



National
Qualifications
SPECIMEN ONLY

S824/76/11

**English
Reading for Understanding,
Analysis and Evaluation — Text**

Date — Not applicable

Duration — 1 hour 30 minutes

Total marks — 30

Read the passages carefully and then attempt ALL questions, which are printed on a separate sheet.



* S 8 2 4 7 6 1 1 *

The following two passages focus on the importance of trees.

Passage 1

Read the passage below and attempt questions 1 to 6.

In the first passage, Janice Turner gives her views on trees.

Watching the tree surgeon from the window, I felt I was witnessing a crime. One I'd authorised, like a Mafia hit. The oak tree — a dense, virulent, evergreen ball — loomed over the garden like a storm cloud. It had to be cut back. But as the chainsaw whined and branches tumbled, I wondered if I really had the right.

5 I'm a resolute city-dweller, but trees seem ever more precious these days: a rebuke to built-in obsolescence, a steady point in a churning world. My pear and apple trees are remnants from when South London orchards ran all the way down to meet the sea. The walnut tree reaches out a mammoth limb from my neighbour's garden to mine, like God's arm on the ceiling of the Sistine Chapel in Rome. They are our living past, clocking up the years, ring by ring. They are calming like
10 cathedrals, reassuring us that they will endure even though we will not. No wonder the ancient civilisations believed they were gods; there are worse things to worship than a tree.

And recently, reading how some protesters had been arrested trying to prevent ancient woodland being destroyed to make way for a three-mile link road to Hastings, I thought: yes, I'd go to prison for a tree. Indeed, the protesters who are digging tunnels in the mud and standing before the
15 diggers are not 'eco-warriors' or 'hippies'. Among them are young families, retired folk and ordinary dog-walkers. 'Local grandmothers', it was reported, came to swing in giant hammocks strung between the 400-year-old oaks.

But this is their last stand. They can only slow the developers. By March the trees will be felled. Local people have fought for 20 years to save them, but they are on the wrong side of what the
20 government is determined to market as progress, however short-term, dubious and negligible the 'benefits'. The government squandered £56.8 million of government money on this very road, which will fill up with extra traffic — as new roads do — and lead in time to a glitzy new industrial estate, although Hastings town already has plenty of boarded-up premises from which to trade.

25 Development versus the trees. The government tells us that those who want to protect open countryside and woodland from being turned into endless Lego-brick estates are not conservationists, they are selfish, privileged people who, sitting comfortably in their own cheaply bought houses, have no care for struggling young couples who can't afford a family home. Anyway, what's a bunch of trees?

30 But people with no respect for trees show a special kind of arrogance: they think they're bigger than history. I'd argue that cutting down an ancient oak is worse than killing many types of animal. Certainly the more numerous species such as cows, monkeys or cats. A chainsaw slicing into a 300-year-old trunk is brutal, grotesque and unforgivable. Yet councils detest trees, employing municipal butchers to hack away at whole groves with all the sensitivity of gamers
35 annihilating aliens. Embarrassed stumps are all that remain. Chopping down a fine old tree is like shooting an elephant or harpooning a whale: the aching poignancy of an enormous creature whose size and strength nonetheless cannot save it. Except even the mightiest mammal can be bred to maturity in a few years. Not so a tree.

It is astonishing, given how much people love them — planting them to mark special moments or
40 honour dead loved ones, measuring their lives by their seasonal changes — that officialdom loathes trees. One city council tried to remove a whole row of horse-chestnuts because conkers fell on cars and children might slip on leaves. Our local primary school cut down a fine tree beneath which generations of children had played, because the new head deemed its twigs and leaves too messy. Insurance companies fretting about subsidence would rather you took them all
45 down just in case. It's a wonder any tree survives a health and safety audit. A posh gardener once

suggested we cut down most of our trees and start again with fresh, more groovy varieties. This misunderstood the very point: trees are the antithesis of fickle fashion. But some crass homeowners can't bear the fluff-balls from plane trees messing up their hall carpet or the lime sap puking down on their shiny car bonnets. Neater to reach for the axe. Maybe garden centres should start selling plastic trees: say goodbye to autumnal hell.

This contempt for trees is a worldwide issue. Visiting Burma, I learnt that its teak forests were flogged off to China by their government, who were desperate for quick cash, like a beautiful girl being forced to sell her hair. Iceland is barren because Vikings cut them all down in a year and Peru is logging away its resources.

Our country's trees will tumble to make way for the machines of progress. But for how much economic growth is it worth mowing down a wood? Trees are beyond priceless: they are our history inscribed in the natural world. Which rich men, planting beautiful orchards to their own glorious memory, have always known.

Adapted from an article in The Times newspaper, January 2013.

Passage 2

Read the passage below and attempt question 9. While reading, you may wish to make notes on the main ideas and/or highlight key points in the passage.

In the second passage, Colin Tudge gives his views on trees.

In New Zealand a few years ago I experienced more powerfully than ever the sheer gravitas of trees: in the presence of the world's largest kauri. Kauris are conifers, the biggest of their family. The great trunk of the kauri rises like a lighthouse out of the gloom: fifteen metres in circumference — it would touch all four walls in an average living room — and straight up, leafless, for twenty metres or so. And then on its great horizontal boughs rests a virtual park, a floating island with an entire ecosystem of ferns and flowers. Some kauris are about 2000 years old. For the first 1400 years of the kauri's life, moas strutted their stuff around its base. Moas included the world's tallest-ever birds, like giant emus, which were preyed upon by commensurately huge but short-winged eagles. The moas and their attendant eagles are now long gone. The kauri lives on.

The remaining kauri forest has been horribly reduced these past two hundred years, but the way modern New Zealanders look after the trees that are left to them is a model for all the world. Rare trees are no longer felled but existing planks are prized and meticulously recycled. Meanwhile, you can follow slatted wooden paths among the vast conifers. That's conservation; that's intelligent ecotourism.

Similarly, if new farming economies are to come about, then trees must be at the centre of them. Yet, tree-based farming systems have to fight for survival against the massed ranks of the powers-that-be. The world's most powerful governments have made themselves answerable to the big companies — and they take pride in this. They call it 'realism'.

So although the things that need doing seem obvious, governments — and the big corporations whose interests they serve — have a quite different agenda. If we want life to be agreeable or indeed to continue at all, we just have to ignore the pressures from our ostensible leaders and do things the way they should be done: building new ways of life, whatever the pressures from on high. Again, trees show the way.

Outstanding among the world's many popular initiatives is the Greenbelt movement, a campaign

among Kenyan women to re-plant trees in places they used to grow. Now they have planted 30 million. They have transformed landscapes and changed entire economies and the whole tenor of life. This kind of thing, very simple, and achieved in the teeth of the modern economy (for who makes money out of it?), contributes far more to human wellbeing than, for example, cheap white goods from China, on which the economy of the modern world, egged on by our world leaders, is being built.

The broadest issue of all is the western conceit that we can ‘conquer’ nature, or indeed control it. This idea truly took off in the 19th century, and yet is taken still as a mark of modernity. In 1879 the poet Gerard Manley Hopkins lamented the felling of poplars: ‘O if we but knew what we do/When we delve or hew — Hack and rack the growing green!’ We still don’t know what we are doing but the hacking and racking continue more vigorously than ever. The only halfway sane approach if we want this world to remain habitable, is to approach it humbly. Trees teach humility. We need to take the world far more seriously. It would be a good idea to begin with trees.

Adapted from an article published on Colin Tudge’s website in 2005.

[END OF SPECIMEN TEXT]

Acknowledgement of copyright

Passage 1 Article is adapted from ‘Cutting down a tree is worse than fox hunting’ by Janice Turner, taken from The Times, 12 January 2013. © The Times, 01 2013.

Passage 2 Article is adapted from ‘Trees, me, and all of us’ by Colin Tudge. Reproduced by kind permission of Colin Tudge.



National
Qualifications
SPECIMEN ONLY

S824/76/21

**English
Reading for Understanding,
Analysis and Evaluation — Questions**

Date — Not applicable

Duration — 1 hour 30 minutes

Total marks — 30

Attempt ALL questions.

Write your answers clearly in the answer booklet provided. In the answer booklet, you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



* S 8 2 4 7 6 2 1 *

Total marks — 30
Attempt ALL questions

Passage 1

1. Read lines 1–4.
Identify **two** feelings the writer had as she watched the tree in her garden being cut back. Use your own words in your answer. 2

2. Read lines 5–11.
By referring to **at least two** examples, analyse how the writer uses language to convey the importance of trees. 4

3. Read lines 12–17.
Explain fully in what way the protestors are different from how we might expect them to be. Use your own words in your answer. 2

4. Read lines 18–24.
By referring to **at least two** examples, analyse how the writer uses language to create a tone of despair about the Hastings development. 3

5. Read lines 25–29.
Explain fully the government’s claims about the people who oppose their plans. Use your own words in your answer. 3

6. Read lines 30–38.
By referring to **at least two** examples, analyse how the writer uses both imagery **and** sentence structure to convey her opposition to the destruction of trees. 4

7. Read lines 39–50.
Explain any **three** reasons why organisations **and/or** people choose to cut down trees. Use your own words in your answer. 3

8. Read lines 51–58.
By referring to **at least two** examples, analyse how the writer uses language to convey differing attitudes towards trees. 4

Question on both passages

9. Look at both passages.

Both writers give their views on trees.

Identify **three** key areas on which they agree. You should support the points you make by referring to important ideas in both passages.

You may answer this question in continuous prose or in a series of developed bullet points.

5

[END OF SPECIMEN QUESTION PAPER]



National
Qualifications
SPECIMEN ONLY

S824/76/11

Marking Instructions

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

These marking instructions have been provided to show how SQA would mark this specimen question paper.

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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(s) | Max mark | Additional guidance |
|----------|---|----------|--|
| 1. | <p>Read lines 1-4.</p> <p>Identify two feelings the writer had as she watched the tree in her garden being cut back. Use your own words in your answer.</p> <p>Candidates must use their own words. No marks for straight lifts from the passage.</p> <p>For full marks two feelings must be identified.</p> <p>Marks awarded 1+1</p> | 2 | <p>Possible answers include:</p> <ul style="list-style-type: none">• she felt troubled, disturbed ('I felt I was witnessing a crime')• she felt responsible, guilty ('One I'd authorised, like a Mafia hit')• she felt resigned ('It had to be cut back')• she felt morally uncertain ('I wondered if I really had the right.') |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|---|
| 2. | <p>Read lines 5-11.</p> <p>By referring to at least two examples, analyse how the writer uses language to convey the importance of trees.</p> <p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>Marks may be awarded 2+2, 2+1+1 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • ‘ever more (precious)’ suggests trees’ increasing value • ‘precious’ suggests trees are valuable, to be cherished • colon ‘precious these days: a rebuke . . . ’ introduces two key reasons why trees are so important • ‘a rebuke to built-in obsolescence’ suggests trees criticise/stand in opposition to a world where products are designed to work for only a limited time • ‘a steady point in a churning world’ suggests trees offer permanence in a fast-changing, turbulent world • ‘remnants’ suggests these trees are surviving traces/fragments from the past • (personification of) ‘reaches out’ suggests a living creature seeking to make contact • ‘mammoth (limb)’ suggests something on a massively impressive scale • ‘like God’s arm . . . Sistine Chapel’ suggests trees have majesty, spiritual significance, awesome impact • ‘our living past’ suggests trees connect us to our heritage • ‘ring by ring’ suggests trees’ natural, organic, unhurried growth • ‘calming like cathedrals’ suggests their spiritual quality, majesty, that they are good for our inner well-being • ‘reassuring’ suggests they offer comfort |

| Question | | | Expected response(s) | Max mark | Additional guidance |
|----------|--|--|----------------------|----------|--|
| | | | | | <ul style="list-style-type: none"> • ‘they will endure’ suggests permanence, continuity, resilience • ‘ancient civilisations’ suggests trees have been considered valuable throughout the ages • ‘gods’ suggests their almost religious significance • ‘worship’ suggests our attitude should be respectful, reverent, devotional • use in general of ‘religious’ language (‘God’s arm’, ‘cathedrals’, ‘gods’, ‘worship’) heightens trees’ spiritual significance |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 3. | <p>Read lines 12-17.</p> <p>Explain fully in what way the protestors are different from how we might expect them to be. Use your own words in your answer.</p> <p>Candidates must use their own words. No marks for straight lifts from the passage.</p> <p>For full marks, candidates must show understanding of both the expectation and the reality of how the protestors are.</p> <p>2 marks may be awarded for detailed/insightful comment.</p> <p>1 mark for more basic comment.</p> <p>0 marks for reference alone.</p> <p>Marks may be awarded 2 or 1+1</p> | 2 | <p>Possible answers include:</p> <ul style="list-style-type: none"> we might have expected the protestors to be zealous environmental activists, dedicated conservationists and/or people who have rejected the conventional values of society ('not "eco-warriors" or "hippies"') instead they are just ordinary people, a typical cross-section of the community, people of all ages and from all walks of life ('young families, retired folk and ordinary dog-walkers. "'Local grandmothers' . . .") |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|--|
| 4. | <p>Read lines 18-24.</p> <p>By referring to at least two examples, analyse how the writer uses language to create a tone of despair about the Hastings development.</p> <p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>Marks may be awarded 2+2, 2+1+1 or 1+1+1+1</p> | 3 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • short, blunt sentence(s) ‘But this . . . will be felled’ emphasises the inevitable fate that awaits the trees, the irresistible march of the developers • ‘last stand’ suggests a defensive position facing inevitable defeat • ‘only’ suggests (delay is possible but) defeat is inevitable • positioning of ‘By March’ at start of sentence suggests fixed, immovable timeline to destruction • ‘market’ suggests her scepticism about government policy of ‘selling’ the project as progress • list ‘short-term, dubious and negligible’ suggests the scale/variety of the government’s misguided thinking • ‘short-term’ suggests transient, limited nature of any benefits • ‘dubious’ suggests questionable, unlikely nature of benefits • ‘negligible’ suggests any benefits will be marginal, insignificant • inverted commas around ‘benefits’ suggests writer views these so-called benefits sceptically • ‘squandered’ suggests it is money wasted, thrown away • ‘fill up’ suggests road will become saturated, full to overflowing • parenthesis ‘as new roads do’ emphasises inevitable futility of government policy • ‘glitzy’ suggests showy, superficial nature of new industrial estate • contrast of ‘glitzy’ and ‘boarded-up’ emphasises the pointlessness of building new premises when existing ones lie empty and abandoned • ‘boarded-up’ suggests the development will be to the detriment of an already rundown, neglected Hastings |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|--|
| 5. | <p>Read lines 25-29.</p> <p>Explain fully the government’s claims about the people who oppose their plans. Use your own words in your answer.</p> <p>Candidates must use their own words. No marks for straight lifts from the passage.</p> <p>2 marks may be awarded for detailed/insightful comment.</p> <p>1 mark for more basic comment.</p> <p>0 marks for reference alone.</p> <p>Marks may be awarded 2+1 or 1+1+1</p> | 3 | <p>Possible answers include:</p> <p>The government claims:</p> <ul style="list-style-type: none"> • these people are not interested in protecting the environment (‘not conservationists’) • they are only interested in looking after their own advantaged position (‘selfish, privileged people . . . sitting comfortably in their own cheaply bought houses’) • they have no interest in the fate of people less well-off, less fortunate than themselves (‘no care for struggling young couples who can’t afford a family home’) |
| 6. | <p>Read lines 30-38.</p> <p>By referring to at least two examples, analyse how the writer uses both imagery and sentence structure to convey her opposition to the destruction of trees.</p> <p>For full marks candidates must deal with both imagery and sentence structure, but not necessarily in equal measure.</p> <p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>Marks may be awarded 2+2, 2+1+1 or 1+1+1+1</p> | 4 | <p>Imagery:</p> <ul style="list-style-type: none"> • ‘bigger than history’ suggests the monumental, breathtaking scale of their arrogance • ‘(municipal) butchers’ suggests those cutting down the trees act indiscriminately, brutally • ‘(all the sensitivity of) gamers annihilating aliens’ suggests those cutting down trees act in a mindless, insatiable, ruthless, barbaric way • ‘Embarrassed stumps’ suggests the pitiful, demeaning nature of the trees’ fate • ‘like shooting an elephant’ / ‘(like) . . . harpooning a whale’ compares the destruction of a tree to the killing of nature’s most magnificent, awe-inspiring creatures |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|---|
| | | | <p>Sentence structure:</p> <ul style="list-style-type: none"> • use of colon (‘arrogance: they think . . . ’) introduces punchy summation of the enormity of the ‘special kind of arrogance’ • list ‘brutal, grotesque and unforgivable’ suggests the scale/variety of ghastliness involved in these actions • short, blunt sentence ‘Embarrassed stumps are all that remain’ emphasises how pathetic, vulnerable, insignificant a felled tree is • use of colon (‘a whale: the aching poignancy . . . ’) introduces the profoundly moving, deeply distressing nature of such events • positioning of ‘Except’ emphasises that the fate of a felled tree is even worse/more categorical than that of elephants and whales • short, blunt sentence ‘Not so a tree’ emphasises the destruction of a tree is absolute and final, quite different to even the most impressive or endangered of our natural creatures |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 7. | <p>Read lines 39-50.</p> <p>Explain any three reasons why organisations and/or people choose to cut down trees. Use your own words in your answer.</p> <p>Candidates must use their own words. No marks for straight lifts from the passage.</p> <p>For full marks three reasons must be dealt with.</p> <p>Marks awarded 1+1+1</p> | 3 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • they are considered a danger to public property ('conkers fell on cars') • they are considered a danger to public safety ('children might slip on leaves') • they shed foliage, leaving things looking dirty and untidy ('deemed its twigs and leaves too messy', 'owners can't bear the fluff-balls . . . messing up their hall carpet', 'lime sap puking down on their shiny car bonnets') • they may contribute to land sinking, affecting buildings on that land ('subsidence') • certain trees are considered unfashionable and/or people want to replace some varieties with something more popular ('we cut down most . . . trees and start again with fresh, more groovy varieties') |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 8. | <p>Read lines 51-58.</p> <p>By referring to at least two examples, analyse how the writer uses language to convey differing attitudes towards trees.</p> <p>For full marks, at least two different attitudes must be covered</p> <p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>Marks may be awarded 2+2, 2+1+1 or 1+1+1+1</p> | 4 | <p>Possible answers:</p> <ul style="list-style-type: none"> • ‘contempt’ suggests trees are regarded with hatred, scorn, disrespect • ‘flogged off’ suggests they are regarded as having little value, something to be sold quickly without much consideration • ‘desperate for quick cash’, ‘logging away’ suggests trees are regarded as dispensable, just simple sources of revenue • ‘like a beautiful girl being forced to sell her hair’ suggests trees are an attractive, natural feature which should be highly regarded • ‘barren’ suggests the bleakness of a landscape where trees have been treated with total disrespect, crass stupidity • ‘will tumble’ suggests governments/businesses consider trees disposable and so further destruction is inevitable • ‘machines of progress’ suggests governments/businesses are prepared to sacrifice trees for future developments • ‘mowing down’ suggests governments/businesses are happy to massacre trees in a ruthless way • ‘beyond priceless’ suggests it is impossible to put a value on trees • ‘history inscribed in the natural world’ suggests trees should be valued for offering a permanent record of our past and of who we are • ‘to their own glorious memory’ suggests people have always used trees as a testament to their own importance, as a fitting legacy to future generations |

Passage 2

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|---|
| 9. | <p>Look at both passages.</p> <p>Both writers give their views on trees.</p> <p>Identify three key areas on which they agree. You should support the points you make by referring to important ideas in both passages.</p> <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>The following guidelines should be used:</p> <p>Award 5 marks for identification of three key areas of agreement with detailed/insightful use of supporting evidence.</p> <p>Award 4 marks for identification of three key areas of agreement with appropriate use of supporting evidence.</p> <p>Award 3 marks for identification of three key areas of agreement.</p> <p>Award 2 marks for identification of two key areas of agreement.</p> <p>Award 1 mark for identification of one key area of agreement.</p> <p>Award 0 marks for failure to identify any key areas of agreement and/or misunderstanding of the task.</p> |

| | Area of agreement | Passage 1 | Passage 2 |
|---|---|--|---|
| 1 | awe/wonder/majesty | trees have spiritual, almost religious significance ('like God's arm on the ceiling of the Sistine Chapel', 'calming like cathedrals', 'there are worse things to worship than a tree') | kauri trees in New Zealand are magnificent and awe-inspiring ('sheer gravitas of trees', 'like a lighthouse out of the gloom', 'on its great horizontal boughs rests a virtual park', 'a floating island with an entire ecosystem') |
| 2 | heritage/permanence | trees are our link to previous centuries and are reliable features in an uncertain world ('a rebuke to built-in obsolescence', 'trees are our living past', 'a steady point in a churning world', 'reassuring us that they will endure') | kauri trees have outlasted the moa and are now treated with reverence in New Zealand ('kauris are about 2000 years old', 'The moas . . . are now long gone. The kauri lives on') |
| 3 | trees as teachers | trees make us question our place in the world ('I wondered if I really had the right', 'people with no respect for trees . . . think they're bigger than history', 'our history inscribed in the natural world') | we can learn from trees ('trees show the way', 'Trees teach humility', 'It would be a good idea to begin with trees') |
| 4 | people understand importance of trees | ordinary people campaign against their destruction/they are rich people's gift to posterity ('protestors . . . trying to prevent ancient woodland being destroyed', 'Local people have fought for 20 years to save them', 'planting them to mark special moments or honour dead loved ones', 'rich men, planting beautiful orchards to their own glorious memory') | New Zealand conservationists and Kenyan women understand their impact on quality of life ('way modern New Zealanders look after the trees . . . is a model for all the world', 'prized and meticulously recycled', 'they have transformed landscapes and changed entire economies') |
| 5 | trees sacrificed because of the misguided economic priorities of governments and businesses | governments worldwide dispose of them in the interests of 'progress' or to make money ('teak forests were flogged off', 'Our country's trees will tumble to make way for the machines of progress', 'for how much economic growth is it worth mowing down a wood?') | there is government opposition to tree-based farming/big business has a profit-driven outlook ('tree-based farming systems have to fight for survival against the massed ranks of the powers-that-be', 'achieved in the teeth of the modern economy') |

| | Area of agreement | Passage 1 | Passage 2 |
|---|--|--|--|
| 6 | trees treated without respect/brutally | trees are despised by officialdom and disposed of with little thought or in a savage way ('A chainsaw slicing into a 300-year-old trunk is brutal, grotesque and unforgivable', 'councils detest trees', 'all the sensitivity of gamers annihilating aliens', 'officialdom loathes trees') | Kauri trees have been subject to historical destruction ('kauri forest . . . horribly reduced these past two hundred years', 'western conceit that we can "conquer" nature', 'hacking and racking continue more vigorously than ever') |

[END OF SPECIMEN MARKING INSTRUCTIONS]



National
Qualifications
SPECIMEN ONLY

S824/76/12

**English
Critical Reading**

Date — Not applicable

Duration — 1 hour 30 minutes

Important note regarding Section 1 — Scottish text of this specimen question paper
The Scottish text list for this course is reviewed and updated as required. Please refer to the Scottish set text list on the [Higher English webpage](#) for the most up-to-date information.

Total marks — 40

SECTION 1 — Scottish text — 20 marks

Read an extract from a Scottish text you have previously studied and attempt the questions.

Choose ONE text from either

Part A — Drama pages 02–09

or

Part B — Prose pages 10–19

or

Part C — Poetry pages 20–31

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical essay — 20 marks

Attempt ONE question from the following five genres — Drama, Prose (Fiction or Non-fiction), Poetry, Film and Television Drama, or Language.

Your answer must be on a different genre from that chosen in Section 1.

You should spend approximately 45 minutes on each section.

Write your answers clearly in the answer booklet provided. In the answer booklet, you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



* S 8 2 4 7 6 1 2 *

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

Read the text extract carefully and then attempt ALL the questions for your chosen text.

You should spend about 45 minutes on this section.

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

If you choose this text you may not attempt a question on Drama in Section 2.

Read the extract below and then attempt the following questions.

The Slab Boys by John Byrne

In this extract, which is taken from Act 1 of the play, the discovery of Phil's folio causes conflict in the Slab Room.

(Alan turns over the folio . . . idly looks inside.)

Alan: *(taking out drawings)* Hey, these aren't yours, are they?

Spanky: No, they must be Phil's . . . ho, put them back. If he catches you going through his stuff he'll break your jaw.

5 Alan: I'm not touching them. Hey some of these are not bad . . . look at this one . . .

Spanky: I'm telling you, Alec . . . *(Crosses to have a look.)* God they are good, aren't they? There's one of Elvis . . . 's dead like him, isn't it? Right . . . shut the folder or I'll get the blame. I get the blame for everything around here . . .

Alan: Hey . . . how about that red chalk drawing?

10 Spanky: That's his old man . . . I recognise the ears . . . like Dumbo. And there's one of his maw. Christ, you can tell, can't you?

Alan: Tell what?

Spanky: Nothing . . . tell it's his mother. Shut that folder, I said.

15 Alan: Look at the way he's done those hands. Whenever I have a bash at hands they turn out looking like fankled pipe-cleaners . . .

Spanky: Which is exactly how your features are going to look if Phil comes back. Get that shut . . . I'm not telling you again.

Alan: I wonder how he got that effect?

Spanky: What effect?

20 Alan: There — The way he's got the nose coming forward from the head . . .

Spanky: Mines comes forward . . .

Alan: Some of these are quite accomplished . . .

Spanky: Aw . . . quite accomplished, are they? And what d'you know about it?

25 Alan: Not a great deal, but anyone can see they're rather good. He's wasting his time in here . . .

Spanky: Yeh, you have a word with him, kiddo . . . I'm sure he'll appreciate it. Now for the last time, are you going to shut that folder or . . .

(Enter Curry.)

Curry: I've just been having a natter with your dad, Alan . . .

30 Alan: Oh . . . (*Tries to gather up drawings.*)

Curry: On the phone. You never let on Bob Downie was your father . . . eh? Godstruth, see you young fellows . . . Chief Designer at Templars . . .? I'd have been as proud as punch . . . Hello, what's this? Some of your artwork? Let's have a butcher's . . .

Alan: No, these aren't . . .

35 Curry: Tch, tch, tch . . . a chip off the old block, eh?

Alan: I'm afraid they aren't.

Curry: A right talented pair of buggers . . . I remember when Bob Downie used to work here he was always . . .

Alan: These aren't mine, Mr Curry.

40 Curry: What?

Spanky: Yeh, they're not his.

Alan: I was just . . .

Curry: Who belongs to them then? They aren't yours, Farrell, that's for sure. You've got trouble trying to draw water from that tap over there . . .

45 Alan: They were just lying around . . .

Curry: And they can't be Hector's. Too bold for him . . .

Alan: I think they must be . . .

Curry: (*interrupting him*) You're not going to tell me they're McCann's. What's this . . . (*Turns drawing over.*) That's the Art School stamp, isn't it? Jimmy Robertson and I used to go up to Saturday morning classes together . . . (*Reads.*) 'Glasgow School of Art . . . First-Year Entrance Exam . . . Nineteen Fifty-Sev . . .' What??

50

Spanky: Eh?

Curry: Whose are these?? Come on . . .

Spanky: How should I know?

55 Curry: (*finding label on front of folder*) 'P. J. McCann, 19 Darkwood Crescent, Ferguslie Park . . .' So that's what the loafer's been up to. A flyman, eh? Well we'll soon see about this . . . Farrell!

Spanky: What?

Curry: Away down to the ablutions and fetch that crony of yours up here.

60 Spanky: I'll need to wash my hands first.

Curry: Get a move on! Tell him to drag that miserable carcass of his up those flaming stairs. You and McKenzie can take an arm and a leg each if he can't manage.

Spanky: And just leave the rest of his body down there?

Curry: Get those mitts washed! Bloody corner boy. Now, Alan, where were we? Ah, yes . . . now, I'm going to rough in a few roses here. I dare say your dad's covered some of this ground with you . . . still, no harm in seeing it again, eh? I showed Bob Downie a few tricks while he was with us. Expect he told you, eh? Now, what's the first . . . Farrell, will you gee yourself up a bit! You'd think it was a damned bath you were having! Right Alan . . . what's the first thing we do when we're starting a charcoal sketch?

65

Questions

1. Look at lines 1–27.
By referring to **at least two** examples, analyse how the writer’s use of language conveys aspects of Phil’s character. 4

2. Look at lines 29–57.
By referring to **at least two** examples, analyse how the writer’s use of language conveys Currie’s differing attitudes to Alan **and** to the Slab Boys. 4

3. Look at lines 59–69.
Analyse how the writer’s use of language reveals aspects of Curry’s behaviour as a manager. 2

4. By referring to this extract and to elsewhere in the play, discuss how Byrne explores the theme of frustrated goals. 10

OR

Text 2 — Drama

If you choose this text you may not attempt a question on Drama in Section 2.

Read the extract below and then attempt the following questions.

***The Cheviot, the Stag and the Black, Black Oil* by John McGrath**

Fiddle plays: The Lord is my Shepherd. The Company hum quietly as one of the actors is dressed as The MINISTER and the OLD MAN places his pulpit in position.

MINISTER: Dearly beloved Brethren, we are gathered here today in the sight of the Lord and in the house of the Lord, to worship the Lord and sing His praises, for He is indeed, the Lord and Shepherd of our souls. Oh you are sheep, sheep who have gone astray, who have wandered from the paths of righteousness and into the tents of iniquity. Oh guilty sinners, turn from your evil ways. How many times and on how many Sabbaths have I warned you from this very pulpit of your wickedness and of the wrath of the Almighty. For I will repay, saith the Lord. The troubles that are visiting you are a judgement from God, and a warning of the final judgement that is to come. Some of you here today are so far from the fold, have so far neglected the dignity of your womanhood, that you have risen up to curse your masters, and violate the laws of the land. I refer of course to the burning of the writs. And everybody here gathered knows to which persons I am referring. There will be no more of this foolishness. Be warned. Unless you repent, you are in great danger of the fire, where there will be much wailing and gnashing of teeth. On that fearful day when God divides the sheep from the goats, every one of us, and particularly those whom I have spoken of today, will have to answer for their flagrant transgression of authority.

20 *He goes off.*

OLD MAN: And it worked . . .

SECOND GIRL: Everywhere, except in Knockan, Elphin and Coigeach.

FIRST GIRL comes on stage and says, to mounting cheers from the others.

FIRST GIRL: Here the people made a stout resistance, the women disarming about twenty policemen and sheriff-officers, burning the summonses in a heap, and ducking the representatives of the law in a neighbouring pool. (*Big cheer.*) The men formed a second line of defence — (*Groan*) — in case the women should receive any ill-treatment. (*More groans.*) They, however, never put a finger on the officers of the law — all of whom returned home without serving a single summons or evicting a single crofter!

A big hooch from the Company, the fiddle strikes up and they leap onto the stage to dance to celebrate this victory, the women leading off.

At the end, all go off except the actor playing the OLD MAN, who comes to the mike and talks to the audience as himself.

35 OLD MAN: What was really going on? There is no doubt that a change had to come to the Highlands: the population was growing too fast for the old, inefficient methods of agriculture to keep everyone fed. Even before the Clearances, emigration had been the only way out for some. But this coincided with something else: English — and Scottish — capital was growing powerful and needed to expand. Huge profits were being made already as a result of the Industrial Revolution, and

40

45

improved methods of agriculture. This accumulated wealth had to be used, to make more profit — because this is the law of capitalism. It expanded all over the globe. And just as it saw in Africa, the West Indies, Canada, the Middle East and China, ways of increasing itself, so in the Highlands of Scotland it saw the same opportunity. The technological innovation was there: the Cheviot, a breed of sheep that would survive the Highland winter and produce fine wool. The money was there. Unfortunately, the people were there too. But the law of capitalism had to be obeyed.

Questions

5. Look at lines 1–22.
Explain how the minister’s speech reveals that he regards himself as a force of authority and control. 4
6. Look at lines 23–30.
By referring closely to **one** example of stage directions or dialogue, analyse how humour is used. 2
7. Look at lines 35–49.
The Old Man presents a series of financial details. By referring to **at least two** examples, explain how these details are relevant to the themes of the play. 4
8. The role of women is a significant issue in this play. By referring to this extract and to elsewhere in the play, discuss how this theme is developed. 10

OR

Text 3 — Drama

If you choose this text you may not attempt a question on Drama in Section 2.

Read the extract below and then attempt the following questions.

***Men Should Weep* by Ena Lamont Stewart**

Isa comes out of the bedroom. She has a tawdry lacy, low-cut slip on, and over it a dirty film star-ish negligée

ISA: Whit's a the row?

5 MAGGIE: *(emptying the contents of her purse on the table)* Alec's shiverin; he can hardly staun on his feet. Rin doon quick and get's a gill o whisky.

ISA: A gill? There's no much in a gill.

MAGGIE: An get a packet o Woodbine tae. An here! You've tae leave aff tormentin him!

ISA: Me? Tormentin him? I'm no tormentin him!

10 MAGGIE: Aye are ye! Threatenin tae leave him when ye ken he's that daft about ye. Goad kens why, for ye're a worthless slut if ever there wis yin.

ISA: You keep yer insultin names tae yersel, ye dirty aul bitch!

MAGGIE: I'll learn ye tae ca me a bitch! *(She slaps Isa's face.)*

At this moment John comes in

JOHN: Here! Whit's a this?

15 ISA: She hit me! She's that rotten tae me!

JOHN: Maggie! Whit dae ye think ye're daein?

MAGGIE: Naethin she didnae deserve. She ca'd me a bitch.

JOHN: Well, ye're certainly actin like yin.

MAGGIE: John!

20 JOHN: Ma Goad! Whit a hell o a hoose tae come hame tae!

MAGGIE: It's no ma fault! I've din a hale copper-fu o washin an scrubbed three floors an the hale lot o yous had naethin tae dae but lie in yer beds! Ye couldna even wash up a dish for me. It's me that aye has tae dae twa jobs when you get the sack.

JOHN: Aw, shut up harpin on that string. It's no ma fault. I've been oot lookin for work.

25 MAGGIE: Aye, I've seen yous men lookin for work. Haudin up the street corners, ca'in doon the Government — tellin the world whit *you'd* dae if you wis rinnin the country —

JOHN: Shut yer mouth or I'll shut it for ye!

MAGGIE: *(shocked)* John! *(Pause)* Whit I meant wis — ye could have tidied the place up afore ye went oot.

30 JOHN: Tae Hell wi this Jessie business every time I'm oot o a job! I'm no turnin masel intae a bloomin skivvy! I'm a man!

ISA: *(softly)* Quite right. A woman disnae respect a man that's *nae* a man. *(To Maggie)* Well, whit about this whisky?

JOHN: Whit's this? Whisky? There's nae drink comin intae this hoose!

35 ISA: It's for Alec. He's nae weel, she says.

MAGGIE: He's lyin doon.

JOHN: If he's nae weel it's mair likely because his system's poisoned wi the stuff a'ready. Alec! Get oot o that bed an show yer face!

MAGGIE: I tell't ye he's nae weel, John.

40 *John goes across to the bed and drags Alec out*

JOHN: Get outside and breathe some fresh air, at least whit passes for fresh air roon here. Ye're getting nae whisky. D'ye understand?

MAGGIE: *(turning on him fiercely)* Who earned that money? You or me?

John, as if he had been shot, drops Alec and turns away, slumps down in a chair and puts his head

45 *in his hands*

Alec craftily sneaks some of Maggie's cash and slinks out

Maggie, resentful, eyes first Isa and then the demoralised John

ISA: That's the stuff! He's needin somebody tae tak him in haun. He's beyond me. *(She cries, not very convincingly)*. I cannae dae naethin wi him.

50 MAGGIE: Oh, wull ye listen tae her! See they crocodile tears? It's a winner ye can squeeze oot a drap frae they wee marble eyes!

JOHN: Don't cry, Isa; he's nae worth it.

MAGGIE: It's her that's the worthless yin! If she'd leave him alane — —

JOHN: Maggie! That's no fair! She's upset.

55 MAGGIE: *(bitterly hurt at John's perfidy)* Oh, yous men! Big saft idiots the lot o ye.

JOHN: It's *your* fault. You spoiled him frae the day he wis born. He's still your wee pet lamb no matter whit he gets up tae.

ISA: Aye, he's jist a great big baby. If he disnae get whit he wants, he greets; tears rinnin doon his cheeks. It fair scunners me. I like a man tae be a man. Staun up for hissel.

60 MAGGIE: *(to John)* And I like a man — *(her voice breaking)* — tae stand up for his wife.

She seizes her coat and hauls it on, jams on her terrible old hat (this should be black or dark brown) and goes to the table to pick up her money: when she sees how little Alec has left her, she can't help making a small sound.

Questions

9. Look at lines 3–12.
Analyse how the writer’s use of language reveals Maggie’s differing attitudes to Isa and Alec. 2
10. Look at lines 20–38.
By referring to **at least two** examples, analyse how the writer’s use of language conveys **different** attitudes to the role of men. 4
11. Look at lines 43–63.
By referring to **at least two** examples, analyse how both stage directions and dialogue are used to convey the strong feelings of John **and/or** Maggie. 4
12. By referring to this extract and to elsewhere in the play, discuss how Lamont Stewart uses the character of Maggie to explore central concerns. 10

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

Read the text extract carefully and then attempt ALL the questions for your chosen text.

You should spend about 45 minutes on this section.

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

If you choose this text you may not attempt a question on Prose (Fiction or Non-fiction) in Section 2.

Read the extract below and then attempt the following questions.

The Red Door by Iain Crichton Smith

As he stared at the door he felt strange flutterings within him. First of all the door had been painted very lovingly so that it shone with a deep inward shine such as one might find in pictures. And indeed it looked like a picture against the rest of the house which wasn't at all modern but on the contrary was old and intertwined with all sorts of rusty pipes like snakes.

- 5 He went back from the door and looked at it from a distance as people in art galleries have to do when studying an oil painting. The more he regarded it the more he liked it. It certainly stood out against the drab landscape as if it were a work of art. On the other hand the more he looked at it the more it seemed to express something in himself which had been deeply buried for years. After a while there was something boring about green and as for blue it wouldn't have suited the door at all. Blue would have been too blatant in a cold way. And anyway the sky was already blue.

- 10 But mixed with his satisfaction he felt what could only be described as puzzlement, a slight deviation from the normal as if his head were spinning and he were going round in circles. What would the neighbours say about it, he wondered. Never in the history of the village had there been a red door before. For that matter he couldn't remember seeing even a blue door himself, though he had heard of the existence of one.

- 15 The morning was breaking all over the village as he looked. Blue smoke was ascending from chimneys, a cock was crowing, belligerent and heraldic, its red claws sunk into the earth, its metallic breast oriental and strange. There was a dew all about him and lying on the fences ahead of him. He recognised that the village would wake to a new morning, for the red door would gather attention to itself.

- 20 And he thought to himself, "I have always sought to hide among other people. I agree to whatever anybody tells me to do. If they think I should go to church, I go to church. If they want me to cut peats for them, I do. I have never," he thought with wonder, "been myself." He looked down at his grey fisherman's jersey and his wellingtons and he thought, "I have always worn these things because everybody else does. I have never had the courage to wear what I wanted to wear, for example a coloured waistcoat and a coloured jacket."

- 25 The red door stood out against the whiteness of the frost and the glimmerings of snow. It seemed to be saying something to him, to be asking him a question. Perhaps it was pleading with him not to destroy it. Perhaps it was saying, "I don't want to be green. There must be a place somewhere for me as myself. I wish to be red. What is wrong with red anyway?" The door seemed to him to have its own courage.

Wine of course was red and so was blood. He drank none of the former and only saw the latter

when he cut himself while repairing a fence or working with wood when a nail would prick his finger.

35 But really was he happy? That was the question. When he considered it carefully he knew that he wasn't. He didn't like eating alone, he didn't like sitting in the house alone, he didn't like having none who belonged to him, to whom he could tell his secret thoughts, for example that such and such was a mean devil and that that other one was an ungrateful rat.

40 He had to keep a perpetually smiling face to the world, that was his trouble. But the red door didn't do that. It was foreign and confident. It seemed to be saying what it was, not what it thought others expected it to say. On the other hand, he didn't like wellingtons and a fisherman's jersey. He hated them in fact: they had no elegance.

45 Now Mary had elegance. Though she was a bit odd, she had elegance. It was true that the villagers didn't understand her but that was because she read many books, her father having been a teacher. And on the other hand she made no concessions to anybody. She seemed to be saying, "You can take me or leave me." She never gossiped. She was proud and distant. She had a world of her own.

Questions

13. Look at lines 1–10.

By referring to **at least two** examples, analyse how the writer's use of language creates an impression of both the red door and the existing surroundings.

4

14. Look at lines 16–31.

By referring to **at least two** examples, analyse how the writer's use of language highlights the significance of the red door at this moment in Murdo's life.

4

15. Look at lines 35–43.

Analyse how the writer's use of language reveals Murdo's deep-rooted unhappiness.

2

16. By referring to this extract and to **at least one** other short story, discuss how Crichton Smith explores the conflict between individuality and conformity.

10

[Turn over

OR

Text 2 — Prose

If you choose this text you may not attempt a question on Prose (Fiction or Non-fiction) in Section 2.

Read the extract below and then attempt the following questions.

***A Time to Keep* by George Mackay Brown**

I dug out a new field at the side of the house — because no-one on God's earth could plough such a wilderness — and all the while I was tearing up stones and clumps of heather I thought to myself, "What a fool! Sure as hell the laird will raise your rent for this day's work." And my spade rang against stones or sank with a squelch into a sudden bit of bog.

5 I looked up once and saw a dozen women trooping across the fields to the school.

It was Good Friday.

I looked up another time and saw a horseman riding between the hills. It was the laird. He turned his horse towards the school also. The Easter service was being held there.

10 Two of my lambs had been born dead that morning. They lay, red bits of rag, under the wall. I would bury them afterwards.

There was one stone in the new field that just showed a gray curve through the heather. I took the biggest hammer in the barn and was an hour breaking it up and tearing the sharp bits out of the ground.

That was enough labour for one day. The sun was going down. I turned for home.

15 Ingi was not in. The house was dead. The pot sat black upon a black fire. My shoulders ached with the misery and foolishness of increasing my own rent. I was very hungry too.

20 Ingi was at the service with the laird and the other women, listening to the story of the lash and the whins and the nails and the last words. All the women were there sitting before the missionary with open mouths, listening to that fairy tale. I and a few others in the island knew better. Mr Simpson, B.Sc., from Glasgow had not been our schoolmaster four winters for nothing.

I spent the rest of that day in the ale-house with half a dozen other ploughmen.

And how I got home to the croft again I do not know. I woke up in the morning on the rack of my own bed, with all my clothes on.

There was a jam jar with new daffodils in it in the window.

25 Ingi heard my awakening, a groan and a creak.

She rose up quickly from the chair where she was peeling potatoes and put her cold hand on my forehead. "You'll be fine now," she said. "Bella had two lambs in the night, such bonny peedie things! Your throat must be dry. I'll get you some water."

Bella was the old ewe. None of her lambs, so I had been told when I bought her, ever died.

30 "You listen to me," I said to Ingi. "You spend too much money every Wednesday at that grocery van. Don't you buy any more jars of jam, and sponge-cakes from the bake-house in Hamnavoe. We're poor people. Remember that."

The daffodils in the window were like a dozen old women shawled in brightness.

The fire burned high in the hearth and the kettle sang.

35 I closed my eyes.

Questions

17. Look at lines 1–10.
By referring to **at least two** examples, analyse how the writer’s use of language conveys both the poverty of the land **and** the narrator’s inadequacy as a farmer. 4
18. Look at lines 11–23.
By referring to **at least two** examples, analyse how the writer’s use of language conveys the narrator’s negative mood. 4
19. Look at lines 24–35.
Analyse how the writer’s use of language creates a clear impression of Ingi’s character. 2
20. By referring to this extract and to at least one other short story, discuss how Mackay Brown creates characters who are flawed but who nonetheless engage the reader’s sympathy. 10

[Turn over

OR

Text 3 — Prose

If you choose this text you may not attempt a question on Prose (Fiction or Non-fiction) in Section 2.

Read the extract below and then attempt the following questions.

***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson**

In this extract, Dr. Lanyon receives a mysterious visitor.

He sprang to it, and then paused, and laid his hand upon his heart; I could hear his teeth grate with the convulsive action of his jaws; and his face was so ghastly to see that I grew alarmed both for his life and reason.

‘Compose yourself.’ Said I.

- 5 He turned a dreadful smile to me, and, as if with the decision of despair, plucked away the sheet. At the sight of the contents, he uttered one loud sob of such immense relief that I sat petrified. And the next moment, in a voice that was fairly well under control, ‘Have you a graduated glass?’ he asked.

I rose from my place with something of an effort, and gave him what he asked.

- 10 He thanked me with a smiling nod, measured out a few minims of the red tincture and added one of the powders. The mixture, which was at first of a reddish hue, began, in proportion as the crystals melted, to brighten in colour, to effervesce audibly, and to throw off small fumes of vapour. Suddenly, and at the same moment, the ebullition ceased, and the compound changed to a dark purple, which faded again more slowly to a watery green. My visitor, who had watched
15 these metamorphoses with a keen eye, smiled, set down the glass upon the table, and then turned and looked upon me with an air of scrutiny.

- ‘And now,’ said he, ‘to settle what remains. Will you be wise? will you be guided? will you suffer me to take this glass in my hand, and to go forth from your house without further parley? or has the greed of curiosity too much command of you? Think before you answer, for it shall be done as
20 you decide. As you decide, you shall be left as you were before, and neither richer nor wiser, unless the sense of service rendered to a man in mortal distress may be counted as a kind of riches of the soul. Or, if you shall so prefer to choose, a new province of knowledge and new avenues to fame and power shall be laid open to you, here, in this room, upon the instant; and your sight shall be blasted by a prodigy to stagger the unbelief of Satan.’

- 25 ‘Sir,’ said I, affecting a coolness that I was far from truly possessing, ‘you speak enigmas, and you will perhaps not wonder that I hear you with no very strong impression of belief. But I have gone too far in the way of inexplicable services to pause before I see the end.’

- ‘It is well,’ replied my visitor. Lanyon, you remember your vows: what follows is under the seal of our profession. And now, you who have so long been bound to the most narrow and material
30 views, you who have denied the virtue of transcendental medicine, you who have derided your superiors — behold!’

- He put the glass to his lips, and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked, there came, I thought, a change — he seemed to swell — his face became suddenly black, and
35 the features seemed to melt and alter — and the next moment I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror.

‘O God!’ I screamed, and ‘O God!’ again and again; for there before my eyes — pale and shaken,

40 and half fainting, and groping before him with his hands, like a man restored from death
— there stood Henry Jekyll!

What he told me in the next hour I cannot bring my mind to set on paper. I saw what I saw,
I heard what I heard, and my soul sickened at it; and yet, now when that sight has faded
from my eyes, I ask myself if I believe it, and I cannot answer. My life is shaken to its roots;
sleep has left me; the deadliest terror sits by me at all hours of the day and night; I feel
45 that my days are numbered, and that I must die; and yet I shall die incredulous. As for the
moral turpitude that man unveiled to me, even with tears of penitence, I cannot, even in
memory, dwell on it without a start of horror.

Questions

21. Look at lines 1–8.

Analyse how the writer’s use of language conveys emotions experienced by Lanyon’s visitor.

2

22. Look at lines 17–31.

By referring to **at least two** examples, analyse how the writer’s use of language creates a sense of tension.

4

23. Look at lines 32–47.

By referring to **at least two** examples, analyse how the writer’s use of language conveys Lanyon’s reactions.

4

24. By referring to this extract and to elsewhere in the novel, discuss how Stevenson uses contrast to explore central concerns of the text.

10

[Turn over

OR

Text 4 — Prose

If you choose this text you may not attempt a question on Prose (Fiction or Non-fiction) in Section 2.

Read the extract below and then attempt the following questions.

Sunset Song by Lewis Grassic Gibbon

In this extract, which is from Part II (Drilling), Peesie's Knapp is on fire.

And faith, quick though they were, it was father that saved Chae Strachan's folk. He was first down at the blazing Knapp, John Guthrie; and he ran round the biggings and saw the flames lapping and lowing at the kitchen end of the house, not a soul about or trying to stop them though the noise was fair awful, the crackling and burning, and the winter air bright with flying
5 sticks and straw. He banged at the door and cried *Damn't to hell do you want to be roasted?* and when he got no answer he smashed in the window, they heard him then and the bairns scraiched, there was never such a lot for sleep, folk said, Chae'd have slept himself out of this world and into hell in his own firewood if John Guthrie hadn't roused him then. But out he came stumbling at
10 last, he'd only his breeks on; and he took a keek at John Guthrie and another at the fire and cried out *Kirsty, we're all to hell!* and off he tore to the byre.

But half-way across the close as he ran the barn swithered and roared and fell, right in front of him, and he'd to run back, there was no way then of getting at the byre. By then Long Rob of the Mill came in about, he'd run over the fields, louping dykes like a hare, and his lungs were panting like bellows, he was clean winded. He it was that helped Mrs Strachan with the bairns and such
15 clothes as they could drag out to the road while Chae and John Guthrie tried to get at the byre from another angle: but that was no good, the place was already roaring alight. For a while there was only the snarling of the fire eating in to the wooden couplings, the rattle of falling slates through the old charred beams, and then, the first sound that Will and Chris heard as they came panting down the road, a scream that was awful, a scream that made them think one of the
20 Strachans was trapped down there. And at that sound Chae covered his ears and cried *Oh God, that's old Clytie*, Clytie was his little horse, his sholtie, and she screamed and screamed, terrible and terrible, Chris ran back to the house trying not to hear and to help poor Kirsty Strachan, snivelling and weeping, and the bairns laughing and dancing about as though they were at a picnic, and Long Rob of the Mill smoking his pipe as cool as you please, there was surely enough
25 smell and smoke without that? But pipe and all he dived in and out of the house and saved chairs and dishes and baskets of eggs; and Mistress Strachan cried *Oh, my sampler!* and in Rob tore and rived that off a blazing wall, a meikle worsted thing in a cracked glass case that Mistress Strachan had made as a bairn at school.

Questions

25. Look at lines 1–10.
By referring to **at least two** examples, analyse how the writer’s use of language creates a sense of urgency. 4
26. Look at lines 11–20. (. . . down there).
By referring to **at least two** examples, analyse how the writer’s use of language conveys the ferocity of the fire. 4
27. Look at lines 20 (‘And at that sound . . .’) to 28.
Analyse how the writer’s use of language conveys aspects of Long Rob’s character. 2
28. By referring to this extract and to elsewhere in the novel, discuss how Grassic Gibbon explores positive **and/or** negative aspects of the community of Kinraddie. 10

[Turn over

OR

Text 5 — Prose

If you choose this text you may not attempt a question on Prose (Fiction or Non-fiction) in Section 2.

Read the extract below and then attempt the following questions.

***The Cone-Gatherers* by Robin Jenkins**

In this extract, Mr Tulloch arrives to speak with the brothers after their expulsion from the beach hut by Lady Runcie Campbell.

When he caught sight of Neil ahead of him, he halted and watched from behind a slender spruce long ago wind-blown, with its roots in the air. From that distance, judged only by his gait, Neil appeared like an old man. He was gathering beech seed, which he had been instructed to do whenever bad weather kept him from climbing. He would cautiously go down on his haunches, wait, apparently to gather strength and endurance against the pain of that posture, and then would begin to pick up the seed-cases or mast, squeeze each one with his fingers to find if it were fertile, and drop it if it were not. The watching forester knew most of them would not be, unless this luckily was the tree's year of fertility: otherwise as many as ninety out of a hundred would be barren. To fingers crippled with rheumatism it would not be easy to examine them with the necessary patience. When that area had been searched, Neil hobbled on his haunches to another. Thus he would go on until break-time. Such fidelity to so simple but indispensable a task was to the forester as noble and beautiful a sight as was to be seen in that wood so rich in magnificent trees. To praise it would be to belittle it, so inadequate were words; but to fail to appreciate it or to refuse to defend it, would be to admit the inadequacy of life itself.

15 He stepped out from behind the hanging roots, and without hurry approached the intent seed-gatherer.

Neil looked up, saw him, stared a moment, and then went on with his inspection of the beech nut. That one was fertile. He held it out to his employer.

"That's the first good one in the last half hour, Mr Tulloch," he said.

20 "Well, it's a slow business, Neil," replied the forester, smiling, "but look at the result." Walking forward he touched the huge grey trunk.

Behind him Neil began to sob. He did not turn to look, but kept stroking the tree.

"Don't fret over it, Neil," he said.

25 "It's not for me," sobbed Neil. "It's for Calum." And he began to pour out an account of the expulsion from the beach hut, all mixed up with the story of the insult in the hotel bar. The forester had heard about that episode from one of his workers, but he had been given to believe that the soldier had apologised, and that afterwards the sympathy of nearly everybody in the pub had been with the brothers.

30 "I'm responsible for him, Mr Tulloch," said Neil. "If you were to ask me to whom I'm to give account for the way I've looked after him, I couldn't tell you; but I'm responsible just the same."

"No man on earth has ever looked after his brother so well," replied Tulloch. "We all know that. You can give a good account, no matter to whom."

35 He turned round and saw, with a shock he did not show, how stooped and contorted Neil was then, by rheumatism and despair: it was as if, in some terrible penance, he was striving to become in shape like his brother.

"Why is it, Mr Tulloch," he asked, "that the innocent have always to be sacrificed?"

“Is that really true, Neil?”

“Aye, it’s true. In this war, they tell me, babies are being burnt to death in their cradles.”

The forester was silent; his own brother had been killed at the time of Dunkirk.

- 40 “I suppose it’s so that other babies will be able to grow up and live like free men,” he said. “But I see what you mean; in a way, aye, the innocent have to be sacrificed.”

“We were driven out like slaves, Mr Tulloch. Her dog was to be saved from the storm, but not my brother.”

- 45 “I think maybe she was taken by surprise, Neil. She didn’t expect to find you there. After all, you did get in by the window. Maybe she got a bit of a shock.”

“Did she think we were monkeys that would bite her?”

“I think she was in the wrong, Neil, but I would like to be fair to her. She’s a good woman really; but she’s got a code to live by.”

Neil shook his head dourly.

- 50 “My brother’s the shape God made him,” he said. “What right has she, great lady though she is, to despise him?”

“No right at all, Neil. But don’t think about it anymore. I’m seeing her this afternoon, and I’m going to tell her I’m taking you back to Ardmore.”

Questions

29. Look at lines 1–23.

By referring to **at least two** examples, analyse how the writer’s use of language conveys both sympathy **and** admiration for Neil.

4

30. Look at lines 24–43.

By referring to **at least two** examples analyse how the writer’s use of language creates a sense of injustice.

4

31. Look at lines 44–53.

Analyse how the writer’s use of language conveys Neil’s **and/or** Mr. Tulloch’s attitudes to Lady Runcie Campbell.

2

32. By referring to this extract and to elsewhere in the novel, discuss how Jenkins explores the theme of the suffering of the innocent.

10

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

Read the text extract carefully and then attempt ALL the questions for your chosen text.

You should spend about 45 minutes on this section.

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

If you choose this text you may not attempt a question on Poetry in Section 2.

Read the extract below and then attempt the following questions.

Holy Willie's Prayer by Robert Burns

This extract begins at stanza five of the poem.

Yet I am here, a chosen sample,
To show Thy grace is great and ample;
I'm here, a pillar o' Thy temple,
Strong as a rock,
5 A guide, a buckler and example
To a' Thy flock.

O Lord, Thou kens what zeal I bear,
When drinkers drink and swearers swear,
And singin' there and dancin' here
10 Wi' great an' sma';
For I am keepet by Thy fear,
Free frae them a'.

But yet, O Lord! confess I must —
At times I'm fash'd wi' fleshly lust;
15 And sometimes too, in wardly trust,
Vile self gets in;
But Thou remembers we are dust,
Defil'd wi' sin.

O Lord! yestreen, Thou kens, wi' Meg —
20 Thy pardon I sincerely beg!
O! may't ne'er be a livin' plague
To my dishonour!
An' I'll ne'er lift a lawless leg
Again upon her.

Besides, I farther maun allow,
25 Wi' Leezie's lass, three times I trow;
But Lord, that Friday I was fou,
When I came near her;
Or else, Thou kens, Thy servant true
30 Wad never steer her.

Maybe Thou lets this fleshly thorn
 Buffet Thy servant e'en and morn,
 Lest he o'er proud and high should turn,
 That he's sae gifted;

35 If sae, Thy han' maun e'en be borne,
 Until Thou lift it.

Lord, bless Thy chosen in this place,
 For here Thou hast a chosen race:
 But God, confound their stubborn face

40 And blast their name,
 Wha bring Thy elders to disgrace
 An' open shame.

Questions

33. Look at lines 1–12.

By referring to **at least two** examples, analyse how the poet's use of language conveys the impression Willie is trying to create of himself.

4

34. Look at lines 13–30.

By referring to **at least two** examples, analyse how the poet's use of language conveys the reality of Willie's behaviour **and/or** attitudes.

4

35. Look at lines 31–42.

Analyse how the poet's use of language conveys Willie's feelings.

2

36. By referring to this extract and to at least one other poem by Burns, discuss how the poet uses the opinions of characters **and/or** speakers to explore central concerns.

10

[Turn over

OR

Text 2 — Poetry

If you choose this text you may not attempt a question on Poetry in Section 2.

Read the poem below and then attempt the following questions.

***Originally* by Carol Ann Duffy**

We came from our own country in a red room
which fell through the fields, our mother singing
our father's name to the turn of the wheels.

5 My brothers cried, one of them bawling, *Home*,
Home, as the miles rushed back to the city,
the street, the house, the vacant rooms
where we didn't live any more. I stared
at the eyes of a blind toy, holding its paw.

10 All childhood is an emigration. Some are slow,
leaving you standing, resigned, up an avenue
where no one you know stays. Others are sudden.
Your accent wrong. Corners, which seem familiar,
leading to unimagined pebble-dashed estates, big boys
eating worms and shouting words you don't understand.
15 My parents' anxiety stirred like a loose tooth
in my head. *I want our own country*, I said.

20 But then you forget, or don't recall, or change,
and, seeing your brother swallow a slug, feel only
a skelf of shame. I remember my tongue
shedding its skin like a snake, my voice
in the classroom sounding just like the rest. Do I only think
I lost a river, culture, speech, sense of first space
and the right place? Now, *Where do you come from?*
strangers ask. *Originally?* And I hesitate.

Questions

37. Look at lines 1–8.
By referring to **at least two** examples, analyse how the writer’s use of language conveys the dramatic impact of moving home. 4
38. Look at lines 9–16.
By referring to **at least two** examples, analyse how the writer’s use of language conveys the distress experienced by the speaker **and/or** her family members. 4
39. Look at lines 17–24.
Analyse how the writer’s use of language creates an effective conclusion to the poem. 2
40. By referring to this poem and to at least one other poem by Duffy, discuss how the poet uses contrast to explore central concerns. 10

[Turn over

OR

Text 3 — Poetry

If you choose this text you may not attempt a question on Poetry in Section 2.

Read the poem below and then attempt the following questions.

***The Bargain* by Liz Lochhead**

The river in January is fast and high.
You and I
are off to the Barrows.
Gathering police-horses twitch and fret
5 at the Tron end of London Road and Gallowgate.
The early kick-off we forgot
has us, three thirty, rubbing the wrong way
against all the ugly losers
getting ready to let fly
10 where the two rivers meet.

January, and we're
looking back, looking forward,
don't know which way

but the boy
15 with three beautiful Bakelite
Bush radios for sale in Meadow's Minimarket is
buttonpopping stationhopping he
doesn't miss a beat sings along it's easy
to every changing tune

20 Yes today we're in love aren't we?
with the whole splintering city
its big quick river wintry bridges
its brazen black Victorian heart.
So what if every other tenement
25 wears its hearth on its gable end?
All I want
is my glad eye to catch
a glint in your flinty Northern face again
just once. Oh I know it's cold
30 and coming down
and no we never lingered long among
the Shipbank traders.
Paddy's Market underneath the arches
stank too much today
35 the usual wetdog reek rising
from piles of old damp clothes.

Questions

41. Look at lines 1–13.
By referring to **at least two** examples, analyse how the writer’s use of language introduces the deterioration of the speaker’s relationship. 4
42. Look at lines 14–19.
Analyse how the poet’s use of language creates a change of mood. 2
43. Look at lines 20–36.
By referring to **at least two** examples, analyse how the poet’s use of setting reflects the current state of the speaker’s relationship. 4
44. By referring to this extract, and to at least one other poem, discuss how Lochhead explores the theme of difficult relationships. 10

[Turn over

OR

Text 4 — Poetry

If you choose this text you may not attempt a question on Poetry in Section 2.

Read the poem below and then attempt the following questions.

***Basking Shark* by Norman MacCaig**

To stub an oar on a rock where none should be,
To have it rise with a slounge out of the sea
Is a thing that happened once (too often) to me.

- 5 But not too often — though enough. I count as gain
That once I met, on a sea tin-tacked with rain,
That roomsized monster with a matchbox brain.

He displaced more than water. He shoggled me
Centuries back — this decadent townee
Shook on a wrong branch of his family tree.

- 10 Swish up the dirt and, when it settles, a spring
Is all the clearer. I saw me, in one fling,
Emerging from the slime of everything.

- So who's the monster? The thought made me grow pale
For twenty seconds while, sail after sail,
15 The tall fin slid away and then the tail.

Questions

45. Look at lines 1–3.
Analyse how the poet’s use of language conveys the nature of the encounter. 2
46. Look at lines 4–9.
By referring to **at least two** examples, analyse how language is used to suggest the impact of the experience on the speaker. 4
47. Look at lines 10–15.
By referring to **at least two** examples, analyse how the poet’s use of language reveals a sense of new understanding. 4
48. By referring to this poem and to at least **one** other poem, discuss how MacCaig uses symbolism **and/or** imagery to explore central concerns. 10

[Turn over

OR

Text 5 — Poetry

If you choose this text you may not attempt a question on Poetry in Section 2.

Read the poem below and then attempt the following questions.

***An Autumn Day* by Sorley MacLean**

On that slope
on an autumn day,
the shells soughing about my ears
and six dead men at my shoulder,
5 dead and stiff — and frozen were it not for the heat —
as if they were waiting for a message.

When the screech came
out of the sun,
out of an invisible throbbing,
10 the flame leaped and the smoke climbed
and surged every way:
blinding of eyes, splitting of hearing.

And after it, the six men dead
the whole day:
15 among the shells snoring
in the morning,
and again at midday
and in the evening.

In the sun, which was so indifferent,
20 so white and painful;
on the sand which was so comfortable,
easy and kindly;
and under the stars of Africa,
jewelled and beautiful.

25 One Election took them
and did not take me,
without asking us
which was better or worse:
it seemed as devilishly indifferent
30 as the shells.

Six men dead at my shoulder
on an Autumn day.

Questions

49. Look at lines 1–12.
By referring to **at least two** examples, analyse how the poet’s use of language conveys the impact of the experience. 4
50. Look at lines 13–24.
By referring to **at least two** examples, analyse how the poet uses language to highlight how meaningless the men’s deaths were. 4
51. Look at lines 25–32.
Analyse how the poet’s use of language creates an effective conclusion to the poem. 2
52. By referring to this poem and to at least **one** other poem, discuss how MacLean uses nature to explore central concerns. 10

[Turn over

OR

Text 6 — Poetry

If you choose this text you may not attempt a question on Poetry in Section 2.

Read the poem below and then attempt the following questions.

***The Ferryman's Arms* by Don Paterson**

About to sit down with my half-pint of Guinness
I was magnetized by a remote phosphorescence
and drawn, like a moth, to the darkened back room
where a pool-table hummed to itself in the corner.
5 With ten minutes to kill and the whole place deserted
I took myself on for the hell of it. Slotting
a coin in the tongue, I looked round for a cue —
while I stood with my back turned, the balls were deposited
with an abrupt intestinal rumble; a striplight
10 batted awake in its dusty green cowl.
When I set down the cue-ball inside the parched D
it clacked on the slate; the nap was so threadbare
I could screw back the globe, given somewhere to stand.
As physics itself becomes something negotiable
15 a rash of small miracles covers the shortfall.
I went on to make an immaculate clearance.
A low punch with a wee dab of side, and the black
did the vanishing trick while the white stopped
before gently rolling back as if nothing had happened,
20 shouldering its way through the unpotted colours.

The boat chugged up to the little stone jetty
without breaking the skin of the water, stretching,
as black as my stout, from somewhere unspeakable,
to here, where the foaming lip mussitates endlessly,
25 trying, with a nutter's persistence, to read
and re-read the shoreline. I got aboard early,
remembering the ferry would leave on the hour
even for only my losing opponent;
but I left him there, stuck in his tent of light, sullenly
30 knocking the balls in, for practice, for next time.

Questions

53. Look at the title and lines 1–7.
By referring to **at least two** examples, analyse how the poet’s use of language conveys a sense of doom. 4
54. Look at lines 8–20.
By referring to **at least two** examples, analyse how the poet’s use of language creates both a mood of insecurity **and** a mood of confidence. 4
55. Look at lines 21–30.
Analyse how the poet’s use of language creates an effective conclusion to the poem. 2
56. By referring to this poem and to at least one other poem by Paterson, discuss how the poet uses ordinary experience to explore deeper truths. 10

[END OF SECTION 1]

SECTION 2 — CRITICAL ESSAY — 20 marks

Attempt ONE question from the following five genres — Drama, Prose (Fiction or Non-fiction), Poetry, Film and Television Drama, or Language.

Your answer must be on a different genre from that chosen in Section 1.

You should spend approximately 45 minutes on this section.

PART A — DRAMA

*Answers to questions on **drama** should refer to the text and to such relevant features as characterisation, key scene(s), structure, climax, theme, plot, conflict, setting . . .*

1. Choose a play in which there is either a memorable or satisfying or tragic ending.
By referring to appropriate techniques, briefly explain why the ending is either memorable or satisfying or tragic and discuss how this contributes to your appreciation of the play as a whole.

2. Choose a play in which there is a character who faces a significant challenge or difficulty.
By referring to appropriate techniques, briefly explain the nature of the challenge or difficulty and discuss how this contributes to your appreciation of the play as a whole.

3. Choose a play in which the conflict between two characters is an important feature.
By referring to appropriate techniques, briefly explain the nature of the conflict and discuss how this contributes to your appreciation of the play as a whole.

PART B — PROSE FICTION

*Answers to questions on **prose fiction** should refer to the text and to such relevant features as characterisation, setting, language, key incident(s), climax, turning point, plot, structure, narrative technique, theme, ideas, description . . .*

4. Choose a novel or short story in which there is a character who is presented as an outsider or who is isolated from society.
By referring to appropriate techniques, briefly explain the character's situation and discuss how it contributes to your appreciation of the text as a whole.
5. Choose a novel or short story in which the setting in time **and/or** place is important.
By referring to appropriate techniques, briefly explain why the setting is significant and discuss how this contributes to your appreciation of the text as a whole.
6. Choose a novel or short story which explores prejudice or deceit or sacrifice.
By referring to appropriate techniques, briefly explain the nature of the prejudice or deceit or sacrifice and discuss how this contributes to your appreciation of the text as a whole.

PART C — PROSE NON-FICTION

*Answers to questions on **prose non-fiction** should refer to the text and to such relevant features as ideas, use of evidence, stance, style, selection of material, narrative voice . . .*

7. Choose a non-fiction text in which the writer engages the reader's interest in a specific way of life **and/or** culture.
By referring to appropriate techniques, discuss how the writer successfully engages the reader's interest in this way of life **and/or** culture.
8. Choose a non-fiction text in which the writer's description of an emotional experience creates a powerful impression on the reader.
By referring to appropriate techniques, discuss how the writer's description of this experience successfully creates a powerful impression on the reader.
9. Choose a non-fiction text in which the writer attempts to persuade the reader of a particular point of view.
By referring to appropriate techniques, discuss how the writer successfully enhances your understanding of this point of view.

PART D — POETRY

*Answers to questions on **poetry** should refer to the text and to such relevant features as word choice, tone, imagery, structure, content, rhythm, rhyme, theme, sound, ideas . . .*

10. Choose a poem which explores one of the following emotions: joy **or** sadness **or** anger.
By referring to appropriate techniques discuss how the poet's presentation of the chosen emotion enhances your appreciation of the poem as a whole.
11. Choose a poem in which the poet deals with an issue of importance to humanity.
By referring to appropriate techniques discuss how the poet's presentation of the chosen issue enhances your appreciation of the poem as a whole.
12. Choose a poem in which the poet presents a persona **and/or** character for whom the reader feels sympathy.
By referring to appropriate techniques discuss how the poet's presentation of the persona **and/or** character provokes your sympathy and enhances your appreciation of the poem as a whole.

PART E — FILM AND TELEVISION DRAMA

*Answers to questions on **film and television drama*** should refer to the text and to such relevant features as use of camera, key sequence, characterisation, mise-en-scène, editing, setting, music/sound, special effects, plot, dialogue . . .*

13. Choose a film **or** television drama in which a central character faces a significant challenge.
By referring to appropriate techniques, briefly explain how the film or programme makers present this challenge and discuss how this contributes to your appreciation of the text as a whole.
14. Choose a film **or** television drama which contains a particularly memorable **or** thrilling **or** disturbing sequence.
By referring to appropriate techniques, briefly explain how the film or programme makers present this sequence and discuss how this contributes to your appreciation of the text as a whole.
15. Choose a film **or** television drama in which setting in time **and/or** place is important to the development of the central concerns.
By referring to appropriate techniques, discuss how the setting in time **and/or** place enhances your appreciation of the film or television drama as a whole.

* 'television drama' includes a single play, a series or a serial.

PART F — LANGUAGE

Answers to questions on language should refer to the text and to such relevant features as register, accent, dialect, slang, jargon, vocabulary, tone, abbreviation . . .

16. Choose a particular area of journalism such as sports reporting, investigative journalism, motoring journalism, science reporting.
Identify the key features of the language used in this particular journalistic area and discuss that area's contribution to effective reporting.
17. Choose a form or forms of electronic communication such as e-mail, social networking, text messaging, online forums.
Identify some of the distinctive features of the language used and discuss to what extent these features contribute to effective communication.
18. Choose a political speech which makes use of persuasive language.
By referring to specific features of language in this speech, discuss to what extent you feel the speech is successful in achieving its purpose of persuasion.

[END OF SECTION 2]

[END OF SPECIMEN QUESTION PAPER]

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National
Qualifications
SPECIMEN ONLY

S824/76/12

**English
Critical Reading**

Marking Instructions

These marking instructions have been provided to show how SQA would mark this specimen question paper.

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General marking principles for Higher English: Critical Reading

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

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

Marking instructions for each question

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

1. Scottish texts

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

2. Critical essay

- If a candidate response achieves minimum standards, then the supplementary marking grid allows you to place the work on a scale of marks out of 20.
- First read the essay to establish whether it achieves minimum requirements for technical accuracy, and whether it is relevant to the question. There may be a few errors, but they should not impede understanding. If the essay does not achieve minimum standards, award a maximum of 9 marks. Award up to full marks where the essay communicates clearly at first reading.
- Assessment should be holistic. There are strengths and weaknesses in every piece of writing; assessment should focus as far as possible on the strengths, taking account of weaknesses only when they significantly detract from the overall performance.
- Candidates may display ability across more than one band descriptor. It is important to recognise the closeness of the band descriptors and consider carefully the most appropriate overall band for the candidate's performance.

Once that best fit is decided:

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

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

Marking instructions for each question

SECTION 1 – Scottish Text

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

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|---|
| 1. | <p>Look at lines 1-27.</p> <p>By referring to at least two examples, analyse how the writer's use of language creates an impression of Phil's character.</p> <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 reference/quotation 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"> • 'If he catches you . . . he'll break your jaw'/'exactly how your features are going to look . . . comes back' sense of urgency/direct reference to violence suggests Phil's aggressive reactions • God, they are good, aren't they?'/ 'I wonder how he got that effect'/'they're rather good' tone of surprise suggests Phil's artistic talent (perceived as unlikely, given his background) • 'I get the blame for everything around here . . . ' Spanky's tone of complaint suggests Phil is unreasonable • 'And there's one of his maw. Christ, you can tell, can't you?' vehement tone suggests Phil's well-known difficult relationship with this mum • 'Yeah, you have a word with him kiddo' jocular tone suggests Phil's pride (his likely reaction if patronised by Alan) |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 2. | <p>Look at lines 29-57.</p> <p>By referring to at least two examples, analyse how the writer's use of language conveys Curry's differing attitudes to Alan and the Slab boys.</p> <p>For full marks, Curry's attitudes to both Alan and the Slab Boys must be dealt with, though not necessarily in equal measure.</p> <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 reference/quotation alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <p>Alan</p> <ul style="list-style-type: none"> • 'Alan' use of first name suggests friendliness/ treating Alan as an equal • 'You never let on Bob Downie was your father . . . see you young fellows . . . Chief Designer at Templars' feigned criticism highlights his attempt to ingratiate himself • 'Some of your artwork' simple statement suggests his assumption that Alan is the artist/his prejudice in favour of middle-class Alan • 'Let's have a butcher's.' command/colloquial tone suggests his eagerness to see the artwork, mistaking it for Alan's. • 'A right talented pair of buggers.' Use of derogatory term suggests attempt familiarity with his 'superiors'' <p>Slab Boys</p> <ul style="list-style-type: none"> • 'They aren't yours, Farrell . . . trouble trying to draw water from that tap over there.' dismissive tone/casual joke at Spanky's expense suggests lack of respect • 'And they can't be Hector's. Too bold for him . . . ' quick summing up of Hector's (lack of) talent suggests lack of interest in his potential |

| Question | Expected response(s) | Max mark | Additional guidance |
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| | | | <ul style="list-style-type: none"> • ‘You’re not going to tell me they’re McCann’s’ tone of disbelief suggests incomprehension at the idea that Phil could be talented • ‘flyman’/‘loafer’ critical terms suggest severity towards Phil • ‘Well, we’ll soon see about this . . . ’ tone of anticipation suggests eagerness to punish Phil for breaking the rules • ‘ . . . Farrell!’ tone of command/use of last name suggests authoritarian attitude |
| 3. | <p>Look at lines 59-69.</p> <p>Analyse how the writer’s use of language conveys aspects of Curry’s behaviour as a manager.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for reference plus more basic comment.</p> <p>Award 0 marks 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"> • ‘crony’/‘miserable carcass’ dismissive terms for Phil suggest prejudice against employees he does not like • ‘Get a move on!’/‘Tell him . . . ’/ ‘Get those . . . ’/‘Will you gee yourself up a bit!’ imperatives suggest authoritarian approach to some employees • ‘take an arm and a leg each’/‘You’d think it was a damned bath you were having!’ mockery suggests lack of respect • ‘Now Alan, where were we . . . I dare say your dad’s covered some of this ground with you . . . I showed Bob Downie a few tricks . . . Right. Alan . . . what’s the first thing we do when we’re starting a charcoal sketch?’ obsequious manner to Alan suggests unfairness/favouritism towards Alan |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 4. | <p>By referring to this extract and to elsewhere in the play, discuss how Byrne explores the theme of frustrated goals.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p> <p>For Commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Byrne explores the theme of frustrated goals.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>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) eg Byrne uses a variety of characters whose goals in life have been frustrated by aspects of society (1) such as lack of opportunity for working class people, prejudice against young people, the patriarchal organisation of society (1)</p> <ul style="list-style-type: none"> • 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>eg the characters are all impressed by Phil's talent, as shown in his portfolio, but Curry is only interested in punishing him for breaking the rules of his apprenticeship, not in helping him develop his potential (2)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
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| | | | <ul style="list-style-type: none"> • 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> <p>Possible comments include:</p> <ul style="list-style-type: none"> • The Art School’s rejection of Phil’s application for entry, suggested as (at least partly) due to class prejudice • Phil and Spanky’s anger towards Alan, who is already earning more money than them and given more opportunities, because of his class and the fact he knows the ‘right’ people • Hector’s failed attempts to take Lucille to the staff dance, going to the lengths of allowing Phil and Spanky to make him completely ridiculous, with his clothes and hair makeover • Spanky is still waiting, stuck in a soul-destroying job with no chance in the near or mid future of gaining a desk, at the end of the play • Sadie’s desire to get away from her loveless marriage and have a life of her own, which is unlikely to be fulfilled <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(s) | Max mark | Additional guidance |
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| 5. | <p>Look at lines 1-22.</p> <p>Explain how the minister’s speech reveals that he regards himself as a force of authority and control.</p> <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 reference/quotation alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p> | 4 | <p>Candidates should show how the language used reveals that, rather than attending to his congregation's pastoral needs or speaking up as a spokesman or teacher for his community, the minister represents the powers of authority and control, reprimanding and criticizing those resistant to change.</p> <p>Possible references include:</p> <p>Repeated warnings of ‘wickedness’ suggest that immorality in this life shall not go unpunished in the next one.</p> <p>‘the wrath of the Almighty’ suggests that because of their wrong-doing, they should fear what awaits them.</p> <p>‘For I will repay, saith the Lord’ suggests that vengeance awaits those who are seen to have been wrongdoers in their current life.</p> <p>‘The troubles that are visiting you are a judgement’)/‘a warning of the final judgement that is to come’ infers a conflation between the secular authorities (landlords) and divine authority, and that this is a foretaste of what is still to come.</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|---|
| | | | <p>'Some of you . . . are so far from the fold' suggests the wickedness of this life shall not go unpunished in the next one.</p> <p>'wailing and gnashing of teeth' suggests the divine torment that is awaiting for offences committed in this life.</p> <p>'dignity of your womanhood' suggests that their actions are an attack on women in general and therefore worse because they have been committed by women.</p> <p>'risen up to curse your masters'/'violate the laws of the land'/'burning of the writs' all suggest revolting acts or rebellion against their betters or the accepted order or status quo.</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 6. | <p>Look at lines 23-30.</p> <p>By referring closely to stage directions and/or dialogue, analyse how humour is used.</p> <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 reference/quotation alone.</p> <p>Award marks 2 or 1+1</p> | 2 | <p>Through the use of bracketed directions (Big cheer), (Groan) and (More groans), the rest of the cast act as a chorus, reminiscent of humorous, pantomime-like responses. The cast substitute for the audience's reactions producing a dialogue with the First Girl, similar to audience participation between performers and audience, integral to the light-hearted manner of a ceilidh.</p> <p>Humour is evident in the ridiculing and deflating of the figures of authority by ducking the law officers 'in a neighbouring pool'.</p> <p>These farcical methods (as above) involve role reversal in that it was men, historically, who meted this punishment on women.</p> <p>Humour is also evident in the First Girl's speech when she refers to 'the people made a stout resistance.' It is in fact 'the women' who carried out the action with the men forming 'a second line of defence'. This is humorously described in ironic terms by stating this defensive line was 'in case the women should receive any ill-treatment.'</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 7. | <p>Look at lines 35-49.</p> <p>The Old Man presents a series of financial details. By referring to at least two examples, explain how these details are relevant to the themes of the play.</p> <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 reference/quotation alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <p>Reference to the Old Man describing how the growth of the Highland population was outstripping the means to sustain it, and that for some, emigration was the only option.</p> <p>As a result of the Industrial Revolution and improved agricultural methods, wealth was expanding.</p> <p>Methods of capitalism were used to make further profits around the world as well as in the Scottish Highlands.</p> <p>A breed of sheep, the Cheviot, was introduced to make money and displace the inhabitants who were there.</p> <p>Narratively, the drama is grounded in the history of economic change in the Scottish Highlands where the people were forced to accept emigration either to poorer land, crowded industrial cities or abroad. The forces of exploitative capitalism were to prove stronger than the organisation of the people.</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 8. | <p>The role of women is a significant issue in this play. By referring to this extract and to elsewhere in the play, discuss how this theme is developed.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p> <p>For Commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as the role of women.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>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, for example theme, characterisation, use of imagery, setting, or any other key element</p> <ul style="list-style-type: none"> • 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> • 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> |

| Question | Expected response(s) | Max mark | Additional guidance |
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| | | | <p>In comments on the rest of the play, possible references include:</p> <ul style="list-style-type: none"> • Over the different periods women have taken the initiative and led others • Women have displayed solidarity as well as community spirit, while their male counterparts have responded with indifference or been absent altogether • The female players of the drama have been given equal opportunity to express themselves through poem, song and general narration <p>Many other references are possible.</p> |

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

| Question | Expected response(s) | Max mark | Additional guidance |
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| 9. | <p>Look at lines 3-12.</p> <p>Analyse how the writer’s use of language reveals Maggie’s differing attitudes to Isa and Alec.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for reference plus more basic comment.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p> | 2 | <p>Possible answers include:</p> <p>Attitude to Isa</p> <ul style="list-style-type: none"> • ‘An here! You’ve to leave aff tormentin him’ command/sharp tone suggests criticism of Isa’s lack of kindness towards Alec • ‘Threatenin to leave him when ye ken he’s that daft about ye’ accusation suggests one-sided, negative view of their marital difficulties, ie she blame Isa for being hard-hearted • ‘Goad kens why’ dismissive comment emphasise that Isa isn’t worth Alec’s devotion • ‘ . . . ye’re a worthless slut if ever there wis yin’ use of derogatory term emphasises disrespect • ‘I’ll learn ye tae ca me a bitch!’ exclamation/threat suggests she sees herself as superior to Isa/is ready to teach her a lesson <p>Attitude to Alec</p> <ul style="list-style-type: none"> • ‘Alec’s shiverin; he can hardly staun on his feet’ focus on physical symptoms suggests her protective instinct • ‘Threatenin . . . daft about ye’ suggests she sees Alec as the victim of Isa’s cruelty/completely fails to see any fault in Alec |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 10. | <p>Look at lines 20-38.</p> <p>By referring to at least two examples, analyse how the writer's use of language conveys different attitudes to the role of men.</p> <p>For full marks, different attitudes must be dealt with. There is no requirement to identify the speaker.</p> <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 reference/quotation alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p> | 4 | <p>Possible references include:</p> <p>Maggie:</p> <ul style="list-style-type: none"> • 'Ye couldna even wash up a dish for me. It's me that aye has tae dae twa jobs when you get the sack!' accusing tone suggests Maggie's resentment that a man, even when not working, will not help with housework • 'Aye, I've seen yours men lookin for work. Haudin up the street corners, ca'in doon the Government . . . ' list of behaviours emphasises the self-important (and useless) activities of unemployed men, blaming the government rather than trying to deal with their own problems <p>Isa:</p> <ul style="list-style-type: none"> • 'A woman disnae respect a man that's <i>nae</i> a man.' Implied definition of a 'man' as strong, dominant, physical and only deserving respect if he lives up to this assumption <p>John:</p> <ul style="list-style-type: none"> • 'Whit a hell o a hoose tae come hame tae' exclamation of frustration suggests the assumption that a man has the right to come home to a well-ordered home • 'Aw, shut up harpin on that string.' rebuttal of criticism suggests that he, as the man, should not be subject to such complaints |

| Question | Expected response(s) | Max mark | Additional guidance |
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| | | | <ul style="list-style-type: none"> • ‘Tae Hell wi this Jessie business every time I’m oot o a job!’/‘I’m no turnin masel intae a bloomin skivvy! I’m a man!’ angry comments suggest that expecting help at home is an insult to a man’s rightful pride • ‘There’s nae drink comin intae this hoose!’ statement of fact suggests his sense of the man’s absolute authority • ‘Shut yer mouth or I’ll shut it for ye!’ aggression emphasises his feeling that physical dominance is his right |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 11. | <p>Look at lines 43-63.</p> <p>By referring to at least two examples, analyse how both stage directions and dialogue are used to convey the strong feelings of John and/or Maggie.</p> <p>For full marks, both stage directions and dialogue must be dealt with, though not necessarily in equal measure.</p> <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 reference/quotation alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p> | 4 | <p>Possible references:</p> <p>Stage directions:</p> <ul style="list-style-type: none"> • '(turning on him fiercely) suggests Maggie has reached the end of her tether and is finally responding aggressively to John • '<i>John, as if he had been shot . . .</i>' physical reaction suggests the instant crushing of his pride when reminded that he does not provide for his family • '<i>. . . slumps . . . puts his head in his hands.</i>' – suggests how defeated and hopeless he feels. • '(bitterly hurt at John's perfidy)'/ '(her voice breaking)' suggests the intense pain Maggie feels when John betrays her by supporting Isa • '<i>. . . she can't help making a small sound.</i>' suggests the final straw- Alec stealing from her- is almost too much to bear <p>Dialogue:</p> <ul style="list-style-type: none"> • 'Who earned that money? You or me?' aggressive questions emphasise Maggie sense of outrage about not being allowed to buy whisky for Alec • 'Oh wull ye listen tae her! See they crocodile tears?' questions suggest incredulity at Isa's insincere performance • 'Don't cry, Isa; he's nae worth it.' dismissive tone suggests John's support for Isa against her useless husband • 'It's <i>your</i> fault. You spoiled him frae the day he wis born' accusing tone suggests John blames Maggie for Alec's faults • 'And I like a man . . . tae stand up for his wife' simple statement suggests Maggie's deep hurt at John's lack of support |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 12. | <p>By referring to this extract and to elsewhere in the play, discuss how Lamont Stewart uses the character of Maggie to explore central concerns.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p> <p>For Commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Lamont Stewart uses the character of Maggie 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 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) Lamont Stewart uses the central character of Maggie, the wife mother who holds the family together, both in practical terms and in emotional support (1) to explore themes such as the role of women, poverty and family (1)</p> <ul style="list-style-type: none"> • 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>eg Maggie’s hard work to earn money for the family when John is unemployed, along with her attempts to eke out their money, when they have so little, when she is lacking support from John, suggests the heroism of ordinary women dealing with everyday life</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
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| | | | <ul style="list-style-type: none"> • 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> <p>In comments on the rest of the play, possible references include:</p> <ul style="list-style-type: none"> • Maggie’s portrayal in the opening scenes of the play: down-trodden; exhausted; and running a chaotic home; accepting of her lot; loyal to John-explores the theme of the role of the oppression of women • Maggie’s constant battle to feed the family, shown when the children ask for more food/the importance of the tin of beans explores the theme of poverty • Maggie’s continued suffering as the play progresses, for example reaches breaking point with the children, for example Jenny leaving home, Bertie’s illness, explores the theme of family pressure • Maggie’s affectionate, yet irritated treatment of Granny, for example, putting her to bed early to get her out of the way in the overcrowded house, explores the theme of vulnerability of the old • Maggie, driven by her determination to do what she wants and by what is best for her family, takes control of her life, exploring the theme of the strength of the individual <p>Many other references are possible.</p> |

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

| Question | Expected response(s) | Max mark | Additional guidance |
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| 13. | <p>Look at lines 1-10.</p> <p>By referring to at least two examples, analyse how the writer’s use of language creates an impression of both the red door and the existing surroundings.</p> <p>For full marks, both the door and the surroundings must be dealt with, but not necessarily in equal measure.</p> <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 or 1+1+1+1.</p> | 4 | <p>Possible answers include:</p> <p>Door</p> <ul style="list-style-type: none"> • ‘painted very lovingly’ suggests care had been taken to ensure the door looked beautiful and was not just functional • ‘shone with a deep inward shine’ suggests that the door stood out against its backdrop/had an alluring quality which radiated from within • ‘looked like a picture/work of art’ suggests the door was attractive and now had an importance of its own • ‘stood out’ suggests the door was striking/out of the ordinary <p>Surroundings</p> <ul style="list-style-type: none"> • ‘wasn’t at all modern/old’ suggests the house was dated/behind the times • ‘intertwined . . . rusty pipes like snakes’ conveys the idea that the house was in need of maintenance/had been neglected • Imagery ‘intertwined/snake’ suggests the house was constricting/restraining its occupant • ‘drab landscape’ implies that it was uninspiring/dull/gloomy set against the brightness of the door • Dismissal of more harmonious colours ‘blue/green’ highlights the surroundings were now tedious/uninspiring to Murdo |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 14. | <p>Look at lines 16-31.</p> <p>By referring to at least two examples, analyse how the writer's use of language highlights the significance of the red door at this moment in Murdo's life.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • 'morning was breaking/blue smoke was ascending' symbolises that the new day for the villagers was a new beginning for Murdo • 'a cock was crowing' biblical allusion to signal Murdo's 'betrayal' of his current way of life • 'belligerent and heraldic . . . metallic breast' military connotations suggest that a new assertive/combatative spirit had been awakened in Murdo • 'oriental and strange' suggests that this feeling was foreign and unfamiliar to him • Murdo's inner dialogue 'I have always/I go/ I do . . . 'conveys his admission of his disillusionment with his life up to this point • 'never had the courage . . . coloured waistcoat/ jacket' reveals Murdo's realisation of his long held desire to be an individual/be different from others/stand out from the crowd • 'whiteness of the frost . . . glimmerings of snow' contrast emphasises the striking physical impact of the door and the symbolic significance of a new beginning for Murdo • 'seemed to have its own courage' personification represents Murdo's inner thoughts and wishes |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 15. | <p>Look at lines 35-43.</p> <p>Analyse how the writer's use of language reveals Murdo's deep-rooted unhappiness.</p> <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 or 1+1</p> | 2 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • use of the question 'was he happy?' highlights his uncertainty/doubts about his current way of life • repetition of 'he didn't like' emphasises the level of his discontent/frustration with his situation • 'had to keep . . . smiling face' conveys his inner conflict over the image he projected to others • climactic nature of 'hated them' reveals the strength and depth of his true feelings |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 16. | <p>By referring to this extract and to at least one other short story, discuss how Crichton Smith explores the conflict between individuality and conformity.</p> <p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.</p> <p>For commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual short stories.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as Crichton Smith's exploration of the conflict between individuality and conformity.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>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 Crichton Smith shows that the impact of trying to fit in with one's surroundings (1) can cause some to suffer and deny their true feelings whilst others find the courage to break free (1)</p> <ul style="list-style-type: none"> 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>eg the discovery of the red door acts as a catalyst for Murdo to begin a new life where he can be true to himself (2)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
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| | | | <ul style="list-style-type: none"> • 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> <p>Possible comments include:</p> <ul style="list-style-type: none"> • <i>The Telegram</i> the thin woman has lived in the village for many years yet she is isolated by others as she does not make the same choices as them <i>The Telegram</i> the fat woman joins in the community's prejudiced assumptions about the thin woman until their shared suffering makes her see and think for herself • <i>Mother and Son</i> John feels trapped by his overbearing, critical mother but is compelled by a sense of duty to stay with her thus denying his true self • <i>Mother and Son</i> John wants to be accepted by the other lads in the community but knows that his failure to fulfil expectations of a man means that they dismiss him • <i>Home</i> Jackson now conforms to the behaviours of his new community of wealth and status and thus his attempt to re-connect as an individual with his old home is a failure <p>Many other references are possible.</p> |

Text 2 – Prose – *A Time to Keep* by George Mackay Brown

| Question | Expected response(s) | Max mark | Additional guidance |
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| 17. | <p>Look at lines 1-10.</p> <p>By referring to at least two examples, analyse how the writer's use of language conveys both the poverty of the land and the narrator's inadequacy as a farmer.</p> <p>For full marks, both the poverty of the land and the narrator's inadequacy as a farmer must be dealt with, though not necessarily in equal measure.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for a reference plus more basic comment.</p> <p>Award 0 marks for reference/quotation alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <p>Poverty of the land</p> <ul style="list-style-type: none"> • 'stones and clumps of heather' blunt description suggests basic truth that the land is unsuitable for cultivation • 'squelch into a sudden bit of bog' onomatopoeia/alliteration emphasises the soggy nature of the ground • 'no-one on God's earth could plough such a wilderness': exaggeration emphasising the narrator's pessimism and feelings of dissatisfaction • 'my spade rang against stones' onomatopoeia emphasises lack of fertile soil <p>Inadequacy as a farmer</p> <ul style="list-style-type: none"> • 'They lay, red bits of rag . . . ' image suggests the consequences of not taking enough care of sheep • 'What a fool!' use of internal monologue to give narrative viewpoint about his own mistakes |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 18. | <p>Look at lines 11-23.</p> <p>By referring to at least two examples, analyse how the writer's use of language conveys the narrator's negative mood.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for a reference plus more basic comment.</p> <p>Award 0 marks for reference/quotation 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"> • 'It was Good Friday' short, terse sentence illustrating the narrator's rationalist unwillingness to accept the religiosity of his neighbours • 'There was one stone . . . tearing the sharp bits out of the ground' climactic sentences illustrating the difficulty of the task/the increasing ferocity of his response to it • 'The house was dead. The pot sat black . . . ' sparse, severe sentence structure illustrating the bleakness of his mood • 'My shoulders ached . . . my own rent' combination of physical pain and ironic sense that he has merely increased his own hardship by his efforts • 'that fairy tale' dismissive description of Christian belief emphasises his unhappy and cynical isolation • 'rack of my own bed' suggests a tortured night of drunken sleep • 'with all my clothes on' suggests physical discomfort and lack of sense of control |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 19. | <p>Look at lines 24-35.</p> <p>Analyse how the writer's use of language creates a clear impression of Ingi's character.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for a reference plus more basic comment.</p> <p>Award 0 marks for reference/quotation alone.</p> <p>Award marks 2 or 1+1</p> | 2 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • 'jam jar . . . window' attention to detail suggests her attempts to make their home pleasant/cheerful • 'peeling potatoes' mundane task suggests she is working diligently on the necessities of the house (while he is drunk/hungover) • 'She rose up quickly' / 'put her cold hand on my forehead' / 'I'll get you some water' immediate rushing to tend to his needs suggests sympathy and solicitude • 'You'll be fine now' statement of fact suggests her eagerness to be positive • 'such bonny peedie things!' affectionate tone suggests her appreciation of nature/beautiful things |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 20. | <p>By referring to this extract and to at least one other short story, discuss how Mackay Brown creates characters who are flawed but who nonetheless engage the reader's sympathy.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p> <p>For commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual short stories.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as characters who are flawed but nonetheless engage the reader's sympathy.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>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) eg Mackay Brown creates characters who have many flaws, for example selfishness, callousness, self-indulgence, self-destructiveness (1) but who engage the reader's sympathy due to their universal humanity and or heroism in experiencing suffering</p> <ul style="list-style-type: none"> • 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> |

| Question | Expected response(s) | Max mark | Additional guidance |
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| | | | <ul style="list-style-type: none"> • 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> <p>In comments on other stories, possible references include:</p> <ul style="list-style-type: none"> • <i>The Eye of the Hurricane</i> Captain Stevens destroys himself through drunkenness, yet he is respected by his comrades for his courage and decency • <i>The Eye of the Hurricane</i> Captain Stevens is self-indulgent and deceitful in his dealings with others but his loss of his wife and child makes the reader sympathise with him • <i>The Eye of the Hurricane</i> Barclay is unable to control Captain Stevens and his shipmates and is criticised by Miriam for his weakness, but his vulnerability at times makes him sympathetic • <i>Andrina</i>, Torvald demonstrated unreliability as a young man, abandoning Sigrid and their child, yet his intense loneliness engages the reader's sympathy • <i>The Wireless Set</i> Hughie naively shows off the wireless set and believes the wartime propaganda but loses his life after joining up, making the reader pity him <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(s) | Max mark | Additional guidance |
|----------|--|----------|---|
| 21. | <p>Look at lines 1-8.</p> <p>Analyse how the writer uses language to convey emotions experienced by Lanyon’s visitor.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for comment plus quotation/reference.</p> <p>Award 0 marks 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"> • ‘He sprang to it’ suggests eagerness/desperation • ‘laid his hand upon his heart’ suggests trying to calm down/anxiety because he can feel the effects of his panic on his heart • ‘teeth grate’ suggests he is in the grip of violent tension • ‘compulsive action of his jaws’ suggests he cannot control his instinctive reaction • ‘his face was so ghastly’ suggests he is filled with horror/overwhelming feelings (at the thought that it might be the wrong drawer) • ‘dreadful smile’ suggests Hyde’s grim humour at the thought it might all go wrong • ‘decision of despair’ suggests he has no hope but carries on grimly • ‘one loud sob’ suggests he can’t control his feelings any more • ‘such immense relief’ suggests that he is swept along by realisation that everything will be ok • ‘fairly well under control’ suggests he is no longer in the grip of such powerful feelings |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 22. | <p>Look at lines 17-31.</p> <p>By referring to at least two examples, analyse how the writer uses language to create a sense of tension.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • “‘And now,’ said he, ‘to settle what remains.’” theatrical statement suggests that a significant event is about to happen • “‘Will you be wise/will you . . . parley?’ use of question/repetition of questions highlights the dramatic nature of the choice facing Lanyon • “‘greed of curiosity’” suggests that Lanyon might be so much in the grip of an insatiable desire for knowledge that he makes risky decisions • “‘too much command of you?’” suggests that Lanyon might be swept along by his eagerness to such an extent that he makes a dangerous decision • “‘Think before you answer’” command emphasises the significance of this moment of decision • “‘it shall be done as you decide’” melodramatic pronouncement emphasises the importance of Lanyon’s decision • “‘neither richer nor wiser . . . new province of knowledge and new avenues to fame and power’” contrast emphasises the stark choice facing Lanyon • repetition of “‘new’” emphasises the exciting possibilities if he chooses to remain • “‘Knowledge . . . fame . . . power’” suggests the sensational nature of the rewards if he stays to watch • “‘in this room, upon the instant’” suggests the thrilling immediacy of the decision |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|---|
| | | | <ul style="list-style-type: none"> • “your sight shall be blasted” suggests the brutal impact that seeing him drink the potion will have on Lanyon • “prodigy” suggests the astonishing/full of wonder/horrifying sight he is about to see • “stagger” suggests the sudden jolt his assumptions are about to receive • “unbelief of Satan” reference to the Devil, ultimate rejector of faith, suggests that, even Lanyon, so definite in his views, will be swayed by what he is about to see • “you who . . . you who . . . you who . . . ” repetition builds up the suspense towards the moment when Lanyon will be shocked out of his former assumptions • “— behold!” climactic final word ends Hyde’s speech on a dramatic flourish |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 23. | <p>Look at lines 32-47.</p> <p>By referring to at least two examples, analyse how the writer uses language to convey Lanyon's reactions.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • "I had sprung to my feet" suggests Lanyon's sudden shocked reaction/echoing the visitor's action earlier suggests his emotion is just as intense • "leaped back against the wall" suggests his alarm and feeling of danger • "my arm raised to shield me" suggests his desperate desire to protect himself • "my mind submerged in terror" suggests he is overwhelmed by fear • "'Oh God!... O God!'/again and again" repetition emphasises intensity of his emotions • "screamed" suggests extreme feelings of fear/shock/horror • "for there before my eyes . . . there stood" repetition emphasises his need to convince his reader (and himself) that it was real • "I cannot bring my mind to set on paper" emphatic statement suggests that the revelations were so awful that he cannot bear to write them down • "I saw what I saw/I heard what I heard" repetition he is reassuring himself that it was real • "my soul sickened at it" suggests that he was disgusted to the very core of his being • "I ask myself . . . cannot answer" question and (no) answer format suggests he still cannot quite believe it was real • "My life is shaken to its roots" suggests that his horror is so deep that he will never recover |

| Question | Expected response(s) | Max mark | Additional guidance |
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| | | | <ul style="list-style-type: none"> • “deadliest terror” suggests he is experiencing extreme fear • “all the hours of the day and night” suggests he can never escape these horrible feelings • “I feel . . . that I must die” bald statement suggests he realises the fatal impact this experience has had on him • “start of horror” suggests he is still experiencing sudden moments of shock after the event, as if it was still happening |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 24. | <p>By referring to this extract and to elsewhere in the novel, discuss how the writer uses contrast to explore central concerns of the text.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p> <p>For Commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Stevenson uses contrast to explore central concerns of the text.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>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 the contrast in characters (Jekyll and Hyde) and/or settings (both internal and external) are used to develop the central concern/theme of the novel (1) which is the contrast between good and evil in humanity (1)</p> <p>from the extract:</p> <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>eg the contrast between Hyde, who is confident and calm as he sneeringly offers Lanyon the chance to watch his transformation and the horror felt by Lanyon when he sees him transform and realise that the horrid visitor (Hyde) is his friend Jekyll (2)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
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| | | | <ul style="list-style-type: none"> • from elsewhere in the text: <p>as above for up to 6 marks.</p> <p>In comments on other areas of the text, possible references include:</p> <ul style="list-style-type: none"> • contrast between the pleasant buildings in the street and the stained, evil-looking building/door into the laboratory in Ch. 1 reflects the contrast between evil Hyde and the rest of humanity • contrast between the front of Jekyll's house, associated with Jekyll- grand, respectable and orderly- and the laboratory at the back of the house, associated with Hyde- chaotic, messy and shabby- reflects the contrast between Jekyll and Hyde • contrast between Hyde's mocking, confident feelings about the murder of Carew (for example toasting his victim with the potion) and Jekyll's horror and guilt when he realises what he/Hyde has done emphasises the evil and good sides of humanity • contrast between the setting of Jekyll's cabinet, with its respectable tea table set for tea and fire burning cheerfully and the twitching body of the vile Hyde lying in the middle reveals the 'darkness' at the heart of Victorian society |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|---|
| | | | <ul style="list-style-type: none"> • contrast the benevolence and courtesy of Sir Danvers Carew when he meets Hyde and the malicious, bestial violence of Hyde when he kills him emphasises the savagery of human violence • contrast between Jekyll when he is free from Hyde - sociable and charitable - and the fearful recluse he becomes when he realises he cannot escape Hyde emphasises the negative effect contact with evil can have <p>Many other references are possible.</p> |

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

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|--|
| 25. | <p>Look at lines 1-10.</p> <p>By referring to at least two examples, analyse how the writer's use of language creates a sense of urgency.</p> <p>Award 2 marks for two aspects of John Guthrie's character with appropriate reference.</p> <p>Award 2 marks for two aspects of Long Rob's character with appropriate reference.</p> <p>Award 0 marks for reference/quotation 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"> • 'first down at the . . . Knapp' suggests the communal rush to get there, to help • 'blazing' – fire is burning strongly, creating danger. • 'ran . . . banged . . . cried . . . smashed in' active verbs suggest need for speedy and extreme action • 'lapping' – inescapable presence of the fire which is wrapping, enfolding, surrounding. • 'crackling' – onomatopoeic loud rustling suggests the energy of the fire • 'Damn't to hell do you want to be roasted?' swearing/question/blunt term 'roasted' suggests the desperate need to get them out • 'he smashed in the window' onomatopoeia emphasises violence due to extreme danger they are in • 'the bairns scraiched' suggests their inarticulate fear/panic. • 'he'd only his breeks on' suggests rush – no time to get dressed. • 'Kirsty, we're all to hell!' extreme exclamation suggests their dire situation • 'he tore off to the byre' suggests speed/desperate need to save the animals |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 26. | <p>Look at lines 11-20 (. . . down there).</p> <p>By referring to at least two examples, analyse how the writer's use of language conveys the ferocity of the fire.</p> <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 reference/quotation 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"> • 'swithered' suggests frightening spectacle of the barn which moved from side to side as a result of the fire. • 'roared'/'roaring alight' suggests the fire made a loud, ferocious sound like a wild animal. • 'snarling' onomatopoeia/personification suggests the fire is making a growling sound like an ill-natured beast. • 'eating in to' suggests unstoppable force which is consuming • 'rattle of falling slates' onomatopoeia emphasises destruction of buildings • 'charred' suggests reduced to carbon. • 'a scream . . . a scream' repetition suggests focus on the awful sound of suffering |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 27. | <p>Look at lines 20 ('And at that sound. . .') to 28.</p> <p>Analyse how the writer's use of language conveys aspects of Long Rob's character.</p> <p>Award 2 marks for a detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for a more basic comment plus quotation/reference.</p> <p>Award 0 marks for reference/quotation alone.</p> <p>Award marks 2 or 1+1</p> | 2 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • 'smoking his pipe as cool as you please' carrying on with activity associated with relaxing suggests he is clam under pressure • 'dived in and out of the house' repetitive action suggests his energy/courage/determination to save all he could • 'chairs and dishes and buckets of eggs' list suggests variety and number of practical things he was able to take out of the fire • 'tore and rived that off a blazing wall' suggests combination of his energy and the immediate danger he puts himself in • 'a meikle worsted thing in a cracked glass case' humble description suggests the sampler has only sentimental value: Long Rob risking his life for this, illustrating his compassion and humanity |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 28. | <p>By referring to this extract and to elsewhere in the novel, discuss how Grassic Gibbon explores positive and/or negative aspects of the community of Kinraddie.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p> <p>For Commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as positive presentation of the community.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>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) eg Grassic Gibbon makes clear that the community can be small-minded, unfair and vicious in terms of local gossip (1) but, at times of crisis, neighbours do rally round to support one another (1)</p> <ul style="list-style-type: none"> 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>eg John Guthrie, long Rob and others risk their lives to save the Strachans and their farm, for example Long Rob rushing into the burning house to rescue a piece of embroidery done by Kirsty as a girl, showing the caring and compassionate side of the community (2)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
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| | | | <ul style="list-style-type: none"> • 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> <p>In comments on the rest of the novel, possible references include:</p> <ul style="list-style-type: none"> • the threshing at Peesie's Knapp, where the community helps out at the farm, enjoying the Strachan's hospitality as a thank you • the visit of Long Rob and Chae to Blawaerie at New Year, showing their desire to support the Guthries in the first Hogmanay after Jean's death • the celebration of Chris's wedding, where the community came together to celebrate, providing music, decoration and warm feelings of goodwill • the small-minded way neighbours, and Rev Gibbon, jump to the conclusion that Will's relationship with Mollie is sexual • the vicious criticism of Chris after Ewan's death, when she does not conform to the accepted platitudes of grief • the community coming together after the war for the ceremony at the standing stones to acknowledge the way of life, and men who represented it, now destroyed by war <p>Many other references are possible.</p> |

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

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 29. | <p>Look at lines 1-23.</p> <p>By referring to at least two examples, analyse how the writer’s use of language conveys both sympathy and admiration for Neil.</p> <p>For full marks, both sympathy and admiration must be dealt with but not necessarily in equal measure.</p> <p>Some quotations/references can be used for sympathy or admiration.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <p>Sympathy:</p> <ul style="list-style-type: none"> • ‘Neil appeared like an old man . . . He would cautiously go down on his haunches, wait, apparently to gather strength and endurance against the pain of that posture . . .’ physical details suggest frailty/constant suffering, despite which he is expected to carry on working • ‘fingers crippled with rheumatism’/‘hobbled on his haunches’ extreme/specific vocabulary suggests the extent of his agony when trying to fulfil tasks • ‘Thus he would go on until break-time’ simple statement suggests the long time he would be working at this painful task • ‘Neil began to sob’ suggests overwhelming experience of looking after and protecting Calum when he is faced with the thoughtless cruelty of others. <p>Admiration:</p> <ul style="list-style-type: none"> • ‘ . . . and then would begin to pick up the seed-cases . . . if it were not.’ detailed description emphasises the painstaking nature of the task/Neil’s dogged determination to carry out the task properly (despite the pain he is in) • ‘ . . . as ninety out of a hundred would be barren.’ statistic demonstrates Neil’s perseverance in carrying out so futile a task |

| Question | Expected response(s) | Max mark | Additional guidance |
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| | | | <ul style="list-style-type: none"> • ‘fidelity . . . indispensable . . . noble . . . beautiful’ positive/admiring vocabulary suggests the value and honour of Neil’s basic task • ‘To praise it . . . inadequacy of life itself.’ Neil’s quiet faithfulness to his task is a thing of great nobility and seems to illustrate something fundamental about humanity’s existence. |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 30. | <p>Look at lines 24-43.</p> <p>By referring to at least two examples analyse how the writer’s use of language creates a sense of injustice.</p> <p>This attitude does not have to stated separately; it can be explained through the references given.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for a more basic comment plus reference.</p> <p>Award 0 marks for reference/quotation 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"> • ‘ . . . pour out . . . expulsion from the beach hut . . . insult in the hotel bar’ suggests overwhelming combination of victimisation, on the estate and in their time off work • ‘I’m responsible for him, Mr. Tulloch . . . ’ simple declaration of dedication to looking after and protecting Calum suggests the unfairness of lack of any other support • ‘ . . . how stooped and contorted Neil was then, by rheumatism and despair . . . ’ combination of physical and emotional problems suggests how difficult it is for Neil to look after Calum • ‘ . . . as if in some terrible penance . . . like his brother.’ Suggests Neil’s need to punish himself for failing to protect Calum by standing up to Lady Runcie Campbell • ‘Why is it, Mr Tulloch . . . that the innocent have always to be sacrificed?’ question suggests Neil’s incomprehension/bitterness about the way he and Calum have been treated • ‘babies are being burned to death in their cradles’ ultimate horrific symbol of wartime cruelty and injustice • ‘We were driven out like slaves . . . Her dog was to be saved from the storm but not my brother’ simile and comparison with her dog suggest Neil’s disgust at Lady Runcie Campbell’s callous treatment of the brothers. She values animals over men and thinks her superior social standing justifies her actions. |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 31. | <p>Look at lines 44-53.</p> <p>Analyse how the writer's use of language conveys Neil's and/or Mr. Tulloch's attitudes to Lady Runcie Campbell.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for a more basic comment plus reference.</p> <p>Award 0 marks for reference/quotation alone.</p> <p>Award marks 2 or 1+1</p> | 2 | <p>Possible references include:</p> <ul style="list-style-type: none"> • 'I think maybe she was taken by surprise . . . Maybe she got a bit of a shock.' Reference to the unexpected appearance of the brothers suggests Tulloch's measured/partly sympathetic attitude • 'Did she think we were monkeys that would bite her?' question suggests Neil's anger about Lady Runcie Campbell's ignorant prejudice towards the brothers/ his deduction that she regards them as uncivilised animals just because they are simple working men. • 'I think she was . . . fair to her' balanced sentence suggests Tulloch's more even-handed attitude • 'She's a good woman really; but she's got a code to live by.' reference to 'code' suggests Tulloch's recognition of Lady Runcie Campbell's need to be seen to be doing what is expected of a woman in her position. • 'My brother's the shape . . . to despise him?' suggests Neil's view of Lady Runcie Campbell's arrogance in believing herself a greater judge than God Himself/hints at her hypocrisy as a Christian |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 32. | <p>By referring to this extract and to elsewhere in the novel, discuss how Jenkins explores the theme of the suffering of the innocent.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p> <p>For Commonality, candidates can adopt a more general overview relating to the text as a whole OR make two individual references to anywhere in the text.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as theme of sacrifice of the innocent.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>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) eg Jenkins presents suffering of the innocent through the experience of a range of characters, symbolism and setting (1) to comment on, for example, the unfairness of class division, war and judging those who are different</p> <ul style="list-style-type: none"> 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>eg Neil is clearly physically unfit for the demanding work he has to do, but his low status as a working-class person means he has no choice if he is to support his brother whose needs are not recognised by society at large (2)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|---|
| | | | <ul style="list-style-type: none"> • 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> <p>In comments on the rest of the novel, possible references include:</p> <ul style="list-style-type: none"> • Duror’s victimisation of Calum and Neil, largely because he is repulsed by Calum’s disability, highlights how the weak and vulnerable are at the mercy of a more powerful and malevolent force • The world of nature (the wood) mirrors the world of war: the cutting down of the trees symbolises the massive loss of human life in the war • Calum’s death, murdered when high up in a tree, with his blood ‘renewing’ the world, is the culmination of his Christ-like associations of purity and love • The deer drive, with the obscene killing of the deer by Duror and Calum’s identification with the suffering animal, emphasises the relationship of oppressor and victim • Roderick’s sense of justice, uncorrupted by class prejudice, makes him feel ill when confronted with the reality of injustice towards the brothers <p>Many other references are possible.</p> |

Text 1 – Poetry – *Holy Willie’s Prayer* by Robert Burns

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 33. | <p>Look at lines 1-12.</p> <p>By referring to at least two examples, analyse how the poet’s use of language conveys the impression Willie is trying to create of himself.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • ‘Yet I am here’ dramatic declaration suggests sense of his importance • ‘a chosen sample’ suggests how special he is/selected by God • ‘a pillar o’ thy temple’ suggests something strong/steadfast, creating the sense that Willie sees himself as a good (moral) example to others • ‘Strong as a rock’ – simile suggests strength/power of something natural – suggesting Willie sees himself as a natural choice of leader • ‘A guide, a buckler and example (/To a thy flock.)’ – the list of items suggests that Willie sees himself as a very significant moral leader/defender of faith • ‘Thou kens what zeal I bear’ use of ‘Thou’ suggests intimate relationship with God/suggests that God admires Willie (not the other way around) • ‘drinkers drink . . . dancing here’ list of ‘vices’ condemned by Willie emphasises how many human activities he sees himself as rising above • ‘I am keepet by Thy fear’ reference to ‘fear’ suggests that Willie respects God’s power and will live a good life • ‘Free frae them a’ – ‘free’ suggests his life will avoid sin and he will keep the Commandments |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|---|
| 34. | <p>Look at lines 13-30.</p> <p>By referring to at least two examples, analyse how the poet's use of language conveys the reality of Willie's behaviour and/or attitudes.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus reference.</p> <p>Award 0 marks for reference/quotation 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"> • 'fash'd wi' fleshly lust' Willie admits giving in to one of the deadly sins, thus proving he is not a good example to others; • 'fash'd' informality suggesting he sees his actions as trivial/bothersome rather than morally wrong • 'Thou remembers . . . wi' sin' suggests that he needs to remind God about human frailty • 'yestreen, Thou kens, wi' Meg' informal 'Thou kens' is disrespectful, suggesting Willie views God as a friend rather than the powerful Creator of his faith • 'I'll ne'er lift a lawless leg/Again upon her' alliteration to emphasise 'lawless leg' adds to the triviality of the expression and to Willie's hypocrisy • 'Wi Leezie's lass, three times I trow' – boastful tone, suggesting Willie is far from atoning for his sins; use of alliteration again trivializes the comment • 'I was fou' informal expression/using drunkenness as an excuse suggests he is not ashamed of his behaviour • 'wad never steer her' animalistic connotations of 'steer' emphasises his lack of respect for the woman |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|--|
| 35. | <p>Look at lines 31-42.</p> <p>Analyse how the poet's use of language conveys Willie's feelings.</p> <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 reference/quotation alone.</p> <p>Award marks 2 or 1+1</p> | 2 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • 'Maybe Thou lets this fleshly thorn . . . that he's sae gifted' self-important tone suggests Willie's tolerant acceptance of God's action in making him a sinner • 'bless Thy chosen . . . chosen race' repetition emphasises Willie's self-congratulatory feelings about being so virtuous • 'confound their stubborn face/And blast their name' use of critical/violent expressions emphasises his anger and desire for vengeance upon his enemies |
| 36. | <p>By referring to this extract and to at least one other poem by Burns, discuss how the poet uses the opinions of characters and/or speakers to explore central concerns.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p> <p>For commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as the contrast between Holy Willie and another character or 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 to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) eg Burns uses characters and narrators who are life-like or larger than life to explore a range of themes (1) such as hypocrisy, poverty, love and sincerity (1)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|---|
| | | | <ul style="list-style-type: none"> • from the extract: Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone eg, Willie's proclamation of his own virtue, followed by a list of the lustful, and drunken, sins he has committed, demonstrates his hypocrisy as a kirk elder who clearly has no sense of his own responsibility to others (2) • from at least one other text: Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone In comments on other poems by Burns, possible references include: • <i>Tam O'Shanter</i> Tam relishes human activities (drinking, watching the dancers) in an unashamed way, which explores the central concern of honesty in human experience |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|--|
| | | | <ul style="list-style-type: none"> • <i>A Poet's Welcome to his Love-Begotten Daughter</i> non-apologetic love and pride expressed by speaker in his child, regardless of social and religious criticism explores the central concern of sincere human love/refusal to bow to hypocrisy • <i>To a Mouse</i> speaker is compassionate and genuinely sympathetic towards the mouse's plight, exploring the central concern of poverty • <i>To a Louse</i> the lady in church who thinks, mistakenly, that people around her are admiring her hat (when they are actually pointing at the louse on it) explores the central concern of human folly and self-importance • <i>Tam O'Shanter</i> Kate is extremely grumpy and critical of Tam's behaviour, looking forward to expressing her anger when he comes home, which explores the challenges of human relationships <p>Many other references are possible.</p> |

Text 2 – Poetry – *Originally* by Carol Ann Duffy

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 37. | <p>Look at lines 1-8.</p> <p>By referring to at least two examples, analyse how the writer’s use of language conveys the dramatic impact of moving home.</p> <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 reference/quotation 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"> • Word choice of ‘we’/‘our’ suggests a sense of comforting group identity/defining event in family history • Repetition of ‘our’ suggests the need for group identity in the face of new circumstances • Word choice of ‘fell’ suggests a loss of control over event/helplessness in the face of change • Word choice of ‘cried’/‘bawling’ suggests the degree of distress caused by the move • The sequence ‘the city . . . rooms’ suggests a poignant re-tracing of the route/desire to return • Word choice of ‘vacant’ suggests the physical/emotional emptiness of the place that used to be home • The climactic conclusion to the sequence ‘city . . . any more.’ suggests the finality of the move • The word choice of ‘stared’ suggests a stunned reaction to the move • The contrast of the poet’s reaction – ‘stared’ – with the reactions of her brothers – ‘cried’/‘bawling’ – highlights the poet’s shocked reaction • Symbolic use of ‘blind toy’ – like the poet the toy is unfeeling and unaware of what is happening • Word choice of ‘holding its paw’ suggests a desperate need for comfort/reassurance |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 38. | <p>Look at lines 9-16.</p> <p>By referring to at least two examples, analyse how the writer's the use of language to conveys the distress experienced by the speaker and/or her family members.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • The positioning/abruptness of the minor sentence 'Your accent wrong' suggests lack of acceptance/sense of exclusion • The parenthesis/positioning of 'which seem familiar' suggest a sense of confusion/disorientation/déjà vu triggered by the new environment • The word choice of 'unimagined' suggests some unspeakable horror • The word choice of 'big boys' suggests the intimidating appearance of the boys/the vulnerability of the poet • The detail 'eating worms' suggests outlandish/disgusting behaviour • The word choice of 'shouting' suggests the intimidating nature of the way the boys are speaking • The word choice of 'you don't understand' suggests confusion/alienation • The image 'anxiety . . . loose tooth' suggests that a loose tooth causes annoyance but the parents' concerns about the move won't go away • The word choice of 'in my head' suggests that the parents' concerns have made a deep impression on the poet • The italics/the phrase '<i>I want . . . country</i>' suggests the strength of the desire to return • The word choice of '<i>want</i>' '<i>our</i>'/'<i>own</i>' suggests the depth of her desire for the familiar |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|--|
| 39. | <p>Look at lines 17-24.</p> <p>Analyse how the writer's use of language creates an effective conclusion to the poem.</p> <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 or 1+1</p> | 2 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • 'But' suggests a change from her previous outsider status to becoming assimilated into the new environment • The sequence 'you forget . . . or change' suggests the gradual/indeterminable process of assimilation • The idea of 'brother swallow a slug' links back to 'eating worms' and suggests her brother's acceptance of the local culture • The use of the Scots word 'skelf' suggests a hankering back to previous home or limited influence of previous culture on her • The image 'skelf of shame' suggests that just as a 'skelf' is a splinter of wood, so is her sense of shame in betraying her past rather limited • The image 'my tongue . . . snake' suggests that just as a snake sheds its old skin, she is shedding her old life/adapting to suit her new life • The idea of 'my voice . . . like the rest' links back to 'Your accent wrong' suggesting the poet's continuing assimilation into her new culture • The list 'I lost . . . the right place?' suggests an awareness of the amount she has lost by emigrating • The use of the question at the end of the previous list introduces uncertainty – has she actually 'lost' the items in the list? • The positioning/abruptness of 'And I hesitate' suggests the poet's uncertainty about her cultural identity or where she really belongs |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|---|
| 40. | <p>By referring to this poem and to at least one other poem by Duffy, discuss how the poet uses contrast to explore central concerns.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p> <p>For commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as use of contrast to highlight main concerns of this and other poems by Duffy.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) eg Duffy uses contrast, for example between childhood and adolescence, intimacy and distance or security and alienation (1) to explore central concerns such as growing up, loss and identity (1)</p> <ul style="list-style-type: none"> 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>eg the feeling of security in her old home has been replaced by isolation and alienation in the new environment, shown for example when she loses her old way of speaking- and sense of self- and begins to sound like all the other children in school, in order to be accepted (2)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|--|
| | | | <ul style="list-style-type: none"> • 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> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • <i>Valentine</i> conventional romance (represented by hearts and roses) versus realistic love, often distressing and complicated (represented by a many-layered and bitter onion) • <i>Mrs Midas</i> the previous intimacy of the couple's relationship versus the distance between them after the wish is granted, shown in Mrs Midas' longing for his touch and realisation that she can never have a child • <i>In Mrs Tilsher's Class</i> the innocent enjoyment of the classroom, with its many wonders V the disturbing experience of adolescence, which splits the seaker's world open, like a thunderstorm • <i>War Photographer</i> peacefulness of darkroom, where the photographer can try to impose order on the chaos of what he experienced versus the horror of war zone, with human pain and grief are everywhere • <i>The Way My Mother Speaks</i> the security of the bright blue sky, representing childhood versus the grey sky, representing the uncertainty of adulthood, as she experiences her journey on the train <p>Many other references are possible.</p> |

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

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 41. | <p>Look at lines 1-13.</p> <p>By referring to at least two examples, analyse how the writer's use of language introduces the deterioration of the speaker's relationship.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • 'river fast and high' suggests the relationship isn't going smoothly/could run into trouble • 'You and I' Individual personal pronouns separated by 'and' suggests that even though they seem physically together, they are drifting apart • 'twitch and fret' - connotations of unsettled, jumpy. Refers not only to the police horses but the speaker's awareness of her failing relationship • 'rubbing the wrong way' - beginnings of disagreement/discomfort of being in the crowd echoes their feelings towards each other • 'ready to let fly' - the impending violence of the fans suggests conflict/her fear that her lover is preparing to leave her • 'looking back, looking forward' - repetition to highlight the uncertainty in the relationship/don't know whether to look to the past or the future |
| 42. | <p>Look at lines 14-19.</p> <p>Analyse how the poet's use of language creates a change of mood.</p> <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 or 1+1</p> | 2 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • Alliteration of 'b' in 'but the boy . . . beautiful Bakelite/Bush' suggests energy/upbeat attitude of boy to activity • Positive connotations of 'beautiful/Bakelite' suggests bright, upbeat mood • Fast pace/internal rhyme of 'buttonpopping stationhopping' suggests enthusiastic enjoyment of music • List of three positive aspects of boy's experience in 'doesn't miss a beat sings along it's easy' suggests the boy's happiness |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|---|
| 43. | <p>Look at lines 20-36.</p> <p>By referring to at least two examples, analyse how the poet's use of setting reflects the current state of the speaker's relationship.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • 'splintering city' - suggests city is broken or divided, just as the relationship is fractured • 'wintry bridges' - cold and uninviting, which suggests the distance/lack of connection in the relationship • 'black' - suggests neglect and poverty in this area, which reflects the deteriorating nature of the relationship • 'every other tenement . . . on its gable end?' - pun suggests the open and frank nature of the people which contrasts with lack of openness in the relationship now • 'I know it's cold'- pathetic fallacy suggests lack of harmony/closeness in their relationship • 'wetdog reek . . . damp clothes' - emphasises the unpleasant smell which permeates the area, symbolic of the state of their relationship |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|--|
| 44. | <p>By referring to this extract and to at least one other poem, discuss how Lochhead explores the theme of difficult relationships.</p> <p>Candidates can answer in bullet points in this final question or write a number of linked statements.</p> <p>For commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as Lochhead's exploration of the theme of difficult relationships.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references to 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 explores the various problems in relationships (1) and in doing this gives us new insights/increases our understanding of universal human problems (1)</p> <ul style="list-style-type: none"> 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, the projection of the disintegrating relationship onto the surroundings 'splintering city . . . wintry bridges' (2)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|--|
| | | | <p>OR</p> <p>The portrayal of the tension/uncertainty within the relationship 'looking back . . . which way' (2)</p> <ul style="list-style-type: none"> • 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> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • 'My Rival's House' the difficult relationship of the speaker and her prospective mother-in-law due to her overprotectiveness of her son 'this son she bore . . . never can escape' • 'My Rival's House' the awkwardness and insecurity of the speaker in the face of the unwelcoming attitude of the rival 'I am all edges, a surface, a shell' • 'Last Supper' the bitterness and resentment as a result of the disintegration of a relationship 'betrayal with a kiss' • 'Box Room' the speaker realises that her boyfriend's mother will not accept her as anything other than a temporary, unimportant addition to her all-important son • 'Revelation' the tension and fear experienced by the girl when she sees the bull, symbolising traditional masculine power highlights the difficult relationship that can exist between men and women <p>Many other references are possible.</p> |

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

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|--|
| 45. | <p>Look at lines 1-3.</p> <p>Analyse how the poet's use of language conveys the nature of the encounter.</p> <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 or 1+1</p> | 2 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • 'stub' onomatopoeia suggests sudden/unexpected contact • 'where none should be' conveys the idea of things being out of the ordinary/out of place • 'To have it (rise)' emphasises disbelief at the action • 'rise' apparent action by 'rock' suggests surprise/incredulity • parenthetical aside implying the speaker does not want to repeat the experience '(too often)' • 'slounge' onomatopoeic qualities suggest slow, relaxed movement of shark in its own element where he is the intruder |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|--|
| 46. | <p>Look at lines 4-9.</p> <p>By referring to at least two examples, analyse how language is used to suggest the impact of the experience on the speaker.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • ‘But not (too often) - though enough.’ evaluative comment suggests that the speaker continues to dwell upon the experience • ‘I count as gain’ suggests that despite initial unease, he has come to recognise the value of the experience • ‘displaced’ word choice suggests the shift in his thinking • ‘shoggled’ suggests shaken out of a comfortable mind-set • ‘decadent townee’ self-derogatory comment suggests his sudden recognition of his superficiality/alienation from nature • ‘shook’ suggests that the speaker was literally and metaphorically disturbed by the experience • ‘wrong branch . . . family tree’ suggests that he is now less sure of his place in the evolutionary framework |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 47. | <p>Look at lines 10-15.</p> <p>By referring to at least two examples, analyse how the poet's language reveals a sense of new understanding.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • metaphor of 'Swish up . . . clearer' suggests the initial confusion as a result of the encounter has led to greater clarity • 'I saw me . . . Emerging' suggests rebirth of his sense of himself/humanity • 'in one fling' parenthesis emphasises the sudden epiphany • 'Emerging from the slime of everything' suggests a realisation of humanity's primeval origins • 'So who's the monster?' question emphasises that the speaker has been forced to rethink humanity's superiority to apparently primitive beings • 'made me grow pale' suggests physical shock at realisation of humanity's insignificance/depravity • 'sail after sail' repetition suggests realisation of grandeur/majesty/timelessness of the shark |

| Question | Expected response(s) | Max mark | Additional guidance |
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| 48. | <p>By referring to this poem and to at least one other poem, discuss how the MacCaig uses symbolism and/or imagery to explore central concerns.</p> <p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.</p> <p>For commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as how MacCaig uses symbolism and/or imagery to develop central ideas in his poetry.</p> <p>Award a further 2 marks for reference to the text given.</p> <p>Award 6 additional marks for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) eg MacCaig uses people/objects/places as symbols and/or metaphors to explore important human issues/relationships (1) and in doing so makes us re-evaluate/consider our own views (1)</p> <ul style="list-style-type: none"> 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>eg the shark represents the apparently primitive aspect of nature, however MacCaig's reflections challenge our perception of our superiority (2)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|--|
| | | | <ul style="list-style-type: none"> • 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> <p>Possible answers include:</p> <ul style="list-style-type: none"> • <i>Visiting Hour</i> ‘withered hand trembles on its stalk’ symbolises the fragility of human life and makes us consider our own mortality • <i>Assisi</i> the contrast between the inner spiritual beauty and the outer physical appearance of the beggar makes us reflect on appearance against reality • <i>Aunt Julia</i> she represents a lost heritage which makes us consider the importance of valuing and preserving the past • <i>Brooklyn Cop</i> the comparison of the cop to a gorilla emphasises the brutality of his role he must play in a tough area of New York • <i>Hotel Room, 12th Floor</i> darkness is used to represent the savage nature of humanity, no matter how sophisticated we think we are <p>Many other references are possible.</p> |

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

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 49. | <p>Look at lines 1-12.</p> <p>By referring to at least two examples, analyse how the poet’s use of language conveys the impact of the experience.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • Reference to ‘that slope’ suggests that the specific place is imprinted on the mind of the persona • ‘soughing’ is surprising, suggesting the deadly shells make a gentle noise • ‘six dead men at my shoulder’ - a matter-of-fact tone, suggesting that the persona has become accustomed to the extraordinary and the traumatic • ‘waiting . . . message’ suggests a communication with a higher power, as if the dead soldiers are in a state of limbo • ‘screech’ conveys the disturbing nature of the noise from shells • ‘throbbing’ suggests pain and discomfort • ‘leaped . . . climbed . . . surged’ makes clear the rapid spread of deadly fire • ‘blinding . . . splitting’ shows how the shell robs the persona of his senses |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|--|
| 50. | <p>Look at lines 13-24.</p> <p>By referring to at least two examples, analyse how the poet's use of language highlight how meaningless the men's deaths were.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • 'the whole day' suggests that their deaths have been ignored • 'morning . . . midday . . . evening' emphasising the time continues as normal/is never-ending • 'sun . . . so indifferent' - the sun, rather than being a primary life-force, is portrayed as being cold and lacking in nurturing qualities • juxtaposition of 'painful' and 'comfortable/kindly' highlights the ironic nature of the landscape ignoring the men's deaths • 'In the sun . . . under the stars' highlight the starkness of death in the midst of the continuous nature of time/life's cycle • contrast of 'six men dead' and 'stars of Africa/jewelled and beautiful' emphasises the triviality of the men's deaths beside the greatness/majesty of nature |
| 51. | <p>Look at lines 25-32.</p> <p>Analyse how the poet's use of language creates an effective conclusion to the poem.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment.</p> <p>Award marks 2 or 1+1</p> | 2 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • 'One Election . . . not take me' the speaker attempts to reflect on the experience but he remains puzzled by the random/indiscriminate nature of death • 'without . . . better of worse' continues the idea of lack of point or moral purpose in the deaths which seem to contradict the beliefs/religious teaching of his background - the notion of the Elect. • 'devilishly . . . as the shells' refers back to the indifference of the elements and to the shells 'snoring' as the men lay dead • 'Six men dead . . . Autumn day' returns to the opening image of life and death side by side |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|--|
| 52. | <p>By referring to this poem and to at least one other poem, discuss how MacLean uses nature to explore central concerns.</p> <p>Candidates should discuss how MacLean uses nature to convey the central concern(s) of this and at least one other poem.</p> <p>Candidates may choose to 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, such as how MacLean uses nature to convey the central concerns of his poetry</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references from at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) eg vivid images from nature (1) allow MacLean to explore a variety of themes - war/heritage and tradition/love/relationships etc (1)</p> <ul style="list-style-type: none"> 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>eg The grandeur contained in the imagery of the ‘stars of Africa, jewelled and beautiful’ highlights humanity’s insignificance, shown by the dead men lying, ignored, in the sand (2)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|---|
| | | | <ul style="list-style-type: none"> • 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> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • <i>Hallaig</i>: the native trees of Raasay are used to symbolise the traditional ways of life/inhabitants who have been removed as a consequence of The Clearances • <i>Shores</i> the sea coming into ‘Talisker bay forever’ depicts the fulfilling and endless qualities of love, despite the ravages of time • <i>I gave you Immortality</i> the permanence of nature is contrasted with the constantly changing nature of human love and suffering • <i>Kinloch Ainort</i> the description of the forming landscape, with its power and energy, is used to reflect on the inevitability of time passing • <i>Girl of the red-gold hair</i> description of the mist and rain reflects the bleak feelings of despair and unhappy love experienced by the speaker <p>Many other references are possible.</p> |

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

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|--|
| 53. | <p>Look at the title and lines 1-7.</p> <p>By referring to at least two examples, analyse how the poet's use of language conveys a sense of doom.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • Symbolism of 'Ferryman' reference to Greek mythology, Charon ferrying souls of dead to Hades • 'Arms' suggests embrace by death • 'About to sit down' suggests sense of life interrupted by suddenness of death/recognition of divided self • 'Guinness'/'darkened back room' references to darkness suggest death • 'drawn, like a moth' simile/symbol suggests soul taking flight/drawn towards the darkness • 'ten minutes to kill' cliché suggests opposite: time is killing us • 'hell of it' suggests horror of life being used up/afterlife • 'Slotting . . . the tongue' – ancient ritual of preparing dead for final journey turns game into encounter with mortality |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|--|
| 54. | <p>Look at lines 8-20.</p> <p>By referring to at least two examples, analyse how the poet’s use of language creates both a mood of insecurity and a mood of confidence.</p> <p>For full marks, both alienation/uncertainty and confidence must be dealt with, though not necessarily in equal measure.</p> <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 or 1+1+1+1</p> | 4 | <p>Possible answers include:</p> <p>Insecurity</p> <ul style="list-style-type: none"> • ‘with my back turned’ suggests fear that something is going on without the speaker’s knowledge • Sound: ‘abrupt intestinal rumble’ suggests discomfort, lack of control • ‘rumble’ symbolic reference to thunder, approach of something ominous • ‘striplight batted awake’ intermittent sound suggests inefficiency, neglect - the place is ‘dodgy’ • ‘cowl’ – reference to hooded figure (death) <p>Confidence</p> <ul style="list-style-type: none"> • ‘I went on to make’ dynamic verb suggests control of world around him • ‘immaculate clearance’ suggests clean, in control, powerful action • ‘low punch’ metaphor suggests confident manipulation of rules • ‘low punch . . . wee dab of side’ suggests speaker confidently practising trickery • ‘vanishing trick’: metaphor –sense of magical accomplishment • ‘stopped/before gently rolling back’: sense of poise and control reinforces mood of confidence • ‘stopped/before . . . ’ enjambement suggests smooth movement • ‘shouldering its way’ personification of white ball moving with confidence reflects the speaker’s increased confidence |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|--|----------|---|
| 55. | <p>Look at lines 21-30.</p> <p>Analyse how the poet's use of language creates an effective conclusion to the poem.</p> <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 or 1+1</p> | 2 | <p>Possible answers include:</p> <ul style="list-style-type: none"> • 'without breaking the skin of the water'/'chugged' suggest non-threatening/innocuous arrival of the ferry, but, in fact, this will bring the idle passing of time (this life) to an end • 'black as my stout'/'somewhere unspeakable' returns us to an ominous, mysterious world (shadowed by death) • 'foaming lip mussitates endlessly . . . trying to read and re-read the shoreline' metaphor for our lifelong, constant attempts to understand life and death • 'losing opponent' closing image suggests this part of self being temporarily defeated or left behind • Paradox of ferry possibly taking 'my losing opponent' who is also himself. First clear reference to this 'opponent' as separate: game can now be seen in this context – theme of divided self falls into place |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|---|----------|---|
| 56. | <p>By referring to this poem and to at least one other poem by Paterson, discuss how the poet uses ordinary experience to explore deeper truths.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p> <p>For commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems.</p> | 10 | <p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as Paterson's use of language to explore the deeper truths behind ordinary experiences.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) eg Paterson uses ordinary experiences such as a bus journey, a game of pool, watching his child drawing (1) to explore central concerns such as growing up, death and the fragility of human experience</p> <ul style="list-style-type: none"> 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>eg the everyday game of pool to pass the time waiting for a ferry is used to explore the transience of human life and the inevitability of death (2)</p> |

| Question | Expected response(s) | Max mark | Additional guidance |
|----------|----------------------|----------|---|
| | | | <ul style="list-style-type: none"> • 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> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • <i>Nil Nil</i> the boy casually playing football in the street is used to explore the inevitable reduction of human beings to nothing, through the boy kicking the pilot's gallstone into the gutter • <i>Waking with Russell</i> waking up beside his baby is used to explore the all-consuming and transformative nature of love • <i>The Circle</i> his son painting with a shaking hand is used to explore human potential and limitations • <i>11:00 Baldovan</i> the bus journey taken with his friend is used to explore growing up and the finding that the familiar world around us is disappearing • <i>Rain</i> the experience of watching s film is used to explore the nature of human experience, with its suffering and lack of certainty <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 |
|---|--|--|--|--|---|---|
| Knowledge and understanding The critical essay demonstrates: | thorough knowledge and understanding of the text perceptive selection of textual evidence to support line of argument which is fluently structured and expressed perceptive focus on the demands of the question | secure knowledge and understanding of the text detailed textual evidence to support line of thought which is coherently structured and expressed secure focus on the demands of the question | clear knowledge and understanding of the text clear textual evidence to support line of thought which is clearly structured and expressed clear focus on the demands of the question | adequate knowledge and understanding of the text adequate textual evidence to support line of thought which is adequately structured and expressed adequate focus on the demands of the question | limited evidence of knowledge and understanding of the text limited textual evidence to support line of thought which is structured and expressed in a limited way limited focus on the demands of the question | very little knowledge and understanding of the text very little textual evidence to support line of thought which shows very little structure or clarity of expression very little focus on the demands of the question |
| Analysis The critical essay demonstrates: | perceptive analysis of the effect of features of language/filmic techniques | detailed analysis of the effect of features of language/filmic techniques | clear analysis of the effect of features of language/filmic techniques | adequate analysis of the effect of features of language/filmic techniques | limited analysis of the effect of features of language/filmic techniques | very little analysis of features of language/filmic techniques |
| Evaluation The critical essay demonstrates: | committed, evaluative stance with respect to the text and the task | engaged evaluative stance with respect to the text and the task | clear evaluative stance with respect to the text and the task | adequate evidence of an evaluative stance with respect to the text and the task | limited evidence of an evaluative stance with respect to the text and the task | very little evidence of an evaluative stance with respect to the text and the task |
| Technical accuracy The critical essay demonstrates: | <ul style="list-style-type: none"> few errors in spelling, grammar, sentence construction, punctuation and paragraphing the ability to be understood at first reading | | | | <ul style="list-style-type: none"> significant errors in spelling, grammar, sentence construction, punctuation and paragraphing which impedes understanding | |

[END OF SPECIMEN MARKING INSTRUCTIONS]

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Change since last published:

Questions reviewed and replaced in Question Paper and Marking Instructions.