



National  
Qualifications  
2025

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**2025 English**

**Reading for Understanding, Analysis  
and Evaluation**

**Higher**

**Question Paper 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.

Passage 1

| Question | Expected response(s)   | Max mark | Additional guidance   |
|----------|--|----------|---|
| 1.       | <p>Candidates must 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>• diverse/unexpected range of qualities ('Prankster, activist, painter:')</li> <li>• his ability to remain unknown ('the question of Banksy's identity', 'identity cloaked in mystery')</li> <li>• unusual/idiosyncratic nature of his art ('unconventional quality of his work')</li> <li>• large sums of money spent on his work/his work being sought after by the rich and famous ('the price' / 'celebrities and other wealthy fans')</li> <li>• how influential/newsworthy his work is ('impact')</li> <li>• how his work is produced/how many people are involved in producing his work ('more than likely created with a group of collaborators')</li> </ul>                    |
| 2.       | <p>Candidates must use their own words. No marks for straight lifts from the passage.</p> <p>Award <b>2 marks</b> for detailed/insightful comment.</p> <p>Award <b>1 mark</b> for more basic comment.</p> <p>Award <b>0 marks</b> for 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>• he suggests he doesn't care about the art establishment but still wants it to pay attention to his work ('tries to ignore the art world . . . notice him at the same time')</li> <li>• he likes his work to provoke discussion/grab headlines/questions aspects of society ('controversial')</li> <li>• he uses humour in his art to make points/comment on current affairs ('wittily political interventions')</li> <li>• he displays his art in unlikely/incongruous settings ('peace motifs . . . areas of international conflict' / 'figure of a political prisoner in Disneyland')</li> <li>• he likes to do the unexpected ('hoax artefacts . . . greatest museums')</li> </ul> |

| Question | Expected response(s)  | Max mark | Additional guidance  |
|----------|---|----------|--|
| 3.       | <p>For full marks, candidates must deal with both the Bristol Museum and Banksy's exhibition, 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>Traditional nature of Bristol Museum:</b></p> <ul style="list-style-type: none"> <li>• 'grand (pillars)' suggests a building of splendour/ magnificence/scale</li> <li>• '(grand) pillars' suggests an important, old-fashioned style of building</li> <li>• 'marble (halls)' suggests the expensive, beautiful stone used in buildings in ancient Greece and Rome</li> <li>• '(marble) halls' suggests a building of impressive scale</li> <li>• 'labyrinth' suggests a building that is complex and hard to navigate/multi-roomed building</li> <li>• 'fossils', 'Chinese pottery', 'classical statues' suggest the ancient artefacts expected in a museum</li> <li>• 'notable collection' suggests the important/ valuable accumulation of items expected in a museum</li> <li>• 'permanent' suggests something rigid/unchanging/ tired</li> </ul> <p><b>Surprising nature of Banksy's work:</b></p> <ul style="list-style-type: none"> <li>• 'aggressive' suggests something hostile/ confrontational</li> <li>• 'versus' suggests Banksy being in opposition to the museum</li> <li>• (contrast/juxtaposition of) 'greeted . . . burnt-out ice cream van' suggests a far from predictable welcome</li> </ul> |

| Question | Expected response(s) | Max mark | Additional guidance  |
|----------|----------------------|----------|--|
|          |                      |          | <ul style="list-style-type: none"> <li>• ‘secreted’/‘hidden’ suggests a deliberate attempt to catch the visitors unawares <b>and/or</b> a deliberate, wilful reversal of the way things are usually exhibited in a museum</li> <li>• ‘radically (remixed)’ suggests a revolutionary break from convention</li> <li>• ‘(radically) remixed’ suggests putting things together in a new and original way</li> <li>• ‘humour’ suggests an entertaining element not always associated with museums</li> <li>• ‘ingeniously’ suggests something clever/inventive/original</li> <li>• ‘menagerie’ suggests the large-scale use of these unusual figures</li> <li>• listing of unlikely/comical/bizarre images suggests the scale/variety of the invention involved (‘rabbit . . . child’s rocking horse’)</li> <li>• contrast/juxtaposition in individual images (‘rabbit . . . lipstick’, ‘cheetah . . . fur coat’, ‘classical statues . . . Gucci shopping bags’, ‘aquariums . . . wriggling fish fingers’, ‘policeman clad in riot-gear . . . bobbing on a child’s rocking horse’) suggests the bizarre/incongruous combinations favoured by Banksy</li> </ul> |

| Question |  | Expected response(s)   | Max mark | Additional guidance  |
|----------|--|--|----------|--|
| 4.       |  | <p>Candidates must use their own words. No marks for straight lifts from the passage.</p> <p>Award marks 1+1+1</p> | 3        | <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• a huge number of people attended ('Over 300,000 people')</li> <li>• people were prepared to wait for a long time to gain entry ('queued for . . . just under three hours')</li> <li>• comments from the public were excited/full of admiration ('Popular reviews were ecstatic' / 'spoke enthusiastically')</li> <li>• it attracted worldwide attendees ('Visitors from all over the UK, from Europe and beyond')</li> <li>• people loved the playful/unexpected nature of the art ('the humour and the trickery')</li> <li>• people loved the way the exhibition didn't conform to traditional views/accepted thinking ('sarcastic edge', 'attack on established ideas')</li> </ul> |

| Question | Expected response(s)  | 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 or 1+1+1+1</p> | 4        | <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘one-dimensional’ suggests it lacks complexity</li> <li>• ‘jokes’ suggests it is frivolous/unimportant</li> <li>• ‘(without any) poetic feeling’ suggests it has little sensitivity/aesthetic awareness</li> <li>• ‘(lacking) ambiguity and mystery’ suggests it is very obvious/devoid of mystique</li> <li>• ‘unengaging’ suggests boring/fails to connect with people</li> <li>• ‘mindless (scribble)’ suggests it is missing intellect/thought/intention</li> <li>• ‘(mindless) scribble’ suggests it is incomprehensible/careless/unskilled/ugly/childish</li> <li>• ‘(uncaring) vandalism’/‘criminal (damage)’ suggests method of producing work is thoughtless/destructive/illegal</li> <li>• ‘offensive’ suggests it is an affront to many</li> <li>• ‘compromised’ suggests his credibility has been diminished</li> <li>• (parenthesis) ‘- and irreversibly -’ emphasises/suggests the damage is final</li> <li>• ‘ruined’ suggests it has destroyed the integrity of real street art</li> </ul> |

| Question | Expected response(s)  | Max mark | Additional guidance  |
|----------|---|----------|--|
| 6.       | <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 or 1+1+1+1</p> | 4        | <p>Possible answers include:</p> <p><b>Imagery</b></p> <ul style="list-style-type: none"> <li>• ‘flood (of imitators)’ suggests the overwhelming/unstoppable number of copiers</li> <li>• ‘saturating the world’ suggests production of fakes is overloaded/at full capacity</li> <li>• ‘anaemic copies’ suggests a pale/weak imitation of the real thing</li> <li>• ‘pirating’ suggests looting/stealing of Banksy’s ideas</li> <li>• ‘stratospheric prices’ suggests (that thieves have profited from) the sky-high prices achieved by Banksy’s original works</li> </ul> <p><b>Sentence structure</b></p> <ul style="list-style-type: none"> <li>• parenthesis ‘- in the UK . . . Europe -’ emphasises the scale of the problem</li> <li>• list ‘in the UK . . . Europe’ suggests the number/range of countries all over the world where Banksy’s work is mistreated</li> <li>• list ‘vandalised, ripped off and removed’ suggests the scale/variety of ways Banksy’s work has been abused</li> </ul> |

| Question |  | Expected response(s)  | Max mark | Additional guidance   |
|----------|--|---|----------|---|
| 7.       |  | <p>Candidates must use their own words. No marks for straight lifts from the passage.</p> <p>Award <b>2 marks</b> for detailed/insightful comment.</p> <p>Award <b>1 mark</b> for more basic comment.</p> <p>Award <b>0 marks</b> for reference alone.</p> <p>Award marks <b>2 or 1+1</b></p> | <b>2</b> | <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• to collaborate with/showcase a global community of artists ('he brought together the work of a diverse group of important artists', '58 artists from 17 countries')</li> <li>• to draw attention to/encourage visitors to unsettled/struggling places ('revitalise tourism in the troubled town')</li> <li>• to break down creative/cultural barriers ('he brought together the work of a diverse group of important artists')</li> <li>• to raise money for those in need ('sum for charitable causes')</li> <li>• to challenge/undermine traditionally accepted forms of entertainment ('A satire on theme parks')</li> </ul> |

| Question | Expected response(s)  | 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 <b>2+1 or 1+1+1</b></p> | 3        | <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘global (phenomenon)’ suggests Banksy’s international appeal</li> <li>• ‘(global) phenomenon’ suggests someone extraordinary</li> <li>• ‘just’ emphasises how considerable Banksy’s achievements are</li> <li>• ‘achieved’ suggests Banksy has accomplished a great deal</li> <li>• ‘praised’/‘praise’ suggests great acclaim</li> <li>• ‘standard bearer’ suggests he is a leading figure</li> <li>• ‘new movement’ suggests he is leading an original approach to art</li> <li>• positioning of ‘Thanks to him’ emphasises how influential he has been</li> <li>• ‘crashed through the wall’ suggests the explosive impact made by artists inspired by him</li> <li>• punchy/rapid-fire run of phrases ‘through the wall, off the streets and into the public consciousness’ suggests the dramatic/speedy rise of artists inspired by him</li> <li>• repetition of ‘We should praise’ emphasises how much credit he is due</li> <li>• ‘creative’ suggests how inventive he is</li> <li>• ‘key (social issues)’ suggests the importance of the matters he deals with</li> <li>• ‘constantly’ suggests the unrelenting nature of his artistic endeavours</li> <li>• ‘pushing at the limitations’ suggests he is always searching to take his art as far as possible</li> <li>• ‘own capability’ suggests he is trying to maximise his potential</li> <li>• ‘disruptive and meaningful’ act as a climax, summarising two key attributes of Banksy’s art</li> <li>• ‘meaningful’ suggests his art is important/thought-provoking</li> </ul> |

Passage 2

| Question | Expected response(s)  | Max mark | Additional guidance  |
|----------|---|----------|--|
| 9.       | <p>You may answer this question in continuous prose or in a series of developed bullet points.</p> <p>Key areas of agreement are shown in the grid.</p> | 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 agreement with detailed/insightful use of supporting evidence.</p> <p>Award <b>4 marks</b> for identification of three key areas of agreement with appropriate use of supporting evidence.</p> <p>Award <b>3 marks</b> for identification of three key areas of agreement.</p> <p>Award <b>2 marks</b> for identification of two key areas of agreement.</p> <p>Award <b>1 mark</b> for identification of one key area of agreement.</p> <p>Award <b>0 marks</b> for failure to identify any key areas of agreement and/or misunderstanding of task.</p> <p>NB: A candidate who identifies only two key areas of agreement may be awarded up to a <b>maximum of 4 marks</b>, as follows:</p> <ul style="list-style-type: none"> <li>• <b>2 marks</b> for identification of two key areas of agreement plus:</li> </ul> |

| Question | Expected response(s) | Max mark | Additional guidance   |
|----------|----------------------|----------|---|
|          |                      |          | <p>either</p> <ul style="list-style-type: none"> <li>• a further <b>2 marks</b> for detailed/insightful use of supporting evidence to a total of four marks</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• a further <b>1 mark</b> for appropriate use of supporting evidence to a total of three marks</li> </ul> <p>A candidate who identifies only one key area of agreement may be awarded up to a <b>maximum of 2 marks</b>, as follows:</p> <ul style="list-style-type: none"> <li>• <b>1 mark</b> for identification of one key area of agreement, plus a further mark for use of supporting evidence to a total of <b>2 marks</b></li> </ul> |

| Area of Agreement |   | Passage 1   | Passage 2  |
|-------------------|---|---|--|
| 1                 | success                                   | <b>Banksy's art is recognised worldwide/ commands significant sums of money</b> ('the price that dealers . . . are prepared to pay for it' 'Banksy's global reputation')  | <b>Banksy's art has wide public recognition and is critically acclaimed by the art world</b> ('Popular with the public', 'highly valued by the art world')   |
| 2                 | social/political commentator/ provocateur | <b>Banksy uses his art to challenge established ideas/provoke debate</b> ('controversial, wittily political interventions', 'painted peace motifs . . . conflict', 'uses art to comment on key social issues')  | <b>Banksy's art addresses important issues/is thought-provoking</b> ('Banksy's works convey powerful messages', 'raise awareness of ... injustices', 'young female gymnast . . . war-torn building')     |
| 3                 | anti-traditional art                      | <b>Banksy does not conform to traditional expectations of what art is</b> ('Banksy versus Bristol Museum', 'colourful attack', 'contempt for traditional art')  | <b>Banksy's work provides significant commentary against established creative thinking</b> ('early unconventional artwork was seen by some as vandalism', 'satirical, witty style')                      |
| 4                 | artistic merit                            | <b>Banksy's art is creative and innovative</b> ('unconventional quality of his work', 'radically remixed', 'ingeniously modified')  | <b>Banksy's art is inventive and individual</b> ('distinctive and creative approach')  |
| 5                 | humanitarian/philanthropic                | <b>Banksy stages charitable exhibitions in order to highlight political/social issues, using art to bring people together and/or provide opportunities for other artists</b> ('In Bethlehem . . . troubled town', 'raised a significant sum for charitable causes') | <b>Banksy is an advocate for social justice, often using his art to point out social issues and his money to support charities</b> ('humanitarian and peace activist', 'benefit many charitable causes') |
| 6                 | vanguard                                  | <b>Banksy leads an exciting, global street art movement</b> ('the standard bearer for a new movement', 'positioned himself at the front . . . of graffiti artists')   | <b>Banksy is at the head of an exciting new type of art</b> ('a major player in the urban and contemporary art world', 'forefront of a new art form')  |

[END OF MARKING INSTRUCTIONS]