper with the price of betrayal.</li> <li>• 'cooked goose' links idea of food/cookery to betrayal being discovered.</li> <li>• 'betrayal with a kiss' links to Judas' treachery highlighting depth of betrayal.</li> </ul>

Question			Expected response	Max mark	Additional guidance
42.			<p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award marks 2 + 2, 2 + 1 + 1, 1 + 1 + 1 + 1.</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• positioning of 'Already' highlights her anticipation for the event.</li> <li>• allusion to the witches from Macbeth 'when those three met again' conveys the extent of her delight in his downfall.</li> <li>• 'very good soup...bones' suggests the enjoyment she would gain in dissecting his character.</li> <li>• 'Yes, there they'd be' positioning at beginning of line and stanza highlights her delighted anticipation.</li> <li>• 'cackling...cauldron' continues Macbeth reference and shows vindictive pleasure taken in their verbal attacks on ex-partner.</li> <li>• 'spitting out...knucklebone' conveys the idea of the perverse joy in the detailed character assassination.</li> <li>• 'petit-gout...speech' suggests the savouring of malicious gossip relating to the ex-partner.</li> </ul> <p>Candidates could comment on the effect of the extended metaphor. This is a valid approach.</p>
43.			<p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award marks 2 or 1 + 1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'munching the lies' suggests the women take delight in their character assassination/their spreading of lies and rumours.</li> <li>• 'gorged on truth' suggests the self-satisfaction they feel in <i>revealing</i> the flaws of the ex-partner.</li> <li>• 'preening (like corbies)' suggests a sense of their superiority/smugness.</li> <li>• 'corbies' friends who have feasted on the 'dead relationship' compared to crows who eat carrion.</li> <li>• 'go hunting again' suggests the predatory nature of the group.</li> </ul>

Question			Expected response	Max mark	Additional guidance
44.			Candidates can answer in bullet points in this final question or write a number of detailed linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Lochhead uses contrast to explore central concerns. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references in at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, Lochhead uses contrast between characters/ideas/attitudes (1) to explore themes such as jealousy/betrayal/the past and present (1)</p> <ul style="list-style-type: none"> <li>from the extract: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>for example, contrast between the fierce loyalty the women show for each other and the viciousness they display towards the ex-boyfriend illustrates the destructive nature of some relationships (2)</p> </li> <li>from at least one other text: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul>

Question			Expected response	Max mark	Additional guidance
					<p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> <li>• <i>My Rival's House</i> contrast between the forced politeness of the mother towards the speaker and her sincere love for her son highlights her vulnerability</li> <li>• <i>View of Scotland/Love Poem</i> contrast between traditional rituals of the past and the more spontaneous reference to 'the present' being the right time for a kiss highlights their love</li> <li>• <i>Revelation</i> contrast between the innocence and vulnerability of the speaker and the sexual power and menace of the bull explores loss of innocence</li> <li>• <i>The Bargain</i> contrast between the happier times of the past and the present difficulties and uncertainties in the relationship highlights the changes wrought by the passage of time</li> <li>• <i>Box Room</i> contrast between the speaker's initial perceptions of her relationship and her later anxiety highlights her insecurity</li> </ul> <p>Many other references are possible.</p>



Text 4 – Poetry – *Assisi* by Norman MacCaig

Question			Expected response	Max mark	Additional guidance
45.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'dwarf' has connotations of reduced/diminished/undersized.</li> <li>• 'hands on backwards' conveys impression of an inanimate doll or puppet.</li> <li>• 'slumped' suggests his inability to support himself or sit upright.</li> <li>• 'half-filled (sack)' suggests worthlessness as it is not fully functional.</li> <li>• sibilance/alliteration in 'sat/slumped/sack' slows the pace to emphasise his disabilities and highlight their overwhelming impact.</li> <li>• alliteration in 'tiny twisted' highlights the useless nature of his legs which are too weak to fulfil their purpose.</li> <li>• 'sawdust' suggests that he is not flesh and blood but filled with worthless stuffing.</li> </ul>

Question	Expected response	Max mark	Additional guidance
46.	<p>Both sides of the contrast must be dealt with for full marks but not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <p><b>St Francis</b></p> <ul style="list-style-type: none"> <li>• 'honour' has connotations of respect and worship conveying his character and standing. A case could also be made for MacCaig using this in an ironic way to highlight the hypocrisy of the church in relation to the teachings of St Francis.</li> <li>• 'brother of the poor' demonstrates his kinship and closeness with those less fortunate than himself.</li> <li>• 'talker with birds' highlights his humble nature.</li> <li>• simple language of both of these phrases is that the saint's moral values of humility and generosity meant that he would have helped the beggar.</li> </ul> <p><b>Priest</b></p> <ul style="list-style-type: none"> <li>• sarcastic tone of 'explained how clever' highlights the priest's patronising demeanour/idea of trickery/manipulation of the tourists.</li> <li>• reference to Giotto to demonstrate his belief that he was intellectually superior.</li> <li>• 'tell stories' is simplistic and childlike. Contrast to the Giotto reference conveys his self-importance/deception.</li> <li>• 'reveal' conveys his pompous, conceited nature and his belief that he holds an elevated position in society.</li> <li>• 'illiterate' has pejorative connotations suggesting these people are also unenlightened, unlike him.</li> <li>• 'goodness of God' is an ironic reminder of the poet's contempt for the priest's hypocrisy.</li> <li>• ironic use of 'suffering' suggests the priest is indifferent to the misfortune of the beggar thus highlighting his hypocrisy.</li> <li>• alliteration in 'goodness of God' / 'suffering of His Son' creates slogan-like effect suggests devaluing of original message.</li> <li>• repetition of 'explanation/cleverness' creates a tone of cynicism to convey the poet's conclusions are not what the priest intended. This makes him seem devoid of humanity and, therefore, a complete contrast to St Francis.</li> </ul>

Question			Expected response	Max mark	Additional guidance
47.			<p>Award <b>2 marks</b> for detailed/ insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>extended metaphor of chickens to describe the tourists creates the impression that they are mindless and happy to be led by others therefore, they are blind to reality. NB answers may deal with only one element of the image as word choice such as 'rush, clucking, fluttered, scattered, grain'.</li> <li>capitalisation of 'Word' is a biblical allusion to highlight irony of the priest who favours aesthetic beauty over righteousness.</li> <li>'passed' suggests the indifference of the tourists to the true nature of suffering, further suggesting their implicit acceptance of the church's hypocrisy.</li> <li>imagery of 'ruined temple' creates sympathy for the beggar as a temple being a sacred, divine place implies that the beggar is pure and has inner beauty even though his outer appearance is ravaged.</li> <li>'eyes wept pus' is a grotesque illustration designed to shock the reader into fully appreciating the pitiful reality of the beggar's existence/examining our own reaction such as disgust, we are no better than tourists.</li> <li>listing of disabilities in lines 22-24 evokes the reader's sympathy and highlights the extreme nature of the beggar's difficulties.</li> <li>contrast in 'voice as sweet' has an unexpected quality due to its position immediately after the list of ailments. Serves to emphasise subject's innocence and virtue.</li> <li>reference to beggar's response of 'Grazie' humbles the poet and echoes his wider belief in being grateful for life itself.</li> <li>reference to bird and St Francis to conclude that in the character of the beggar we are closer to the teachings of the saint than in any of the priest's actions.</li> </ul>

Question			Expected response	Max mark	Additional guidance
48.			Candidates can answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how MacCaig explores the connection between characters and their surroundings. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references in at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, MacCaig presents a variety of characters for whom specific surroundings affect their behaviour/thoughts/reactions (1) to explore central concerns such as loss/suffering/the human condition (1)</p> <ul style="list-style-type: none"> <li>from this poem: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul> <p>for example, the placing of the beggar outside the 'three tiers of churches' to highlight the irony that the wealthy church establishment ignores his plight (2)</p> <ul style="list-style-type: none"> <li>from at least one other text: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> </li> </ul>

Question			Expected response	Max mark	Additional guidance
					<p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> <li>• <i>Visiting Hour</i> the speaker's awareness of his surroundings 'green and yellow corridors' highlights his vain attempts to remain detached from the reality of the situation</li> <li>• <i>Visiting Hour</i> the professionalism of the nurses 'miraculously' dealing with death in the hospital highlights his admiration for their ability to deal with such suffering</li> <li>• <i>Aunt Julia</i> her connection to the land 'stained with peat' demonstrates an aspect of Scottish heritage represented by the subject</li> <li>• <i>Basking Shark</i> the sudden appearance of the shark next to the speaker's boat on the empty sea initiates a train of thought about humanity's place in the universe</li> <li>• <i>Brooklyn Cop</i> the cop's aggression in the tough environment he operates in highlights the need to adapt in order to survive difficult circumstances</li> </ul> <p>Many other references are possible.</p>

Text 5 – Poetry – *Hallaig* by Sorley MacLean

Question			Expected response	Max mark	Additional guidance
49.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 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 window is nailed and boarded’ suggests that MacLean’s vision of ‘the West’ is obscured/time has placed a barrier between MacLean and his home and his past.</li> <li>• ‘nailed and boarded’ suggests dereliction (introducing the idea of the forced abandonment of the Clearances)</li> <li>• ‘through which I saw’ suggests that MacLean overcame the difficulty and is able to see the past and his home in his mind, which links to the way that the former inhabitants still seem to walk in Hallaig.</li> <li>• ‘my love’ is ambiguous but makes clear the strength of MacLean’s affection for the place of his origin.</li> <li>• ‘a birch tree’ introduces the extended metaphor of the trees which come to represent the former inhabitants of Hallaig.</li> <li>• ‘the Burn of Hallaig’/‘Inver’/‘Milk Hollow’/‘Baile-chuirn’ places the poem clearly in the setting of Hallaig (the cleared village on the island of Raasay).</li> </ul>
50.			<p>Award <b>2 marks</b> awarded for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘birch, a hazel’ are trees native to the island of Raasay, representing the native inhabitants of the island.</li> <li>• word choice of ‘pine cocks crowing’ refers to trees recently brought to the island, supplanting the native trees.</li> <li>• ‘They are not the wood I love’ is a simple statement, rejecting the pines and the Clearances which they embody.</li> <li>• ‘I will wait for the birches to move’ reinforces MacLean’s determination to re-establish a link with the pre-Clearance past.</li> <li>• more general comment which makes the link between the population and the native forests of Raasay.</li> </ul>

Question			Expected response	Max mark	Additional guidance
51.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘the Sabbath of the dead’ – suggests MacLean’s purpose in worshipping the former residents, remembering them.</li> <li>• ‘where the people are frequenting,/every single generation gone’ emphasises the connection of a long line of ancestors, stretching far back into the past.</li> <li>• ‘still in Hallaig’ suggests that they live on in the land itself.</li> <li>• ‘MacLeans and MacLeods...Mac Gillie Chaluim’ – names the former inhabitants, populating the village again with its actual residents.</li> <li>• ‘The men...at the end of every house that was’ makes the place seem crowded by the ghosts of those who have left.</li> <li>• ‘the girls a wood of birches’ reinforces the previous connection between the population of Raasay and its native trees.</li> </ul>
52.			<p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Maclean develops the theme of humanity’s connection to place.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references in at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, the poet identifies closely with aspects of the landscape (1) to develop a more profound consideration of change/mortality/nature/time.... (1)</p> <ul style="list-style-type: none"> <li>• from the extract:</li> </ul> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference Award <b>1 mark</b> for more basic comment plus quotation/reference Award <b>0 marks</b> for quotation/reference alone</p>

Question			Expected response	Max mark	Additional guidance
					<ul style="list-style-type: none"> <li>from the extract: <p>Award 2 marks for detailed/insightful comment plus quotation/reference</p> <p>Award 1 mark for more basic comment plus quotation/reference</p> <p>Award 0 marks for quotation/reference alone</p> <p>for example, MacLean's love for Hallaig is demonstrated through his recollection of the tragedy of the Clearances 'every single generation gone'/'the dead have been seen alive' (1) but hope lives on in the redemptive power of love 'my love...a birch tree' (1)</p> </li> <li>from at least one other part of the text: <p>Award 2 marks for detailed/insightful comment plus quotation/reference</p> <p>Award 1 mark for more basic comment plus quotation/reference</p> <p>Award 0 marks for quotation/reference alone</p> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> <li><i>I gave you Immortality</i> the way that MacLean's romantic love is connected to his love of place.</li> <li><i>Shores</i> power of nature is captured in a variety of settings and is compared to enduring love.</li> <li><i>An Autumn Day</i> nature can bring comfort despite a war setting.</li> <li><i>Kinloch Ainort</i> the power of the mountains and surrounding landscape is evoked/described almost entirely in active human terms.</li> <li><i>The Girl of The Red Gold Hair</i> landscape seems to reflect the gloom/mood of the persona in his separation from the Girl of the Red Gold Hair.</li> </ul> <p>Many other references are possible.</p> </li> </ul>



Text 6 – Poetry – *Waking with Russell* by Don Paterson

Question			Expected response	Max mark	Additional guidance
53.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 + 2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'began' suggests the idea of a new start.</li> <li>• 'woke up' suggests the optimism associated with a new day.</li> <li>• 'face-to-face/lovers' suggests the intimacy within the relationship.</li> <li>• 'four-day-old smile' suggests sense of wonder.</li> <li>• 'dawned' reinforces the hopes and energy associated with new beginnings.</li> <li>• 'possessed him' suggests all-encompassing/innocent nature of the happiness.</li> <li>• 'not fall or waver' suggests an indefatigable spirit, determination to carry on.</li> </ul>
54.			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 + 2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• 'not my old' conveys his recognition that he has now moved on to a different stage of his life.</li> <li>• 'hard-pressed grin' suggests a lack of true fulfilment previously.</li> <li>• 'rediscovered' suggest a return to a state of almost childlike innocence.</li> <li>• '<i>mezzo del cammin</i>' appropriate allusions to Dante/a turning point in his life.</li> <li>• 'true path...ever' suggests a sense of meaninglessness which previously characterised his life.</li> <li>• 'lit it as you ran' suggests illumination/dispels the darkness of his previous life.</li> </ul>

Question			Expected response	Max mark	Additional guidance
55.			<p>Award <b>2 marks</b> awarded for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• use of 'true' links back to 'true path' conveying the authentic nature of his love for his son.</li> <li>• 'returned/redelivered/rolled' the sound/repetition conveys the unstoppable, unrelenting progress of his love.</li> <li>• imagery of 'poured...river' suggests the overwhelming effect of his son's love on him.</li> <li>• 'this waking amongst men!' suggests common bond/sense of the future.</li> <li>• 'pledged' suggests the unwavering commitment he will have to his son in the future.</li> <li>• 'forever' positioned as the final word reinforces his commitment to his son.</li> </ul>
56.			<p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how imagery is used to explore central concerns.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references in at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example, Paterson uses imagery to convey ideas/feelings/attitudes concerning individual experiences (1) to explore central concerns such as loss/mortality/change/familial love(1)</p>

Question			Expected response	Max mark	Additional guidance
					<ul style="list-style-type: none"> <li>from this poem:  Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone  For example, 'the smile poured through us like a river' suggests the powerful love between the speaker and his son highlighting the unbreakable bond between parent and child (2)</li> <li>from at least one other text:  Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone  In comments on other poems, possible references include: <ul style="list-style-type: none"> <li><i>The Ferryman's Arms</i> 'the boat...without breaking the skin of water' - the silent, unworldly nature of the ferry's approach suggests the inevitability of death, highlighting human mortality</li> <li><i>The Ferryman's Arms</i> - 'a pool table hummed to itself in the corner' - the personification suggests a menacing presence stalking the persona, highlighting human vulnerability and frailty</li> <li><i>Nil Nil</i> 'the black shell' - the total ruin of the shop suggests the decline/desolation of the community, highlighting transience and change</li> <li><i>Rain</i> 'their fatal watercourse' suggests an inescapable flow of events and consequences highlighting fate and destiny</li> <li><i>The Circle</i> 'we are its living word' suggests that humanity is the physical embodiment of natural evolution and purpose highlighting our place in the universe</li> </ul> </li> </ul> <p>Many other references are possible.</p>

## SECTION 2 – Critical Essay

### Supplementary marking grid

	Marks 20-19	Marks 18-16	Marks 15-13	Marks 12-10	Marks 9-6	Marks 5-0
<b>Knowledge and understanding</b>  <b>The critical essay demonstrates:</b>	thorough knowledge and understanding of the text  perceptive selection of textual evidence to support line of argument which is fluently structured and expressed  perceptive focus on the demands of the question	secure knowledge and understanding of the text  detailed textual evidence to support line of thought which is coherently structured and expressed  secure focus on the demands of the question	clear knowledge and understanding of the text  clear textual evidence to support line of thought which is clearly structured and expressed  clear focus on the demands of the question	adequate knowledge and understanding of the text  adequate textual evidence to support line of thought which is adequately structured and expressed  adequate focus on the demands of the question	limited evidence of knowledge and understanding of the text  limited textual evidence to support line of thought which is structured and expressed in a limited way  limited focus on the demands of the question	very little knowledge and understanding of the text  very little textual evidence to support line of thought which shows very little structure or clarity of expression  very little focus on the demands of the question
<b>Analysis</b>  <b>The critical essay demonstrates:</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>Evaluation</b>  <b>The critical essay demonstrates:</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>Technical accuracy</b>  <b>The critical essay demonstrates:</b>	<ul style="list-style-type: none"> <li>few errors in spelling, grammar, sentence construction, punctuation and paragraphing</li> <li>the ability to be understood at first reading</li> </ul>				<ul style="list-style-type: none"> <li>significant errors in spelling, grammar, sentence construction, punctuation and paragraphing which impedes understanding</li> </ul>	

[END OF MARKING INSTRUCTIONS]