



National  
Qualifications  
2022

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**2022 English**  
**Critical Reading**  
**Higher**  
**Finalised Marking Instructions**

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## General marking principles for Higher English: Critical Reading

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

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

## Marking instructions for each question

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

### 1. Scottish texts

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

### 2. Critical essay

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

Once that best fit is decided:

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

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

Marking instructions for each question

SECTION 1 – Scottish Text

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

Question	Expected response(s)	Max mark	Additional guidance
1.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘Aaaargh!’ pretend shock reaction suggests horror at seeing Alan’s shoes</li> <li>• ‘What’s that on your feet, kid?’ question suggests that Spanky cannot even recognise that Alan’s brogues are shoes</li> <li>• ‘You don’t...do you?’ Phil’s question to Alan suggests that the brogues’ problems are so obvious he does not need to name them</li> <li>• ‘they’re full of holes for a start’ Phil pretends to mistake the style of the brogues (with holes in the design) for shoes which are falling apart</li> <li>• ‘D’you hear that, Phil?’ Spanky’s mock appeal to Phil is part of their comic double act of questions/answers repartee</li> <li>• ‘the very boot that conquered Everest.’ Phil’s comment describes his boots in mock-heroic, imperial style</li> <li>• ‘I thought the sole was wearing a bit thin...’ Spanky pretends to think that Phil’s specific boot was worn to climb Everest</li> <li>• ‘The Dermot...footgear on the market’ Phil’s pseudo-grand description of the boot sounds like an over-the-top advertising campaign</li> <li>• ‘stupid-looking pair of brogues’ anti-climax after the magnificent description of the boots suggests the contrast between them and the brogues</li> <li>• ‘It’s the finest...What is it?’ climax of the ‘finest’ line, followed by the question encouraging others to join in is a comical version of music hall/pantomime audience involvement</li> <li>• ‘The Finest Little...taraaaa!’ capitals indicate the crescendo of this line, with ‘taraaa’ for added emphasis of the boot’s magnificence</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
2.	<p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks <b>2 or 1+1</b></p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘Would you lot care to put a cork in the glee club?’ suggests grumpiness/need to be in charge, keeping the lads in line</li> <li>• ‘Miss Walkinshaw’s migraine.’ pretended concern for colleague as an excuse for self-important bossiness</li> <li>• ‘Sorry, Alan...back up all right?’ unsuccessful attempt to guide Alan suggests ineffectiveness, despite his desire to seem in charge</li> <li>• ‘Listen, I think I’ve tracked down...if you’d like to...’ his claim to have located the elusive Sindair suggests his need to be the one who takes control</li> <li>• ‘You two clowns better watch out’ dismissive comment/threat to Phil and Spanky shows his sense of his own superiority</li> <li>• ‘I’ve just seen...bloody thing’s empty.’ Description of the colour cabinet shows his identification with the boss’s view</li> <li>• ‘Half-empty then.’ His acceptance of Spanky’s comical correction suggests his inability to actually be in charge</li> <li>• ‘You want to see it...swatch on the way past.’ conspiratorial tone towards Alan suggests that he views Alan, like himself, as one of the bosses</li> <li>• ‘Crimson lake...okay?’ list of several colours would be difficult to remember: he uses this as a way of undermining the slab boys (ie giving them a task they will not manage to fulfil easily)</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
3.	<p>For full marks, both Hector and the slab boys (Phil and Spanky) must be dealt with, though not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <p><b>Hector</b></p> <ul style="list-style-type: none"> <li>• ‘What came after magenta?’ By checking the list of colours, Hector is making a serious effort to follow Jack’s difficult instruction</li> <li>• ‘He did say Persian red, didn’t he?’ Question suggests he is anxious about getting the instruction right and naively relies on Phil and Spanky to help him</li> <li>• ‘You’ll do yourself a mischief, Hecky boy...’ Phil’s comment suggests that Hector is working very hard/quickly to mix the colours</li> </ul> <p><b>Phil and Spanky</b></p> <ul style="list-style-type: none"> <li>• ‘Did you get all that, Hector?’ Phil casually expects Hector to follow the instruction and has no intention of doing so himself</li> <li>• ‘I thought I’d go in...Course I’ve got my dinner suit.’ Phil’s mocking answer emphasises his serious intention of looking his best rather than following instructions</li> <li>• ‘Much is that setting you back?’ Spanky is interested/perhaps jealous of Phil - with no intention of focusing on Jack’s instructions</li> <li>• ‘Twenty-five and six...five bob.’ Precision and detail of the answer suggests that Phil has taken great care over this, though he seems careless about doing his job</li> <li>• ‘What’re you doing, Heck?’ Phil’s comment suggests his view that Hector, like he and Spanky, should not be bothering to mix up the colours</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
4.	<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 <b>2 marks</b> for identifying elements of commonality as identified in the question, ie how Byrne explores the theme of youth.</p> <p>Award a further <b>2 marks</b> 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.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (<b>2</b>) eg, Byrne explores the theme of youth by creating a number of young characters such as Phil and Spanky who are unsatisfied with the world (<b>1</b>) leading them to rebel against/mock the middle-aged establishment (<b>1</b>)</p> <ul style="list-style-type: none"> <li>• from the extract: <p style="margin-left: 40px;">Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference</p> <p style="margin-left: 40px;">Award <b>1 mark</b> for more basic comment plus quotation/reference</p> <p style="margin-left: 40px;">Award <b>0 marks</b> for quotation/reference alone</p> </li> </ul> <p>eg, Phil and Spanky are not interested in following the instructions of Jack and focusing on the mundane demands of their job, but are more interested in planning their fashionable outfits (an important part of youth culture) for the staff dance (<b>2</b>)</p> <ul style="list-style-type: none"> <li>• from at least one other part of the text:</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference  Award <b>1 mark</b> for more basic comment plus quotation/reference  Award <b>0 marks</b> for quotation/reference alone</p> <p>In comment on the rest of the text, possible references include:</p> <ul style="list-style-type: none"> <li>• Phil and Spanky mock Willie Curry’s wartime reminiscences as they are not interested in the past and the self-important stance of the older generation in relation to this</li> <li>• Phil’s desire to escape the slab room and fulfil his ambition to become an artist is indicative of his youthful need for fulfilment</li> <li>• Phil and Spanky’s attempts to do as little work as possible, despite warnings from Jack and Curry, indicate their desire to rebel against adult authority</li> <li>• Phil’s fury when he is reprimanded for applying to art college shows how important it is for him to have some agency in determining his own choices for his future life</li> <li>• Lucille’s determination not to be defined by her relationship with a man contrasts with the older Sadie, who feels trapped in a loveless marriage</li> </ul> <p>Many other references are possible.</p>

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

Question	Expected response(s)	Max mark	Additional guidance
5.	<p>For full marks both dialogue and stage directions should be covered but not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful/comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <p><b>Stage directions</b></p> <ul style="list-style-type: none"> <li>• ‘He winks and goes’ suggests the deviousness and viciousness of a melodramatic stage villain (about to put his evil scheme into practice)</li> <li>• ‘Whistles of warning/They are alarmed’ suggests the proximity/level of danger faced by the community</li> <li>• ‘OLD MAN comes on, anxious’ suggests the unsettling nature of the women’s cries</li> </ul> <p><b>Dialogue</b></p> <ul style="list-style-type: none"> <li>• ‘I am not the cruel man...a business man’ the repetition/antithesis suggests the duplicity/callousness of Sellar in his dealings with the Highland communities</li> <li>• the series of short speeches involving OLD MAN, FIRST GIRL and SECOND GIRL (stichomythia) creates rising tension as the OLD MAN becomes increasingly aware of the impending danger</li> <li>• ‘They’re coming...have us thrown out’ the bluntness of the statement highlights the immediacy of the danger faced by the community</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
6.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks <b>2 or 1+1</b></p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘Give it to them with your stick’ the aggressive tone of SECOND GIRL suggests her strong desire to protect her community</li> <li>• ‘If you won’t, I will’ the defiant tone of SECOND GIRL suggests disgust for/contrasts with OLD MAN’s inaction</li> <li>• ‘Tell that to the people of Eddrachilles’ the dismissive response suggests the contempt FIRST GIRL feels for the obsequious/deferential stance of OLD MAN</li> <li>• ‘The men are all gone...useless.’ the frustrated tone of FIRST GIRL highlights how necessary it is for the women to take a leading role in the face of male inactivity</li> <li>• ‘Shame on you.’ suggests the moral authority of the women in the face of male appeasement.</li> <li>• ‘...it was always the women who fought back’ the admiring tone suggests the renown the women have gained for their spirited resistance to the evictions</li> <li>• ‘We will form a second line of defence’ contrasts the cowardice of the men with the bravery of the women at the forefront of the struggle</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
7.	<p>Award <b>2 marks</b> for detailed/insightful/comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘held a live coal...set fire to them’ burning the documents in such an immediate way, using their own coals, suggests intensity of rage and desire to resist the orders</li> <li>• ‘shouted “Better to die here...”’ ‘the women’s declaration that they would rather be killed in their own home than perish overseas suggests how powerful their determination is</li> <li>• ‘first blow was struck...stick’ suggests the woman was proactive in attacking with a primitive weapon</li> <li>• ‘beat at the women’s heads with their crops’ suggests the brutality of the response</li> <li>• ‘threw herself upon the ground’ suggests overwhelming feelings</li> <li>• ‘fell into hysterics...like a dog’ suggests complete lack of control</li> <li>• ‘made an attack...stick’ suggests the energy and lack of concern for the consequences of striking an official</li> <li>• ‘two stout policemen had great difficulty’ suggests that, even outnumbered by strong men, she put up such a fight that they struggled to overpower her</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
8.	<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 <b>2 marks</b> for identifying elements of commonality as identified in the question, ie how McGrath explores the theme of injustice.</p> <p>Award a further <b>2 marks</b> for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references from at least one other part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (<b>2</b>) eg, injustice is explored through the use of characters and the societal forces they represent (<b>1</b>) to highlight the systematic exploitation the Highland region was subjected to (<b>1</b>)</p> <ul style="list-style-type: none"> <li>from the extract: <ul style="list-style-type: none"> <li>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference</li> <li>Award <b>1 mark</b> for more basic comment plus quotation/reference</li> <li>Award <b>0 marks</b> for quotation/reference alone</li> </ul> </li> </ul> <p>eg, the women’s fight against eviction, no matter how committed, energetic and strong they are, is doomed to failure given the concerted support of the law and authorities for the eviction policy (<b>2</b>)</p>

Question	Expected response(s)	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• from at least one other part of the text:</li> </ul> <p style="margin-left: 20px;">Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference Award <b>1 mark</b> for more basic comment plus quotation/reference Award <b>0 marks</b> for quotation/reference alone</p> <p>In comments on the rest of the play, possible answers include:</p> <ul style="list-style-type: none"> <li>• the cruel and unfair behaviour of the landowners towards their tenants is demonstrated in the discussion/song of Sellar and Loch where they plan huge financial profit by stocking the Highlands with sheep</li> <li>• the bias shows in the minister's sermon where he condemns the resistance to the evictions instead of giving support to the vulnerable</li> <li>• the collusion of landowners represented by Lord Vat with business, as represented by eg Andy Chuckemup, to emphasise that the landowners' pride in their heritage and supposed responsibility for their tenants can be bought</li> <li>• callous and self-indulgent attitude of the gentry, shown by Lord Trask and Lady Phosphate during the shooting party conveys the injustice of people so removed from the lives of ordinary Highlanders having power over their lives</li> <li>• the role of the oil companies, as represented by Texas Jim highlights the exploitation of resources at the hands of multi-nationals with the connivance of the authorities</li> </ul> <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
9.	<p>For full marks both stage directions and dialogue should be covered but not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <p><b>Stage directions</b></p> <ul style="list-style-type: none"> <li>• <i>ALEC is standing, staring at nothing...look at each other, uneasy</i> suggests that Alec’s strange behaviour makes the company feel uncomfortable</li> <li>• <i>(suddenly spinning round and glaring at the women)</i> suggests that Alec behaves in a threatening/menacing way towards the women</li> <li>• <i>MAGGIE is timidly proffering</i> suggests Maggie is afraid/nervous about how Alec will react</li> <li>• <i>turns his shoulder to the company</i> suggests Alec is being deliberately hostile</li> <li>• <i>glowers</i> suggests Alec’s hostility/anger towards Maggie</li> <li>• <i>she subsides nervously</i> suggests that Alec’s behaviour makes Maggie feel afraid/uneasy</li> <li>• <i>(He looks at them all in a half-demented way)</i> suggests that Alec has lost control/is behaving irrationally</li> </ul> <p><b>Dialogue</b></p> <ul style="list-style-type: none"> <li>• <i>‘Oh? I thocht he was gaun back tae the Sanny.’</i> suggests the uncertainty of Bertie’s condition.</li> <li>• <i>‘Of course he’s no gaun back!’</i> suggests Maggie’s denial of Bertie’s serious situation</li> <li>• <i>‘Alec, ye’ve hardly touched yer tea.’</i> suggests Maggie is attempting to engage/appease Alec</li> <li>• <i>‘Aw right! Aw right...Yap, yap, yap a day.’</i> Alec’s angry outburst suggests his hostility towards the women</li> <li>• <i>‘I’ll - I’ll...I’ll see her masel...’</i> Alec’s hesitant speech reflects his confusion about the situation with Isa</li> <li>• <i>‘You’d like tae ken, wouldn’t ye? Ye’d like tae ken!’</i> Alec directs his anger at the women/believes them to be gossiping about him</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
10.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘Puir Mrs Morrison. If it’s nae yin o them, it’s anither.’ despite acknowledging Maggie’s troubles, they immediately start gossiping about her family</li> <li>• ‘Here, Lily...we seen Jenny.’ conspiratorial tone as they start talking about Jenny as soon as Maggie has left</li> <li>• ‘Aye. Oh aye. Nae mistake.’ suggests the neighbours take delight in negative gossip</li> <li>• (eagerly) suggest the neighbours are keen to gossip/are nosey</li> <li>• (eagerly) ‘Wi a man?’ suggests the neighbours are keen to see Jenny in a negative light</li> </ul>
11.	<p>For full marks candidates must deal with both Lily’s and Maggie’s feelings about Jenny but not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <p><b>Lily</b></p> <ul style="list-style-type: none"> <li>• ‘It’s a wunner.’ Lily does not defend Jenny against the neighbours, despite being related</li> <li>• ‘She was too smart for her ain guid,’ suggests Lily believes Jenny thinks herself superior to her family</li> <li>• ‘it’s obvious she’s no comin back.’ Lily’s abrupt tone suggests she has given up on Jenny</li> </ul> <p><b>Maggie</b></p> <ul style="list-style-type: none"> <li>• (fondly) suggests Maggie’s view of Jenny is maternal/affectionate</li> <li>• ‘Mebbe if she could see us...mebbe she’ll...pop in on me.’ suggests that Maggie misses her daughter/holds out hope for a reconciliation/hasn’t given up on her daughter</li> <li>• ‘Once they’ve been laid in yer airms...no matter whit way they turn oot.’ suggests Maggie’s affection for/willingness to forgive Jenny because she is her daughter</li> </ul>

Question		Expected response(s)	Max mark	Additional guidance
12.		<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 <b>2 marks</b> for identifying elements of commonality as identified in the question, ie how Lamont Stewart explores the theme of family conflict.</p> <p>Award a further <b>2 marks</b> for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references from at least one other part of the text.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (<b>2</b>) eg, family conflict is caused by external factors such as poverty, overcrowding (<b>1</b>) leading to feelings of isolation, rejection, discontent and/or anger (<b>1</b>).</p> <ul style="list-style-type: none"> <li>from the extract:</li> </ul> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference  Award <b>1 mark</b> for more basic comment plus quotation/reference  Award <b>0 marks</b> for quotation/reference alone</p> <p>eg, Alec's unhappiness after the breakdown of his marriage shows itself through the aggression he expresses towards his mother (<b>2</b>)</p>

Question	Expected response(s)	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• from at least one other part of the play:</li> </ul> <p style="margin-left: 20px;">Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference  Award <b>1 mark</b> for more basic comment plus quotation/reference  Award <b>0 marks</b> for quotation/reference alone</p> <p>In comments on the rest of the play, possible references include:</p> <ul style="list-style-type: none"> <li>• Poverty leads to conflict within the family, eg John’s inability to provide for his family leads to feelings of anger and despair</li> <li>• Jenny’s growing desire for independence brings her into conflict with John and forces her to leave the family home</li> <li>• Lily’s support of, and sympathy for, Maggie’s plight brings her into conflict with John</li> <li>• Maggie’s frustration at being wife, mother and breadwinner without support, leads her to lash out at the family</li> <li>• Alec and Isa’s turbulent relationship leads to conflict between themselves and with the family</li> </ul> <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
13.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘Murdo had never in his life done anything unusual.’ Short, matter of fact sentence suggests Murdo’s life is boring, lacks variety/excitement</li> <li>• ‘he felt it necessary’ suggests Murdo feels forced to live his life in a way that is similar to others</li> <li>• repetition of ‘as they did’ suggests he copied what others did to try and be like them</li> <li>• ‘the harvest moon’ or parenthesis of ‘moon that ripened the barley’ - suggests Murdo longs for a new beginning/to reap a new life</li> <li>• ‘unearthly glow’ - suggests there is another world beyond the ordinary that Murdo has glimpsed</li> <li>• ‘sea was like a strange volume...imagination’ suggests Murdo wants to be more creative</li> <li>• ‘he would find it difficult to get up’ shows he feels he has nothing to live for</li> <li>• “none would notice the difference” suggests Murdo has no one who cares for him</li> <li>• ‘Why can’t I do it now?’ rhetorical question suggests Murdo is frustrated at the restrictions placed on him</li> </ul>

Question		Expected response(s)	Max mark	Additional guidance
14.		<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<ul style="list-style-type: none"> <li>• ‘found it difficult to talk to children (even of his own age)’ suggests he was an awkward/isolated child</li> <li>• ‘unintelligible exclamation’ suggests he was misunderstood by others</li> <li>• ‘had been repeated as a sign of his foolishness’ suggests he was bullied/felt a lack of self-worth</li> <li>• ‘rather clumsy’ suggests lack of physical coordination/self-confidence</li> <li>• ‘accomplishments in mathematics were meagre’ suggests he was unsuccessful in school/lacked self-esteem</li> </ul>
15.		<p>For full marks candidates must deal with both characters, but not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p><b>Spinster One</b></p> <ul style="list-style-type: none"> <li>• ‘overtures’ suggests Murdo showed an initial interest in the relationship</li> <li>• ‘tentative motions’ suggests the interest was slight or uncertain</li> <li>• ‘a diet so ferocious’ suggests that Murdo was appalled by the meal and therefore her</li> <li>• ‘even he could not look forward to its repetition with tranquillity’ suggests Murdo, despite not having high standards, could not imagine a happy domestic life with this woman</li> </ul> <p><b>Spinster Two (Mary)</b></p> <ul style="list-style-type: none"> <li>• ‘who wrote poetry and who lived by herself’ suggests Murdo admires her free thinking/independence</li> <li>• ‘feelings too tenuous to be called love’ Murdo feels something for Mary but finds it hard to define</li> <li>• ‘She dressed in red clothes’ symbolism of red suggests Murdo sees her as daring/bold/different/not afraid to stand out</li> <li>• ‘more good looking’ suggests Murdo is attracted to Mary</li> <li>• ‘must be very clever’ suggests Murdo admires her intelligence</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
16.	<p>Candidates can 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 <b>2 marks</b> for identifying elements of commonality as identified in the question, ie the impact of judgemental attitudes.</p> <p>Award a further <b>2 marks</b> for reference to the text 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 (<b>2</b>) eg, the characters in the stories often judge others for being different to them (<b>1</b>) and these narrow-minded views often place limitations on other characters (<b>1</b>)</p> <p><b>OR</b></p> <p>eg, in 'Home', Jackson's wife looks down on their surroundings, despite it being their former home, which suggests she feels superior (<b>1</b>) in 'The Telegram', the thin woman is negatively judged by the community as she has chosen to send her son to university which emphasises her as an outsider (<b>1</b>)</p> <ul style="list-style-type: none"> <li>• from the extract: <ul style="list-style-type: none"> <li>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference</li> <li>Award <b>1 mark</b> for more basic comment plus quotation/reference</li> <li>Award <b>0 marks</b> for quotation/reference alone</li> </ul> </li> </ul> <p>eg, Murdo copies the actions of the other villagers because he fears their judgement if he acts differently. However this makes him unhappy and leads to him yearning for fulfilment on a deeper level (<b>2</b>)</p> <ul style="list-style-type: none"> <li>• from at least one other text:</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference  Award <b>1 mark</b> for more basic comment plus quotation/reference  Award <b>0 marks</b> for quotation/reference alone</p> <p>Possible comments include:</p> <ul style="list-style-type: none"> <li>• <i>The Telegram</i> both women hold prejudiced views towards the other which leads to them being unable to make a lasting emotional connection</li> <li>• <i>The Telegram</i> both women also make judgements about the elder who delivers the telegram. They think he enjoys the power that comes with delivering the telegrams. Crichton Smith suggests their judgements are false when it is revealed the telegram is for the elder</li> <li>• <i>Home</i> the wife immediately passes judgement on the place they used to live. She is unwilling to engage in her husband's nostalgia and looks down with disgust on her former home and the people who live there</li> <li>• <i>Home</i> the current residents of the tenement also judge Jackson and his wife. They view them as outsiders who are only there to gloat which leads to aggression</li> <li>• <i>Mother and Son</i> the mother has judged her son as weak and useless which leads to him feeling trapped and unable to lead his own life</li> <li>• <i>Mother and Son</i> the mother's judgement of her son leads to her son contemplating extreme action when he considers killing her. He feels this is the only way he can escape her judgement</li> </ul> <p>Many other references are possible.</p>

Text 2 – Prose – *The Wireless Set* by George Mackay Brown

Question	Expected response(s)	Max mark	Additional guidance
17.	<p>For full marks candidates must deal with before and after the outbreak of war but not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference only.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p><b>Before the war</b></p> <ul style="list-style-type: none"> <li>• ‘plaything’ suggests frivolous not serious purely for entertainment</li> <li>• ‘Discoursed Scottish reels’/‘constipation advertisements’/‘unreliable weather forecasts’ listing of various insignificant items</li> <li>• ‘Discoursed’ suggests to speak with great authority               <ul style="list-style-type: none"> <li>– mocking tone on frivolous nature of the topics on the radio</li> </ul> </li> <li>• ‘Scottish reels’ suggests music to dance to, not serious news</li> <li>• ‘Constipation advertisements’ scatological reference to basic bodily function suggests a humorous tone/‘advertisements’ suggests the wireless was trying to sell the islanders things rather than inform them</li> <li>• ‘unreliable weather forecasts’ suggests even potentially useful information received is untrustworthy/not worth listening to</li> </ul> <p><b>After the war started</b></p> <ul style="list-style-type: none"> <li>• ‘The centre of Tronvik’ suggests the wireless as crucial to the community/main focus</li> <li>• ‘Tronvik listened’ suggests whole community gathered round the wireless/that it is so important to them</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• ‘appreciatively’ suggests grateful for news/thankful to hear of how the war is progressing in the outside world</li> <li>• ‘General Gamelin...The greatest soldier...then suddenly no more was heard of General Gamelin’/‘First it was General Weygand who was called heir of Napoleon, and then a few days later...’ contrasts suggests the community aware they are being manipulated by what is being broadcast</li> <li>• ‘First it was...and a few days later...’ time phrases suggesting over-haste/community suspect the veracity of what they are being told</li> <li>• “What did I tell you? You can’t believe a word it says...” Rhetorical question and answer suggests the community still does not trust what the wireless tells them</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
18.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference only.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘impudent’ suggests they perceived him as lacking due respect-affronted by his bravado</li> <li>• ‘evil refrain’ suggests they associated him with the forces of darkness</li> <li>• “Where is the Ark Royal?...” repetition of the question suggests they found him both hypnotic and repellent</li> <li>• “That man,” said Betsy “must be the Father of Lies.” Biblical reference to Satan suggests community’s interest/scorn/disgust in the skill/originality/scope of Haw-Haw’s lies</li> <li>• ‘cast a spell’ suggests the community are enthralled/find it impossible not to listen to him</li> <li>• ‘such a great liar’ suggests admiration for his lies/the community are impressed by the conception and scope of his lies</li> <li>• ‘bestial joviality’ contradictory phrase that suggests Haw-Haw appeals to the community’s baser instincts of mischief and humour</li> <li>• ‘repelled and fascinated’ suggests idea of guilty pleasure in listening to Haw-Haw/appalled and disgusted by his lies yet unable to stop listening to him</li> <li>• ‘clustered’ suggests a coming together of the villagers demonstrating Haw-Haw’s powerful draw on them</li> <li>• ‘awed’ suggests amazed/surprised</li> <li>• ‘hectoring schoolmaster’ suggests someone who demands their attention/an authority figure telling them off/lecturing them</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
19.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference only.</p> <p>Award marks 2 or 1+1</p>	2	<ul style="list-style-type: none"> <li>• Juxtaposition of ‘frying bloody-puddings’ and ‘evil voice went on and on’ creates humorous tone: banalities of island life in sharp contrast to the grand concept of evil</li> <li>• ‘hissing, spluttering and roaring’ comically linking the cooking of the ‘bloody-puddings’ with their response to Haw-Haw’s ‘evil voice’</li> <li>• ‘the growing starvation of the people of Britain’ and repetition of ‘Britain was starving’ in contrast to the islanders eating ‘bloody-puddings’ and drinking ‘new ale’ creates humorous tone highlighting the gap between what Haw-Haw says and what is happening on the island</li> <li>• ‘Nothing was getting through’ humorous tone what Haw-Haw says and what is happening on the island</li> <li>• List-like structure of negatives ‘nothing...not a cornstalk...nor a tin of pork’ Reference to a variety of comically small items from far flung places supposed to highlight that absolutely nothing is getting through -makes the claims all the more unbelievable</li> <li>• Repetition of ‘nothing’ ironic humour as they are eating and drinking so well</li> <li>• ‘Betsy who enjoyed her own ale more than anyone else’ – humorous gossip aside suggests Betsy’s growing intoxication</li> <li>• ‘thrust the hissing frying pan under the nose – so to speak – of the wireless’ absurd idea that the wireless has a nose and can smell bloody-puddings</li> <li>• “Smell that, you brute” Imperative/command/direct address sets humorous tone as Betsy confronts the wireless/Lord Haw-Haw directly as if in the room</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
20.	<p>Candidates can answer in bullets 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 <b>2 marks</b> for identifying elements of commonality as identified in the question, ie, how Mackay Brown explores the challenges of island life.</p> <p>Award a further <b>2 marks</b> for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references in at least one other short story.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality <b>(2)</b>  eg, Mackay Brown explores the challenges of island life such as isolation/impact of the outside world/environment/restrictions <b>(1)</b>  showing that the community can be a positive or negative influence <b>(1)</b></p> <ul style="list-style-type: none"> <li>from this extract:   Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference  Award <b>1 mark</b> for more basic comment plus quotation/reference  Award <b>0 marks</b> for quotation/reference alone</li> </ul> <p>eg, remoteness of the island means the whole community depends on the one wireless for information about the war and their supportive gatherings around the wireless set, with Betsy feeding everyone, emphasises the strong bonds that can carry a community through difficult times <b>(2)</b></p>

Question	Expected response(s)	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• from at least one other text:</li> </ul> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference  Award <b>1 mark</b> for more basic comment plus quotation/reference  Award <b>0 marks</b> for quotation/reference alone</p> <p>In comments on other stories, possible references include:</p> <ul style="list-style-type: none"> <li>• <i>A Time to Keep</i> portrays harshness of island life: Bill battling the elements, the land, the community and stoically dealing with the loss of Ingi</li> <li>• <i>A Time to Keep</i> portrays the narrow-minded attitudes of the islanders towards Bill show the difficulties of being accepted in a small community</li> <li>• <i>Andrina</i> portrays island life as isolating but restorative – a place to reflect on/make peace with, the past-set in an isolated house, where Andrina’s visitations and Sigrid’s letters help Bill reconcile his past</li> <li>• <i>The Eye of the Hurricane</i> portrays island life through the eyes of Barclay, who is an outsider and therefore not truly part of the community, but observes their close-knit support of Captain Stevens in his grief</li> <li>• <i>The Eye of the Hurricane</i> portrays how alcohol can be a blight on the lives of the islanders eg the Captain drinks to help him forget the memories of what he has lost</li> </ul> <p>Many other references are possible.</p>

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

Question	Expected response(s)	Max mark	Additional guidance
21.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘chocolate-coloured’ suggests (a covering of) darkness and mystery</li> <li>• ‘pall’ suggests a funeral ceremony</li> <li>• ‘lowered over heaven’ suggests threatening feeling in the air</li> <li>• ‘(continually) charging’ suggests that the wind is attacking the fog</li> <li>• ‘routing’ the military image suggests that the elements were at war</li> <li>• ‘embattled (vapours)’ suggests conflict between fog and wind</li> <li>• ‘dark like the back-end of evening’ suggests that the sky is so murky that it seems to be almost night time</li> <li>• ‘rich, lurid brown’ suggests the unnaturally bright and vivid quality in the sky</li> <li>• ‘strange conflagration’ comparison with the light created by an eerie fire</li> <li>• ‘haggard shaft of daylight’ suggests the ghastly and feeble light</li> <li>• ‘swirling wreaths’ suggests the ghostly movement of the fog, connotations of death</li> <li>• ‘dismal quarter of Soho’ suggests miserable, dingy area</li> <li>• ‘reinvansion of darkness’ image of the dark attacking the light of the street lamps</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• ‘some city in a nightmare’ suggests the unnatural and terrifying impression Utterson has of the streets</li> <li>• ‘dingy street’ suggests dark, dirty and miserable</li> <li>• ‘gin palace’: suggests haunts selling cheap alcohol to the socially deprived</li> <li>• ‘ragged children huddled in doorways’ suggests the abject poverty and homelessness of young people</li> <li>• ‘morning glass’ suggests the disreputable women of the area start drinking early</li> <li>• ‘blackguardly’ suggests sinister, criminal impression of the area</li> </ul>
22.	<p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks <b>2, or 1+1</b></p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘ivory-faced’ suggests unnaturally pale/yellowish/hard</li> <li>• ‘silvery-haired’ gives a (false) impression of the dignity that comes with age</li> <li>• ‘evil face’ suggests absolute malice/ill intent</li> <li>• ‘smoothed by hypocrisy’ suggests the pretence of conventionally respectable behaviour</li> <li>• ‘odious joy’ suggests her horrible glee on hearing that Mr Hyde is in difficulty, rather than the genuine moral repugnance felt by others towards him</li> <li>• “he is in trouble!” simple vocabulary and exclamation mark suggest she eagerly jumps to the conclusion that he is wanted by the police and is excited by the idea</li> <li>• ‘What has he done?’ direct question in simple language suggests her enthusiastic nosiness – she wants to know all the horrible details</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
23.	<p>For full marks, different impressions must be dealt with, though not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘furnished with luxury and good taste’ suggests the wealthy and ‘classy’ interior</li> <li>• ‘filled with wine’ suggests plentiful enjoyment of luxury</li> <li>• ‘plate was of silver’ suggests the richness of the life lived in the house</li> <li>• ‘napery elegant’ suggests the fine quality of table linen, showing attention to the details of living</li> <li>• ‘good picture’ artistic skill suggests an expensive painting, chosen with care and taste</li> <li>• ‘carpets were of many plies’ thick carpets suggest a sumptuous feeling of comfort</li> <li>• ‘agreeable in colour’ suggests the pleasant visual experience</li> <li>• ‘hurriedly ransacked’ suggests chaos/disorder</li> <li>• ‘clothes lay about the floor’ suggests untidiness/lack of care</li> <li>• ‘drawers stood open’ suggests abandonment</li> <li>• ‘pile of grey ashes’ ‘papers had been burned’ suggests destruction</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
24.	<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 <b>2 marks</b> for identifying elements of commonality as identified in the question, ie how Stevenson uses setting to develop the central concerns of the text. Award a further <b>2 marks</b> for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (<b>2</b>) eg, Stevenson uses setting to develop the central theme of duality (<b>1</b>) by using different sorts of buildings and rooms to represent the contrasting characters of Jekyll and Hyde (<b>1</b>)</p> <ul style="list-style-type: none"> <li>from the extract: <ul style="list-style-type: none"> <li>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference</li> <li>Award <b>1 mark</b> for more basic comment plus quotation/reference</li> <li>Award <b>0 marks</b> for quotation/reference alone</li> </ul> </li> </ul> <p>eg, the area of Soho where Hyde lives is disreputable, and sinister, in keeping with his evil and mysterious character (<b>2</b>)</p>

Question	Expected response(s)	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• from at least one other part of the text:</li> </ul> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference  Award <b>1 mark</b> for more basic comment plus quotation/reference  Award <b>0 marks</b> for quotation/reference alone</p> <p>In comment on the rest of the text, possible references include:</p> <ul style="list-style-type: none"> <li>• the front entrance of Jekyll’s house is grand, attractive and presentable, representing Jekyll himself - respectable, wealthy and important</li> <li>• the laboratory entrance, associated with Hyde, is dingy, unpleasant and dirty, representing Hyde’s dark and wicked personality</li> <li>• the interior of the laboratory, with cases and contents strewn about chaotically, represents the wild disorder of Hyde’s influence</li> <li>• the cabinet, with barred windows, where Jekyll retreats more and more to as he becomes more reclusive, is like a prison, representing the trap he is in, in his relationship with Hyde</li> <li>• the back of Jekyll’s property, which sticks out in a street of pleasant-looking buildings, represents the evil within, in the form of Hyde</li> <li>• the room where Hyde’s body is found, is full of symbols of 19<sup>th</sup> century respectability eg the hearth, tea things, religious books, but in the middle of the floor is the twitching body of Hyde, representing the evil at the heart of respectable society</li> </ul> <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>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘came’ used three times gives sense of purposefulness</li> <li>• ‘long and as rangy as ever’ gives sense of his familiar height and slim body</li> <li>• ‘his face filled out’ gives sense of his recent period of not working</li> <li>• ‘Bonny as ever!’ - Rob’s words to Chris indicate his habitual charm</li> <li>• ‘caught young Ewan...’ gives sense of his playfulness</li> <li>• ‘shook his head’ shows his determination to help despite Chris’s refusal</li> <li>• ‘pleiter about...’ gives sense of wading aimlessly</li> <li>• ‘it could damn well wait’ shows his resolute nature</li> <li>• ‘he’d come up to stook Blawearie’ shows his unwillingness to change his plans</li> </ul>
26.		<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘Rob cheery as ever’ upbeat language gives a sense of Chris’s initial view of his customary jovial demeanour</li> <li>• ‘his eyes would wander up to the hills’ image of ‘wander’ suggests that Rob is thinking of elsewhere/his mind is preoccupied</li> <li>• ‘like a man seeking a thing he had never desired’ paradox gives a sense of Rob being torn between what he must do, against his will</li> <li>• ‘into the iron-blue eyes’ comparison suggests Rob’s steadfastness of purpose</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• ‘a shadow like a dark, quiet question would creep’ image suggests that Rob is haunted by profound doubts</li> <li>• ‘(Maybe he minded the jail and) its torments’ suggests that Rob’s painful experience in prison still haunts him</li> <li>• ‘spoke never of that’/‘and never a word of the War’ use/position of ‘never’ emphasises that Rob does not ever share his feelings</li> <li>• ‘had hardly known him before’ suggests Chris’s realisation that despite being familiar with Rob for years, she has not really understood him</li> <li>• ‘(Now it seemed she had) known him always’ suggests the intimate understanding Chris has gained of Rob</li> <li>• ‘queer’/‘queer and eerie’ suggests how strange and disturbing Chris finds her reappraisal of Rob</li> <li>• ‘like listening to an echo from far in the years at the mouth of a long lost glen’ image suggests that Rob’s voice/choice of song evokes a sense of Scotland’s past</li> </ul>
27.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2, or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘came on her silently, secretly, out of the earth itself’ gives the sense of the hidden, organic nature of Chris’s incipient feelings for Rob</li> <li>• ‘as he willed, she willed’ indicates the strength of the intention/determination on both sides</li> <li>• ‘She wanted more...’ gives the sense that Chris and Rob’s friendship has moved beyond a casual pat on the back</li> <li>• repetition of ‘She wanted more’/‘she wanted’ gives a sense of the growing strength of Chris’s attraction to Rob</li> <li>• ‘those things...she had never known’ gives a sense of Chris, as a mature woman, recognising a new depth to her sexual being</li> <li>• ‘a man to love her, not such a boy...’ conveys Chris’s awareness of a clear distinction between her attraction to the more mature Rob and the earlier relationship with the less mature/more juvenile Ewan</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
28.	<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 <b>2 marks</b> for identifying elements of commonality as identified in the question, ie the importance of Long Rob as a character. Award a further <b>2 marks</b> for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of text.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (<b>2</b>) eg, Long Rob is a proud, independent figure (<b>1</b>) who represents the spirit/traditional past of Scotland (<b>1</b>)</p> <ul style="list-style-type: none"> <li>• from the extract: <p style="margin-left: 20px;">Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference Award <b>1 mark</b> for more basic comment plus quotation/reference Award <b>0 marks</b> for quotation/reference alone</p> <p>eg, Long Rob sings old traditional songs keeping alive a culture which is starting to disappear ('Hardly anybody left in Kinraddie sang these songs.') (<b>2</b>)</p> </li> <li>• from at least one other part of the text: <p style="margin-left: 20px;">Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference Award <b>1 mark</b> for more basic comment plus quotation/reference Award <b>0 marks</b> for quotation/reference alone</p> </li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
			<p>In comments on the rest of the text, possible references include:</p> <ul style="list-style-type: none"> <li>• Rob is an individual figure, whose refusal to join in any of the malicious gossip/anti-German hysteria of the Speak highlights the narrow-mindedness of the community</li> <li>• Rob's courage and self-reliance, as displayed in his heroic behaviour at the fire at Peesie's Knapp/his refusal to join up, despite pressure/his decision to join up when all seemed lost suggests the heroism to be found in ordinary people</li> <li>• Chris' physical relationship with Rob demonstrates her transition to true emotional and sexual maturity: he is a man, whereas Ewan was a boy</li> <li>• Rob's cheery singing punctuates Chris' life with moments of hope, suggesting how vital he is to the renewal/survival of her as a person/the community</li> <li>• Rob represents, through his way of life/music the dying of an age/a culture wiped out by the War - the Sunset Song of the title</li> </ul> <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>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘just by staring (at it)’ suggests that gazing intently is enough for the tree to affect him</li> <li>• ‘his mind...soothed’ suggests the calming, healing influence of the tree</li> <li>• ‘to endure to the end’ suggests the extreme nature of the pressure he is under, which the tree helps him bear</li> <li>• ‘sustained’ suggests the strength he gains from the tree</li> <li>• ‘living in the way ordained’ suggests that the tree’s life reinforces his sense of God’s orderly plan for nature</li> <li>• ‘silent strength’ suggests the quiet power of the tree to endure/emphasised by alliteration</li> <li>• ‘pre-eminently in its proper place’ suggests the sense that the tree is ‘right’/fits in with God’s organisation of the world/emphasised by alliteration</li> <li>• ‘become a habit’ suggests that contact with the tree is part of an automatic routine</li> <li>• ‘leaving the house in the morning, returning to it at night’ suggests that touching the tree has become a comforting part of everyday behaviour</li> <li>• ‘touch’ suggests the importance of physical contact with the tree</li> <li>• ‘no word spoken and no thought formed’ repetition of ‘no’ followed by more deliberate means of communication emphasises the instinctive quality of his reaction to the tree</li> <li>• ‘Now the bond was broken’ suggests the special connection/extreme closeness between Duror and the tree has been severed</li> <li>• ‘betraying’ suggests the intensity of his personal feelings towards the tree as he feels he has let it down in some way</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
30.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2, or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘deranged’ suggests Duror has lost control completely as a result of his experience</li> <li>• ‘reluctant’ suggests he does not want to return to everyday life after his intense experience</li> <li>• ‘even unable to accept’ suggests he is not just unwilling, but he actually cannot easily reconnect with his home/normal life</li> <li>• ‘he had at last entered the cone-gatherers’ hut’ suggests his obsession with them/he imagines he has finally been able to enter their world</li> <li>• ‘breaking apart’ suggests he is struggling mentally/emotionally</li> <li>• ‘doomed’ suggests his sense of being destined for disaster</li> <li>• ‘resigned’ suggests he has given up control over his own life</li> <li>• ‘yearning after hope’ suggests he is desperately willing his situation to be better</li> <li>• ‘miserable hut’ - transferred epithet conveys his own feelings of extreme unhappiness</li> <li>• ‘allowed himself no such gestures’ suggests a stoicism/unwillingness to give in to his misery</li> <li>• Use of the rhetorical questions conveys Duror’s feelings of despair/desperation/hopelessness ‘</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
31.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘sharply’ suggests her bitterness/lack of empathy</li> <li>• ‘dour resoluteness’ suggests her grim determination</li> <li>• ‘peeling...feeding...knitting...’ suggests that she never relaxes/her sense of duty means she is always working/a passive aggressive stance</li> <li>• ‘never would she allow...conquer her’ suggests her pride in her own strength in the face of Peggy’s illness</li> <li>• ‘never would she forgive’ suggests her enduring bitterness about Peggy’s ill health</li> <li>• “You’re late” - simple statement/accusatory tone suggests her resentment towards Duror</li> <li>• ‘accusation’ suggests her need to blame him for neglecting Peggy/leaving her to cope with her daughter alone</li> <li>• “I’ll set out your tea” - matter-of-fact statement suggests her insistence on playing the role as ‘housekeeper’/tendency to be a martyr</li> <li>• “Aren’t you going in?” - question suggests her readiness to be angry with/criticise Duror as she knows he is trying to avoid speaking to Peggy</li> <li>• ‘came close to him and whispered’ suggests her quiet power</li> <li>• “Do you think I don’t ken what an effort it is for you?” - question and/or spiteful tone - suggests her bitterness towards Duror/her single-minded way of reacting to Peggy’s illness, with no consideration for Duror</li> <li>• ‘no pity’ - negative, suggests her complete lack of compassion</li> <li>• ‘only condemnation’ suggests her black and white approach: she can see only badness in Duror’s reaction</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
32.	<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 <b>2 marks</b> for identifying elements of commonality as identified in the question, ie how Jenkins uses the natural world to explore central concerns.</p> <p>Award a further <b>2 marks</b> 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 by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (<b>2</b>) eg, Jenkins uses connections between characters and the natural world around them (<b>1</b>) to explore themes such as good V evil/destruction of the innocent/human attitudes to people who are vulnerable or different/the class system/war (<b>1</b>)</p> <ul style="list-style-type: none"> <li>from the extract: <ul style="list-style-type: none"> <li>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference</li> <li>Award <b>1 mark</b> for more basic comment plus quotation/reference</li> <li>Award <b>0 marks</b> for quotation/reference alone</li> </ul> </li> </ul> <p>eg, Duror has felt comfort and security through his connection with the strong elm tree, emphasising his need for a world in which everything is orderly and 'right' (<b>2</b>)</p>

Question	Expected response(s)	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• from at least one other part of the text:</li> </ul> <p style="margin-left: 20px;">Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference  Award <b>1 mark</b> for more basic comment plus quotation/reference  Award <b>0 marks</b> for quotation/reference alone</p> <p>In comments on the rest of the novel, possible references include:</p> <ul style="list-style-type: none"> <li>• Calum feels at home in the treetops amongst the birds, reflecting his identification with innocence and goodness</li> <li>• At the deer drive, the hunted and butchered deer symbolises Calum's innocence while Duror's conclusion that Calum must die in an agonising manner is evil</li> <li>• Calum's blood spilling into the ground along with pine cones suggests new life and redemption will come from his sacrifice</li> <li>• Lady Runcie-Campbell's insistence that silver firs near the house should not be touched suggests her reliance on the protection of the class system, despite her desire to do good</li> <li>• Roderick, when trying to visit the cone gatherers, is horrified by Duror's corrupting presence in the forest and cannot bring himself to visit them</li> </ul> <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>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference only.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘as it pleases best Thysel’/‘A’ for Thy Glory’ suggests Holy Willie’s belief in a fickle, self-centred God</li> <li>• ‘Sends ane to heaven and ten to hell’ contrast suggests Holy Willie’s belief in an elitist/unfair God or his belief in the Calvinist doctrine of predestination</li> <li>• ‘And no’ for onie gude or ill’ suggests Holy Willie’s belief that one’s actions in life are meaningless and have no impact on whether one goes to heaven or to hell</li> <li>• ‘Thy matchless might’ suggests Holy Willie’s belief in an all-powerful God</li> <li>• ‘thousands...left in night’ suggests Holy Willie’s (smug) acceptance of God’s ultimate power</li> <li>• ‘A burning and a shining light’ - image of brightness suggests Holy Willie’s view of himself as a beacon/example to others</li> <li>• ‘What was I...sic exaltation?’ suggests mock humility about his status as a member of the Elect.</li> </ul>

Question		Expected response(s)	Max mark	Additional guidance
34.		<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference only.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘plung’d’ suggests the forceful, plummeting nature of the descent into hell</li> <li>• ‘deep in hell’ suggests the almost unfathomable, bottomless nature of hell</li> <li>• ‘gnash my gums’ suggests hell as a place of terrible, physical anguish/comical hyperbole</li> <li>• (alliteration of) ‘weep and wail’ suggests terrible torment, the ghastly cacophony that characterises hell</li> <li>• ‘In burnin’ lakes’ presents a graphic image of heat and torment</li> <li>• (alliteration of) ‘damnéd devils’ suggests hell is a place offering no escape to the tortured souls within</li> <li>• ‘roar and yell’ suggests intense suffering, the unbearable noise of hell</li> <li>• ‘Chain’d to their stakes’ suggests intense physical discomfort with no possibility of escape</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
35.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference only.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘chosen sample’ suggests Holy Willie’s self-righteous belief in his favoured position</li> <li>• ‘To show Thy grace is great and ample’ suggests Holy Willie’s confidence that he is a good representative of God</li> <li>• (imagery of) ‘pillar’, ‘Strong as a rock’ suggests just how resolute and upright a figure Holy Willie imagines himself to be</li> <li>• (imagery/list of) ‘A guide, a buckler and example’ suggests Holy Willie’s total belief in himself as an influential figure others should look up to and emulate</li> <li>• ‘what zeal’ suggests Holy Willie’s enthusiasm to observe and judge others</li> <li>• (listing of) ‘When drinkers drink...and dancin’ here’ suggests Holy Willie’s superior, patronising attitude to the various trivial pursuits enjoyed by others</li> <li>• ‘For I am keepet by Thy fear/Free frae them a’ suggests Holy Willie’s smug, self-congratulatory belief in his own virtue</li> <li>• ‘fash’d wi’ fleshly lust’ suggests Holy Willie is a more sinful character than he has suggested up to this point</li> <li>• ‘Vile self gets in’ suggests Holy Willie is susceptible to temptation</li> <li>• (unctuous, intimate tone of) ‘But Thou remembers we are dust/Defil’d wi’ sin’ suggests Holy Willie is on familiar terms with God and assumes his sins are natural and forgivable</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
36.	<p>Candidates can answer in bullets 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 <b>2 marks</b> for identifying elements of commonality as identified in the question, ie how Burns explores aspects of human behaviour. Award a further <b>2 marks</b> for reference to the extract given. Award 6 additional marks for discussion of similar references in at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (<b>2</b>) eg, Burns uses characters, situations and social attitudes (<b>1</b>) to mock/condemn/admire aspects of human behaviour such as hypocrisy, vanity, arrogance, love, determination (<b>1</b>)</p> <ul style="list-style-type: none"> <li>from the extract: <ul style="list-style-type: none"> <li>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference</li> <li>Award <b>1 mark</b> for more basic comment plus quotation/reference</li> <li>Award <b>0 marks</b> for quotation/reference alone</li> </ul> </li> </ul> <p>eg, by allowing Holy Willie to reveal his inner character when speaking directly to God, Burns criticises Holy Willie's self-righteous, hypocritical behaviour (<b>2</b>)</p>

Question	Expected response(s)	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• from at least one other text:</li> </ul> <p style="margin-left: 20px;">Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference Award <b>1 mark</b> for more basic comment plus quotation/reference Award <b>0 marks</b> for quotation/reference alone</p> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> <li>• <i>To A Louse</i> Burns mocks Jenny’s vanity and pretension in coming to church so finely dressed and suggests that self-awareness is more desirable</li> <li>• <i>A Red, Red Rose</i> Burns celebrates the enduring nature of human love, despite obstacles such as separation</li> <li>• <i>To A Mouse</i> Burns condemns people’s assumption of superiority over nature, as exemplified by his careless destruction of the mouse’s habitat</li> <li>• <i>A Poet’s Welcome</i> Burns criticises those judgemental people in society who like to gossip and make spiteful comments because his daughter was born out of wedlock</li> <li>• <i>Tam O’Shanter</i> Burns presents Tam O’Shanter as a feckless individual whose exuberant attitude to life is nonetheless engaging</li> </ul> <p>Many other references are possible.</p>

Text 2 – Poetry – *Mrs Midas* by Carol Ann Duffy

Question	Expected response(s)	Max mark	Additional guidance
37.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘And who...’ use of question/direct address to the reader creates empathy for Mrs Midas’ position due to her husband’s actions</li> <li>• ‘heart of gold’ imagery usually associated with kindness/compassion is used ironically to show the reality/impossible nature of her situation</li> <li>• ‘perfect ore limbs’ irony suggests the futility of her dreams for a child</li> <li>• ‘precious’ suggests (their child would have been) adored/loved/cherished but she has now lost this chance of happiness</li> <li>• ‘amber eyes’ disturbing image suggests lifelessness conveying that even in her dreams the consequences of Midas’ actions are ever present</li> <li>• List ‘ore limbs, little tongue, amber eyes’ mix of positive and disturbing images emphasises she has longed for a child but is now haunted by/fearful of the consequences of Midas’ actions</li> <li>• ‘flies’ suggests the death of her dream of bearing their child</li> <li>• ‘dream milk’ suggests her anguish at the realisation that she will never bear his child</li> <li>• ‘burned in my breasts’ suggest her longing for a child was painful</li> <li>• ‘I woke...’ blunt statement suggests a rude awakening to the reality of her life</li> </ul>

Question		Expected response(s)	Max mark	Additional guidance
38.		<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2, or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘So he had to move out.’ blunt/matter-of-fact statement suggests her angry dismissal of him due to his actions</li> <li>• ‘under cover of dark’ suggests her desire to keep him hidden from others</li> <li>• ‘He sat in the back.’ suggests she does not want to be seen with him/can’t bear to be near him</li> <li>• ‘married the fool’ suggests her humiliation at his greed / idiocy</li> <li>• ‘At first, I visited/odd times/parked the car a good way off’ suggests she is gradually distancing herself from him</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
39.	<p>For full marks candidates should deal with both Midas and Mrs Midas but not necessarily in equal measure.</p> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers:</p> <p><b>Midas</b></p> <ul style="list-style-type: none"> <li>• ‘knew you were getting close’ suggests the extent of the physical distance from his original home</li> <li>• ‘golden trout’/‘beautiful lemon mistake’ suggest attractive to look at but useless to him</li> <li>• ‘hare hung from a larch/next to the river’s path’ suggest he is living in the wilderness/isolated</li> <li>• ‘thin’ suggests malnourishment/ill health</li> <li>• ‘delirious’ suggests he has deteriorated mentally</li> <li>• ‘hearing...music of Pan’ allusion to god of shepherds and flocks suggests he is now part of the wilderness/he no longer lives in reality/amongst others</li> </ul> <p><b>Mrs Midas</b></p> <ul style="list-style-type: none"> <li>• ‘That was the last straw’ blunt statement shows she has lost all respect for him/run out of patience</li> <li>• ‘lack of thought for me’ suggests she is resentful of the position in which he has placed her</li> <li>• ‘Pure selfishness.’ conveys her bitterness about his disregard for her feelings</li> <li>• ‘I think of him in certain lights’ suggests that, at times, she still dwells on what she/they have lost</li> <li>• ‘I miss most’ suggests the depth/intensity of her loss</li> <li>• list/repetition of ‘his hands...his touch’ suggests she still mourns for the loss of their once full relationship</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
40.	<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>Up to <b>2 marks</b> can be achieved for identifying elements of commonality as identified in the question, ie, how Duffy explores the impact of change.  A further <b>2 marks</b> can be achieved for reference to the text given.  6 additional marks can be awarded for discussion of similar references to at least one other poem by Duffy.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality <b>(2)</b>  eg Duffy explores the impact of change in relation to experiences/relationships/situations <b>(1)</b> and in doing so explores universal ideas about humanity <b>(1)</b></p> <p><b>OR</b></p> <p>eg, In ‘Mrs Midas’, as a result of her husband’s foolish actions, Mrs Midas is forced to remove her husband from her home/life <b>(1)</b>  In “Originally”, Duffy explores her own personal journey of moving from Scotland to England and how this change affects her identity <b>(1)</b></p> <ul style="list-style-type: none"> <li>• from the extract: <p style="margin-left: 40px;">Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference  Award <b>1 mark</b> for more basic comment plus quotation/reference  Award <b>0 marks</b> for quotation alone</p> </li> </ul> <p>eg, as a result of her husband’s actions ‘the fool who wished for gold’, Mrs Midas is left angry and bitter at being forced to relinquish her marriage and desire for a child <b>(2)</b>  from at least one other text:</p>

Question	Expected response(s)	Max mark	Additional guidance
			<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference  Award <b>1 mark</b> for more basic comment plus quotation/reference  Award <b>0 marks</b> for quotation/reference alone</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• <i>Originally</i> the poet's family's move to England, forces her to consider the impact of change on aspects of humanity such as identity and sense of self</li> <li>• <i>War Photographer</i> the photographer is changed by his experience of the horror of war and, as a result, feels an increasing separateness and isolation towards his own country and the newspaper for which he works</li> <li>• <i>In Mrs Tilscher's Class</i> the speaker reflects on the change from the happiness and security of her primary classroom, to feelings of fear and trepidation as she begins to experience a more adult world</li> <li>• <i>Valentine</i> the speaker highlights how the impact of the changes in the relationship, which initially was full of optimism and hopefulness, have resulted in feelings of jealousy and insecurity</li> <li>• <i>The Way My Mother Speaks</i> highlights how change causes conflicting emotions as the speaker initially sees herself as being closely tied to her mother but by the end, she realises that she can also have her own identity whilst still being strongly connected to her heritage/family background</li> </ul>

Text 3 – Poetry – *Box Room* by Liz Lochhead

Question	Expected response(s)	Max mark	Additional guidance
41.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference only.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• positioning of ‘First...’ suggests the mother is following a set agenda rather than responding with a genuine welcome</li> <li>• series of short/minor sentences - ‘First...Smiles...A Space...handshakes.’ - emphasises the stilted/overly formal/uneasy nature of the first meeting</li> <li>• pun ‘(Then) she put me in my place’ suggests the mother’s dominant attitude/determination to highlight the speaker’s inferiority</li> <li>• parenthesis ‘oh, with concern for my comfort.’ emphasises the speaker’s comfort is merely an aside or afterthought on the part of the mother, and is secondary to the mother’s real aim of maintaining dominance</li> <li>• ‘when he comes home’ emphasises the mother’s determination to undermine the speaker by reminding her of her son’s loyalty/origins/the inevitability of his return</li> <li>• change of tense from past to present - ‘was always his...it’s here for him’ - mother’s words highlight the continuing bond with her son in comparison with the speaker’s recent acquaintance</li> <li>• ‘Friend’ suggests the mother dismisses their relationship as superficial or childish</li> <li>• cumulative effect of words suggesting temporary qualities - ‘make do tonight...put-u-up...a night or two...Once or twice...’ - emphasises the mother’s reluctance to accept the speaker’s permanence</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
42.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference only.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘weekend case...lightweight, glossy...synthetic’ suggests that the speaker now views her relationship as superficial or transient/is aware that the mother holds this view</li> <li>• (Lightweight...Miracle) parenthesis used to describe her case suggests that she is an unimportant ‘extra’, rather than someone central to his life</li> <li>• ‘miracle’ although referring to the case’s man-made material, this suggests that the speaker believes her relationship with the boyfriend is an unlikely one/is on a shaky footing</li> <li>• ‘pathetic’ suggests the speaker’s dismissal of the mother’s attempts to keep her son’s childhood alive</li> <li>• ‘shrine’ suggests the speaker’s awareness of the mother’s absolute dedication/worship of her son</li> <li>• ‘brush off time with dust’ suggests the speaker’s critical view of the easy way in which the mother thinks she can turn back the clock</li> <li>• ‘self-defence’ suggests the speaker’s feeling that she is under attack, due to the mother’s hostility</li> <li>• contrast between ‘weekend’ and ‘permanence’ suggests the speaker’s feelings of insecurity versus her desire for a long-term relationship with the son</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
43.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference only.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• contrast between ‘Peace...but I found none’ suggests the total absence of any comforting thoughts</li> <li>• ‘spare room’ the description of a neglected or less frequented place suggests the speaker now sees herself as unimportant in the eyes of her boyfriend</li> <li>• ‘Dun-coloured’ - connotations of unattractive/plain suggests the speaker’s increasing self-doubt</li> <li>• use of question - ‘What can...insomnia?’ - emphasises doubt/confusion on part of speaker</li> <li>• personification of ‘Persistent fear elbows me’ highlights the extreme discomfort felt by the speaker when she thinks of the relationship</li> <li>• contrast between ‘embedded deeply...outgrown bed’ suggests a desperation to cling onto the relationship even though things have changed</li> <li>• use of parenthesis - ‘(Dun coloured...Narrow...but where...you said...)’ to highlight the speaker’s internal dialogue and attempts to rationalise her doubts</li> <li>• ‘previous prizes, a selection of plots grown thin’ suggests the speaker’s growing awareness that she is only the latest in a series of girlfriends</li> <li>• ‘shatters’ suggests her fragility/delicate feelings/shock</li> <li>• positioning of ‘you said)’ at the end of the sentence suggests that the speaker no longer believes her boyfriend’s claims</li> <li>• ‘abandoned...precarious...closeted...dark’ - accumulation of negative adjectives suggests increasing desperation and disillusionment</li> <li>• oxymoronic ‘your past a premonition’ highlights the speaker’s confusion and fear for the future</li> <li>• ‘shiver’ suggests deep unease/fear</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
44.	<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 <b>2 marks</b> for identifying elements of commonality as identified in the question, ie how Lochhead explores the impact of significant emotional experiences. Award a further <b>2 marks</b> for reference to the extract given. Award 6 additional marks for discussion of similar references in at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality <b>(2)</b>  eg, Lochhead explores the impact of a range of significant emotional experiences, both positive and negative, which can be life-changing <b>(1)</b> including betrayal, the end of a relationship, a moment of realisation of harsh truth, finding a long-term partner <b>(1)</b></p> <p><b>OR</b></p> <p>eg, in 'Revelation', the speaker's encounter with the bull forces her to reflect on growing up / loss of innocence <b>(1)</b>  in 'My Rival's House', the speaker's uncomfortable experience of visiting her partner's mother's home leads her to question the future of her relationship <b>(1)</b></p> <ul style="list-style-type: none"> <li>from the extract:</li> </ul> <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference  Award <b>1 mark</b> for more basic comment plus quotation/reference  Award <b>0 marks</b> for quotation/reference alone</p>

Question	Expected response(s)	Max mark	Additional guidance
			<p>Eg, the impact of experiencing the mother’s fierce love and possessiveness for her son – she clearly treasures his past within the ‘Shrine’ of his old bedroom – is to make the speaker feel isolated and afraid for the future. (2)</p> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> <li>• <i>My Rival’s House</i> The experience of visiting her partner’s mother makes the speaker intensely aware of the hostility the mother feels towards her, leading her to “fight, fight foul” for her son’s affection</li> <li>• <i>Last Supper</i> The woman’s experience of being betrayed by her partner leads to the intense and vicious enjoyment felt when criticizing him with her friends - ‘Girls...cackling around the cauldron, spitting out the grislier bits of his giblets’</li> <li>• <i>Revelation</i> The experience of being taken to see the bull for the first time leads to the girl/speaker’s shocked realisation of the brutal reality of the adult world all around her</li> <li>• <i>The Bargain</i> The speaker’s experience of a failing relationship has a devastating impact on her, colouring her view of the future and the world around her</li> <li>• <i>View of Scotland/Love Poem</i> The speaker’s experience of intense love leads her to feel that spontaneous love is more important than traditions: ‘There is no time like the present for a kiss’</li> </ul>

Text 4 – Poetry – *Aunt Julia* by Norman MacCaig

Question	Expected response(s)	Max mark	Additional guidance
45.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘loud’/‘fast’ suggests Aunt Julia’s energy, vibrancy</li> <li>• repetition of ‘very’ emphasises intensity of Aunt Julia’s personality</li> <li>• repetition of ‘could not’ emphasises how incomprehensible Aunt Julia was</li> <li>• ‘She wore men’s boots...wore any’ emphasises the unusual/practical nature of Aunt Julia</li> <li>• ‘strong’ suggests Aunt Julia’s tough, hardy nature</li> <li>• ‘stained with peat’ highlights suggests that she is steeped in her environment</li> <li>• ‘paddling with the treadle’ suggests admiration of her skill/strength</li> <li>• ‘drew’ suggests Aunt Julia’s skill, her ability to create and to work with what the land gives her</li> <li>• ‘marvellously/out of the air’ emphasises the boy’s wonder at the magical nature of her actions</li> </ul>
46.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• repetition of ‘she was’ suggests identification with various features of her environment</li> <li>• ‘she was buckets’ connects Aunt Julia to nature as she collects her water in a traditional way</li> <li>• ‘water flouncing’ suggests Aunt Julia is an elemental force and full of life</li> <li>• ‘She was winds...house-ends’ suggests Aunt Julia embodies the forces of nature/surrounding landscape</li> <li>• ‘she was brown eggs’ suggests an organic/ wholesome lifestyle</li> <li>• ‘brown eggs ... black skirts’ reference to the colours of the earth/land connects her to the landscape</li> </ul>

Question		Expected response(s)	Max mark	Additional guidance
47.		<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• repetition... ‘Aunt Julia...very fast...’ emphasises the speaker’s regret at the nature of their communication difficulties</li> <li>• enjambement/alliteration ‘learned/a little’ highlights the speaker’s regret that his limited understanding came too late</li> <li>• ‘silenced’ suggests the speaker’s disappointment that Aunt Julia died before he could understand her</li> <li>• contrast ‘loud...silenced’ suggests the startling change brought about by death, heightened by his regret that the change is final</li> <li>• ‘absolute’ suggests the speaker’s sadness at the finality of his loss</li> <li>• repetition ‘getting angry’ emphasises the speaker’s deep regret that so many questions will remain unanswered now that Aunt Julia is dead</li> <li>• ‘so many’ suggests the speaker laments the extent of their communication difficulties</li> <li>• single word line ‘unanswered’ emphasises the regret the speaker feels at the death of his aunt before they could understand each other</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
48.	<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 <b>2 marks</b> for identifying elements of commonality as identified in the question, ie how MacCaig uses specific experiences to explore central concerns. Award a further <b>2 marks</b> for reference to the extract given. Award 6 additional marks for discussion of similar references in at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality <b>(2)</b> eg, MacCaig uses personal observations of people, places and situations <b>(1)</b> to explore various central concerns such as violence in society/changes to the way we live/hypocrisy in religion <b>(1)</b></p> <p><b>OR</b></p> <p>eg, In “Visiting Hour”, the experience of visiting a sick relative in hospital explores loss/bereavement <b>(1)</b> In “Basking Shark”, the incident where the speaker encounters the shark forces him to reflect on humankind’s relationship with nature <b>(1)</b></p> <ul style="list-style-type: none"> <li>from this poem: <ul style="list-style-type: none"> <li>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference</li> <li>Award <b>1 mark</b> for more basic comment plus quotation/reference</li> <li>Award <b>0 marks</b> for quotation/reference alone</li> </ul> </li> </ul> <p>eg, MacCaig’s memories of Aunt Julia’s way of life on the island “She was buckets and water flouncing into them” raises the issue of the loss of a traditional culture/connections with the natural world. <b>(2)</b></p> <p>from at least one other text: <ul style="list-style-type: none"> <li>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference</li> </ul> </p>

Question	Expected response(s)	Max mark	Additional guidance
			<p>Award <b>1 mark</b> for more basic comment plus quotation/reference Award <b>0 marks</b> for quotation/reference alone</p> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> <li>• <i>Brooklyn Cop</i> the speaker's observation of a tough New York cop's aggressive approach to his job raises the issue of violence in society and personal responsibility</li> <li>• <i>Hotel Room, 12th Floor</i> the speaker's witnessing of the seemingly inevitable violence in New York City raises the issue of how superficial the veneer of civilisation is and how violence and chaos are never far away</li> <li>• <i>Assisi</i> the speaker's awareness of the beggar's plight and the priest's ignorance raises the issue of hypocrisy in religion/humanity</li> <li>• <i>Basking Shark</i> the speaker's encounter with the shark calls into question humanity's supposed superiority</li> <li>• <i>Visiting Hour</i> the speaker's admiration of the nurses and their ability to cope with such a difficult job raises the issue of how we deal with universal experiences such as loss</li> </ul> <p>Many other references are possible.</p>

Text 5 – Poetry – *Girl of the red-gold hair* by Sorley MacLean

Question	Expected response(s)	Max mark	Additional guidance
49.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘far from you’/repetition of ‘far from you’ suggests disconnection/longing/unfulfilled desire</li> <li>• ‘my pursuit’ suggests obsessive chase/search which is unlikely to be successful</li> <li>• ‘my sorrow’ suggests that the girl possesses/embodies/is responsible for the poet/persona’s sorrow</li> <li>• Repetition of ‘my’ suggests self-pity</li> <li>• The poet/persona’s use of ‘you’ as a direct address creates a pleading tone</li> <li>• ‘the wind tugs (energetically at the sail)’ suggests forces of nature are taking the poet/persona away from where he desires to be</li> <li>• ‘my heart is dumb’ suggests the poet/persona has been silenced or feels emotionally numb</li> <li>• ‘aching’ suggests the continual pain of despair</li> <li>• ‘today and tomorrow’ suggests time is passing monotonously onwards</li> <li>• ‘indifferent to my expectation’ suggests that the poet/persona’s hope has gone</li> </ul>

Question		Expected response(s)	Max mark	Additional guidance
50.		<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘Grey the mist creeping’ suggests a threatening force which will remove the colour/happiness from his life</li> <li>• ‘fretful the coarse moorgrass and bog cotton’ suggests nature, like him, fears a destructive force which will not allow growth</li> <li>• ‘my hopes are gone’ suggests total absence of joy/despair</li> <li>• ‘gloom overshadows me’ suggests speaker feels cowed or reduced or overwhelmed by negative emotions</li> <li>• ‘the wind skirls’ suggests the (mental) pain that haunts him</li> <li>• ‘but let it blow’ suggests that the persona is so preoccupied he is unconcerned with what is going on around him</li> <li>• ‘I am indifferent to a battle awakening’ suggests that the persona feels disconnected from/has shut himself off from current events</li> </ul>
51.		<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• The (almost complete) repeat of the first stanza/the cyclical structure suggests that the persona keeps returning to the ‘girl of the red-gold hair,’ or that the persona’s suffering will continue</li> <li>• ‘very’ acts as an intensifier, and suggests that the persona’s longing and despair is intense</li> <li>• Repetition of ‘far’ suggests the continued distance between them</li> <li>• Position of ‘my sorrow’ as final words in poem reinforces the sense of the speaker’s hopelessness</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
52.	<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 <b>2 marks</b> for identifying elements of commonality as identified in the question, ie how MacLean explores the impact of loss.</p> <p>Award a further <b>2 marks</b> for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references in at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (<b>2</b>)  eg, MacLean explores a range of losses such as personal, romantic or community (<b>1</b>) which result in feelings of pain, futility, pessimism (<b>1</b>)</p> <ul style="list-style-type: none"> <li>from this poem: <p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference  Award <b>1 mark</b> for more basic comment plus quotation/reference  Award <b>0 marks</b> for quotation/reference alone</p> </li> </ul> <p>eg, the image of 'my hopes are gone, gloom overshadows me' highlights the fact that the persona feels threatened and overwhelmed by the loss of the 'girl of the red-gold hair' (<b>2</b>)</p>

Question	Expected response(s)	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• from at least one other text:</li> </ul> <p style="margin-left: 20px;">Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference Award <b>1 mark</b> for more basic comment plus quotation/reference Award <b>0 marks</b> for quotation/reference alone</p> <p>In comments on other poems, references include:</p> <ul style="list-style-type: none"> <li>• <i>An Autumn Day</i> the loss of the six men seems of little consequence to the surroundings: ‘the sun, which was so indifferent.’</li> <li>• <i>Hallaig</i> the bleak emptiness of the place caused by the loss of community is clear in stark word choice such as ‘The window is nailed and boarded.’</li> <li>• <i>I gave you immortality</i> the consequences of loss of love in the form of rejection are highlighted in the imagery of ‘the sharp arrows of your beauty,’ an image which is extended in ‘piercing sorrow.’</li> <li>• <i>Kinloch Ainort</i> the loss of human life, purpose, and community is contrasted with the timeless permanence of the mountains and surrounding landscape. It is as if landscape continues and grows eternally, even as human life passes</li> <li>• <i>Shores</i> loss caused by the passing of time creates a sense of defiance in the speaker. This is suggested in lines such as ‘I would stay there till doom/measuring sand, grain by grain.’</li> </ul>

Text 6 – Poetry – 11:00 *Baldovan* by Don Paterson

Question	Expected response(s)	Max mark	Additional guidance
53.	<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+ 2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘Base Camp.’ suggests a sense of adventure and exploration; use of capital letters lend importance to the journey about to be undertaken - but it’s only a bus ride</li> <li>• ‘raised the steel flag’ suggest the idea of an expedition, something adventurous/and a moment of triumph in a child’s world</li> <li>• ‘me and Ross Mudie’ suggests childish breathlessness through the inversion of putting the narrator first in this description</li> <li>• ‘for the first time ever’ suggests the momentous nature of this journey</li> <li>• ‘on our own.’ suggests that this is a momentous moment in the lives of Ross Mudie and the narrator</li> <li>• list of (lower value coins) ‘the shillings...threepenny bits’ suggests the childlike excitement at having money</li> <li>• ‘cold blazonry’ suggests a sense of importance attached to the coin (beyond its monetary value)</li> <li>• ‘chank together in my pockets’ - onomatopoeia emphasises the playful, youthful, nature of the experience</li> <li>• list of (relatively mundane) intended purchases ‘comics, sweeties, and magic tricks’ suggests the naïve and childish excitement</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
54.	<p>Award <b>2 marks</b> awarded for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1 or 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘However,’ suggests that there is an impending change of mood from the childish excitement to a more concerned, nervous experience of the journey</li> <li>• ‘I am obscurely worried’ suggests the disturbingly vague feelings of anxiety he is experiencing</li> <li>• ‘matters of procedure’/‘the protocol of travel’ suggests a more formal, grown-up attitude (compared to the childish excitement that has proceeded this section of the poem)</li> <li>• ‘keep asking Ross the same questions:’ suggests the childish uncertainty and insecurity felt by the speaker</li> <li>• ‘where we should sit...fare’ list of questions suggests anxious preoccupation with details</li> <li>• ‘Are ye sure? Are ye sure?’ suggests the childish need for repeated reassurance</li> <li>• ‘I cannot know the little good it will do me;’ suggests futility of seeking security in the face of inevitable change</li> <li>• ‘another country’ suggests that the journey into the future leads to unknown destinations</li> <li>• ‘wrong streets and streets...names’ repetition/personification suggest the feeling that things/places do not always remain as we remember them</li> </ul>

Question		Expected response(s)	Max mark	Additional guidance
				<ul style="list-style-type: none"> <li>• repetition of ‘and’ at the beginning of lines suggests a feeling of childish panic</li> <li>• ‘no one will have heard...we ask for’ suggests that the things most familiar/comforting to them will be completely unknown to the people in the new place</li> <li>• ‘shake the coins...counter’ suggests possible frightening/impatient behaviour by adults in charge</li> <li>• ‘call for his wife...see this’ suggests they might become objects of ridicule/incredulity</li> <li>• ‘if we ever make it home again’ suggests intense fear of the unknown future</li> </ul>
55.		<p>Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference.</p> <p>Award <b>1 mark</b> for more basic comment plus quotation/reference.</p> <p>Award <b>0 marks</b> for quotation/reference alone.</p> <p>Award marks <b>2 or 1+1</b></p>	<b>2</b>	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• ‘our voices sound funny’ suggests the move from childhood to adulthood as voices break</li> <li>• ‘all the houses are gone’ suggests the extreme feelings of vulnerability as all familiar aspects of childhood/community disappear</li> <li>• ‘black waves fold in’ suggests an impending heaviness and bleakness</li> <li>• ‘our sisters and mothers are fifty years dead’ suggests the sense of emptiness and isolation which comes with growing older and loss</li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
56.	Candidates can answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to <b>2 marks</b> for identifying elements of commonality as identified in the question, ie how Paterson explores the impact of change. Award a further <b>2 marks</b> for reference to the extract given. Award 6 additional marks for discussion of similar references in at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (<b>2</b>) eg, Paterson explores the huge impact change can have on an individual/ community (<b>1</b>) including change such as death, loss, growing up, deterioration of a football team, becoming a father (<b>1</b>)</p> <ul style="list-style-type: none"> <li>• from this poem: <p style="margin-left: 20px;">Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference Award <b>1 mark</b> for more basic comment plus quotation/reference Award <b>0 marks</b> for quotation/reference alone</p> </li> </ul> <p>Eg, ‘the first time ever on our own’ signals the seemingly momentous bus journey on the 11.00 Baldovan which is, for the speaker, a journey to a new, unknown, place, which forces him to come to terms with the move from childhood to adulthood (<b>2</b>)</p> <ul style="list-style-type: none"> <li>• from at least one other text: <p style="margin-left: 20px;">Award <b>2 marks</b> for detailed/insightful comment plus quotation/reference Award <b>1 mark</b> for more basic comment plus quotation/reference Award <b>0 marks</b> for quotation/reference alone</p> </li> </ul>

Question	Expected response(s)	Max mark	Additional guidance
			<p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> <li>• <i>Nil Nil</i> the changing fortunes of a football team ('ours is a game of two halves') allow the poet to consider the transitory nature of success whilst reflecting on mortality ('it is all that remains of a lone fighter-pilot')</li> <li>• <i>Nil Nil</i> the changing use of a football park ('then the Boys' club, sponsored by Kelly Assurance, then Kelly Dry Cleaners, then nobody;') allow the poet to explore the emptiness and meaningless that often follow great success</li> <li>• <i>The Ferryman's Arms</i> a seemingly ordinary crossing of a river on the ferry allows the poet to consider the momentous change from life to death and the presence of death so close by ('from somewhere unspeakable to here,')</li> <li>• <i>Rain</i> watching a film allows the poet to consider how the changes of life are transitory and meaningless ('and none of this, none of this matters.')</li> <li>• <i>Waking with Russell</i> the waking of a four-day-old baby allow the speaker to reflect upon the positive change that the child has brought into his life ('I pitched back not my old hard-pressed grin but his own smile, or one I'd rediscovered')</li> <li>• <i>The Circle</i> the change in the speaker's son, who struggled to breathe when born, but whose only enduring sign of this is a slight hand tremor, leads the speaker to reflect on the idea that there is perfection in the simplest of things ('the perfect ring/singing under everything')</li> </ul>

## Section 2 - CRITICAL ESSAY

### Supplementary marking grid

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

[END OF MARKING INSTRUCTIONS]