

[CO39/SQP166]

Advanced Higher
English and Communication
Specimen Question Paper

NATIONAL
QUALIFICATIONS

Time: 1½ hours or 3 hours

There are six sections in this paper.

Section 1—Language	pages 2–6
Section 2—Scottish Language	pages 7–10
Section 3—Literature	pages 11–17
Section 4—Scottish Literature	pages 18–22
Section 5—Textual Analysis	pages 23–33
Section 6—Reading the Media	pages 34–37

Depending on the options you have chosen, you must answer **one** or **two** questions.

The time allocated to each question is **1½ hours**.

If you answer only **one question**

- you must leave the examination room **after 1½ hours**.

If you answer **two questions**

- each question must be taken **from a different section**
- each answer must be written in **a separate answer booklet**.

You must identify each question you attempt by indicating clearly

- **the title of the section** from which the question has been taken
- **the number of the question** within that section.

You must also write inside the front cover of your answer booklet

- **the topic** of your Specialist Study
- **the texts** used in your Specialist Study.

Section 1—Language

*N.B. This section of the paper contains only **one question** on each of the six specified topics. The actual examination paper will contain **two questions** on each topic.*

You must answer **one question only** in this section.

N.B. If you attempt **Topic A**, you must indicate clearly the particular geographical area nominated by your school or college and approved by SQA.

Topic A—The use of English in a particular geographical area

1. *“Within the British Isles and in the wider English-speaking world, often all that remains of an original dialect (as a kind of historical residue) is its distinctive mode of pronunciation—its accent.”*

How far do you agree?

You should support your answer to this question by referring to examples of the use of English in **one** particular geographical area.

Topic B—Variations in the use of English related to social class

2. *“It is no longer possible to distinguish between the speech of different social classes.”*

Discuss.

Topic C—Variations in the use of English related to gender

3. It is often claimed that women’s speech is “*more polite, more correct, less direct and less assertive*” than that of men.

What evidence might be drawn upon to support or refute such a claim?

Topic D—The linguistic characteristics of informal conversation

4. The following short text is an extract from a transcription of an informal interview with a father of two children (Stephen and Sally) about his attitudes to parenthood.

It contains the following transcription codes:

{ indicates overlapping speech
(.) indicates minor pauses.

Written punctuation, such as full stops and commas, has been avoided.

Read the extract carefully and then answer the question that follows it.

INTERVIEWER: what about erm Stephen do you s

FATHER: {he comes to Aikido with me now

INTERVIEWER: oh yeh

FATHER: I try to er encourage him to do it (.)
I've tried the painting on 'em all

INTERVIEWER: yeh

FATHER: tried to find if there's anything there you know
anything that's been passed on (.)
Sally's quite good (.) for her age like you know

INTERVIEWER: mm

FATHER: erm she seems to be able to put things in the right place (.)
which is the main thing really (.)
and er (.) I try and get them to do the things you know
but (.) they sort of go their own way (.) you know

In what ways do you consider the linguistic characteristics of this extract to be typical of informal conversation?

In answering this question, you should make a detailed analysis of the lexical, grammatical, syntactical and structural features of the extract.

Topic E—The linguistic characteristics of political communication

5. The following text has been transcribed from a televised party election broadcast made by the Conservative Party in the run-up to the 1997 General Election. At the time of the broadcast, the Conservative Party was the party of government, but Labour, the main opposition party, had a strong lead in the opinion polls.

The broadcast presented viewers with a representation, set in the future, of what life would be like (in the opinion of the Conservative Party) under a future Labour government. In the representation, actors, using carefully scripted dialogue, took the role of unidentified speakers in everyday settings talking directly to camera.

The transcript includes pauses, indicated by (.); and each spoken sentence or clause complex has been numbered [1,2,3 etc]. Material which has been difficult to transcribe is enclosed within parentheses: for example, (the). "Er" and "erm" are vocalised pause fillers. Written punctuation, such as commas and capital letters, has been avoided.

Read the transcript carefully and then answer the question that follows it.

CONSERVATIVE PARTY ELECTION BROADCAST: 1997

Voice One:

- [1] she said(.)
you don't know what it's like living under a Labour Government (.)
[2] you haven't experienced it
[3] you're too young to remember (.)
[4] and (.) you know I mean obviously that was true
[5] but (.) I just thought well (.)
I mean nobody believes their mother do they
[6] you know I just wanted to (.) see it for myself (.) basically (.)
[7] and (.) well I certainly have

Voice Two:

- [8] it's affected me personally much more than I would have expected (.)
[9] erm I mean for example talk about unemployment figures
[10] well it's just numbers
[11] it doesn't mean anything to you
[12] but when you actually when I actually lost my job a few weeks ago
cos I was made redundant (.) erm then it's a whole different story
[13] it was a difficult decision (.) cos I'd voted Tory before (.)
[14] but (.) I thought they really had learned their lesson the Labour
Party
[15] erm (.) Tories had that slogan erm (.) Britain's booming don't let
Labour mess it up (.)
[16] and I thought (.) you know they won't do that Blair won't do that (.)
[17] erm (.) but they have (.) hheh

Voice Three:

- [18] things were nice and calm (.)
[19] I mean (.) how much damage can you do eh (.)
[20] interest rates have gone up (.)
[21] unemployment's rising (.)
[22] I'm having to pay an extra thirty or forty pounds a week now because of them

Voice Four:

- [23] yeh well they've had their chance
[24] and they made a complete mess of it
[25] me mortgage has gone through the roof
[26] and they've put tax up (.) almost straight after they got in when
they promised they wouldn't
[27] you know don't worry they said (.) we're different
[28] now I suppose it was our fault for trusting them in the first place
[29] but basically we're back in recession aren't we

Voice Five:

- [30] my son is looking for a job for over a year now
[31] he can't get one because of minimum wage
[32] nobody can afford to take him on
[33] I don't know how long he'll have to wait

Voice Six:

[34] well (ob) it's democracy you know (.)
[35] Tories had had their day
[36] we thought maybe somebody else (.)
[37] see what they've done
[38] I mean it's just been a total downhill total downhill for three years
[39] but what gets to me you see I went for it
[40] we all went for it
[41] we thought you know a change equals something better (.)
[42] course it wasn't (.)
[43] something heck of a lot worse

Voice Seven:

[44] we voted Labour
[45] and (.) you know like most people thought fresh blood you know (.)
[46] er (.) and we believed all that stuff about (.) government running out of steam and sleaze
[47] and (.) well (.) it seems the further we get into the Labour term the more it was just (.) change for change sake (.)
[48] you know look at us now I mean weren't badly informed
[49] we (.) most of us we (.) you know read decent newspapers
[50] and we kept up with the news
[51] but I mean we knew about we knew about erm the the great state the economy was in
[52] and we knew about government's record on employment and inflation all that
[53] but (.) well we knew it but I suppose we didn't value it

Voice Eight:

[54] every time you open the newspaper there's more bad news things going wrong (.)
[55] every time I go to the shops prices gone up again
[56] inflation's just going through the roof (.)

Voice Nine:

[57] so I had a good job (.) had a low mortgage (.)
[58] and (the) inflation was low (.)
[59] an(d) I was stupid enough to vote for Blair (.)
[60] whew (.) those were the good days
[61] d'you know I never thought I'd say that

Voice Ten:

[62] I'm here in the future (.)
[63] I know what it's like (.)
[64] don't do this to Britain (.)
[65] that's my advice

Make a detailed analysis of the above transcript, evaluating its effectiveness as a piece of political communication in terms of as many of the following as you think appropriate:

- its overall style and tone
- its orientation to audience
- the ways in which its discourse is structured and organised
- the effects created by the linguistic characteristics of its various “voices”
- any other aspects of it you consider significant.

Topic F—The linguistic characteristics of tabloid journalism

Read carefully the editorial from *The Sun* newspaper presented below and then answer the question that follows it.

THE SUN SAYS

We'll shoot down Kev's big guns

BEING a Scotland supporter teaches you some of life's most important lessons.

One is to take your triumphs and make the best of them. They might not come round that often.

Another is to take disappointment on the chin. It will come round with dizzying frequency.

Yet another is to believe in fate.

Wouldn't you just know it, Scotland went into the hat with England for a sudden-death entry to Euro 2000.

Did anyone really doubt they would come out together?

Was there ever the remotest chance that both would go all the way to Euro 2000 when there was the slimmest chance that one could spike the other's guns?

Not on your life.

And so on November 13 and again on November 17, the auldest of auld enemies will do battle again.

Winner takes all—loser watches glum-faced on the events in Holland and Belgium.

In the red corner, an England side bailed out, irony of ironies, by Celtic's star striker Henrik Larsson's clincher against Poland.

In the blue corner, a Scotland team not exactly in the world-beater class, but at least here on our own efforts.

This is a battle royal—a double-header few of us will witness again.

Kevin Keegan was gracious enough to say he was really looking forward to the ties, and that he missed the old Home Internationals.

Amen to that.

The clock is already ticking in the countdown to as important a pair of games as we can remember.

Despite the fairytale in 1992 when Denmark slipped into the Euro championships by the back door and went on to **WIN** the thing, none but the brave would put their house on Scotland coming home as Euro champs.

But to get there and dump England out in the process . . . the taste is so sweet you could get drunk on it.

Of course, it's important that Scotland fans home and away keep up their proud international record of good behaviour.

And it's to be hoped England can learn something from the Tartan Army.

For 30 days and 30 nights till the big showdown, The Scottish Sun will be **TOTALLY** impartial in this. We just hope that the best team wins.

Like hell we do! All together now:

'Three Lions in the dirt,
Caledonia gleaming.
Thousand years of hurt,
Never stopped us dreaming'

COME ON SCOTLAND!!!

Make a detailed analysis of the linguistic characteristics of the above editorial. In your analysis, you should:

- identify those features of it which, in your opinion, are typical of tabloid discourse
- explain how these features combine to create a particular voice
- discuss how you think the editorial establishes a “dialogue” between the newspaper and its readership
- identify any ideological positions that you believe are evident in it and explain how these are established
- comment on any other features of the editorial that you consider significant.

Section 2—Scottish Language

*N.B. This section of the paper contains only **one question** on each of the six specified topics. The actual examination paper will contain **two questions** on each topic.*

You must answer **one question only** in this section.

N.B. If you attempt **Topic A**, you must indicate clearly the particular geographical area nominated by your school or college and approved by SQA.

Topic A—The use of Scots in a particular geographical area

1. *“The Glasgow patois, and its counterparts in Scotland (in other cities, medium sized towns, rural communities), **is** a form of Scots: its phonology and grammar are derived from historical Scots forms...”*

(Derrick McClure)

How far might McClure’s claim “[it] **is** a form of Scots” be defended with reference to the language used in any **one** particular area of Scotland?

You should support your answer to this question (using appropriate linguistic terminology and approaches) with evidence which demonstrates your understanding of the development and the use of Scots in the area you have chosen.

Topic B—The linguistic characteristics of Scots as used in informal conversation

2. In the following example of modern Glasgow dialect, a woman is talking about the use of Scots words. In particular, she is commenting on another woman’s use of an unusual Scots word: “sapple”.

“Aye—what was it noo?—Ah heard this wuman saying, an Ah was laughin, see. What did she say for ‘rinsin’? She had this soapy waater aw left, see. An she went, ‘Aw, that’s a shame tae waste thon . . . ’—an what did she say? It was a right auld-fashiont word. Aw, Ah cannae remember. An Ah mean—‘sapple’! ‘That’s a shame tae waste thon sapple.’ It was aw this lovely soapy waater, see, an she’d only waashed wan wee thing in it, an she went, ‘Anything else tae get waashed? That’s a shame tae waste thon sapple.’ Ah thoat that was dead funny.”

How typical is this extract of the way Scots is used in informal conversation?

In answering this question, you should draw evidence from:

- those features of informal conversation illustrated by the extract that are different from Standard English (including grammatical differences, lexical differences and differences in pronunciation)
- the attitude to the use of dialect shown by the woman speaker in the extract and how this attitude is conveyed through the linguistic features of the extract
- your own experience and study of Scots as used in informal conversation.

Topic C—Variations in the use of Scots among older and younger people

3. Illustrate and describe variations in the use of Scots among older and younger people in modern society. Comment upon factors which might have caused such variations.

Topic D—Uses of Scots in the media

4. Consider the use of Scots in any media text(s) you have studied.
First, explain how Scots is deployed within the text(s) you have studied.
Next, identify and describe in some detail the characteristics of Scots used in the text(s).
Finally, explore the potential meanings that can be made from the text(s) which relate directly to the use(s) of Scots within the text(s).

Topic E—Uses of Scots in contemporary literature

5. Comment in detail on the linguistic characteristics of **two** of the following extracts.

Extract 1

“Gie’s a bottle o vodka an twa o Eddie’s peels,” he spiered o a loon ower bi the kitchie. “I dinna ken fit’s in Eddie’s peels,” the loon telt him. “They could be Smarties, or E’s, or onythin.”

“So?” quo Derek. “It’s just fur a lauch. I’m gonna spike yon Laurie’s punch, the wee scrubber. It’ll be funny...wyte an see.”

He cowped some o the punch frae Laurie’s glaiss inno the bowl, syne tappit it up wi vodka an twa peels. Syne he gaed ower tae the CD player, tae pit on a rave album. Dauncin made Laurie droothy. Efter twa tracks o the album, she teemed her glaissie ina wunner. Efter, she gied a bit grue.

“It disna taste richt,” quo she. Steven dippit the ladle inno the punch bowl, takkin a sup o the reid bree. “It tastes aaricht tae me,” he replied. “Ach, forget it, an come up fur anither daunce.”

Hauf ben the dance, she sterted tae feel shuggily. Ferlies bleared an furled. The room gaed tapsalteerie. Music skirled. Lichts grew skyrie. Her heid stooned. Her een played trickes. Faces aroon her ran an dreepit like meltin wax, like a widdendreme.

Her pulse quickened, her braith grew ticht, her moo dried. Fleg, set bricht reid roses in her chikks.

“Fit’s adee wi me Steven?” she cried. “Fit’s adee? Ah’m needin hame. An’m wantin ma. Ah want tae lie doon...”

Wi a sough, she slippit doon tae the floor, like an auld cloot. “Fit’s gaun on here?” cried Sarah Broon. “Fit neep-heid spiked the puir quine’s drink?” Naebody spukk fur a meenit, syne a loon clypit.

“It’s Derek’s wyte...speir at him.”

(from *Leddy-Bird*, *Leddy-Bird* by Sheena Blackhall)

Extract 2

“Hallo, Sandy,” she smilit, as if it wis nae mair than ten days instead o ten years sin they’d seen ane anither. “A’m sorry A wisnae right wakin when A seen ee in the toon.”

“Sorry?” He wis slow in the uptak.

“It wis yow, wis eet no, that gien iz a light? A wis walkin the dog in the High Street.”

“Wis it yow, then?” He wis thunnerstruck. He’d seen his childhood sweetheirt an thocht it wis some dreich, ill-faured, nameless woman he micht hae seen somewhaur afore. Whit wis wrang wi him?

“A’m no at my best early in the mornin,” she chirmed.

May didnae jine in the joke. Her face wis wan an dowie.

“Sandy,” she said. “Mum’s gey hard up. She’ll hev ti gaun ti the hospital.”

“When did it happen?” Sandy wis bumbazed. He’d been up the hill for nae mair nor an oor.

“Oh, she can tak a bad turn gey quick,” May said. “She’s been hingin on jist ti see ee. Now ee’re here, she’s happy.”

They gae intil the bedroom whaur his mother was white as the bedsheets unner the blue quilt.

“She’s hed her pille, an the doctor’ll gie her an injection. She’s in nae pain. The ambulance’ll no be lang.”

Luikin doun at her face, he kent she wis deein. A terrible knot o dule fankled his kist, forcin oot his raith. Toronto seemed no jist thoosans, but millions o miles away fae him noo.

(from *The Hamecomin* by Sheila Douglas)

Extract 3

He goat the idea offy the telly. Heard oan the news this Chinese boy hud ritten 2000 characters oan a singul grainy rice. Well o coarse, he kidny rite Chinese an he dooted if thur wiz any rice in the hoose (unless mebbly in the chinky cartons fi last nite). Butty liked the idea. Whit wi the asbestos fi wurk damajin his lungs an him oan the invalidity an that. Well, he hudda loatty time tay himsel an no much munny ti day anyhin wi it. Anny didny reckon he hud long tay go noo. It wid be nice, yi ken, jist tay day sumhin, tay leeve sumhin behind that peepul wid mebbly notice. Jist a wee thing.

So wunce the bairnz wur offty skule an the wife wiz offty wurk, he cleared the kitchin table an hud a luke in the cubburds. Rite enuff, nay rice. He foond sum tattys but. Thotttyd better scrub thum furst. So he did. Then he took thum back tay the table. He picked the smollist wun soze it wizny like he wiz cheatin too much, anny began tay rite aon it wi a byro. He stied ther aw day. Kept on gawn, rackiniz brains an straynin tay keepiz hand fi shakin. Efter 7 oors o solid con-sen-tray-shun, he ran ooty space. Heed manijd tay rite 258 swayr wurdz oan the wee tatty. He sat back tae huv a luke. Even tho heed scrubd it, it wiz still a bit durty-lukin an it wuz that fully ize yi kidny see the ritin very well. Bit still. He felt heed acheeved sumhin.

(from *The Wee Tatty* by Alison Kermack)

Topic F—Uses of Scots in specialised fields

6. *“Scots is forced into a ghetto where it is only used for literary purposes; it is denied status in any other sphere.”*

(Billy Kay)

How justifiable do you find this claim?

In answering this question, you should draw evidence from your knowledge and understanding of the role and use of Scots in any **one** specialised field.

Section 3—Literature

You must answer **one** question only in this section.

You must base your answer only on text(s) **specified by SQA or nominated by your school or college and approved by SQA for Literature.**

Texts specified by SQA may be used to answer an author-specific question (1–22) **or** a general question (23–31).

If you attempt a general question (23–31), you must indicate clearly the specified **or** nominated and approved texts on which your answer is based.

DRAMA

1. Shakespeare

In *Hamlet* and *King Lear*, how important is madness, both feigned and real?

2. Chekhov

“Chekhov knows what it is for people to yearn for self-realisation and self-fulfilment . . . and knows the negative side of these ideals, where yearning produces only continuing frustration and pain.”

What indications are there in the plays that Chekhov sees **more** in human life than yearning, frustration and pain?

3. Shaw

“Shaw has so mastered theatrical conventions that he seems able to interest an audience dramatically whatever the nature of the discussion.”

How successful, in your opinion, is Shaw in giving dramatic interest to the discussions that are central to his plays?

4. Pinter

Speaking of his plays, Pinter has said, *“We cannot understand other people; we cannot even understand ourselves; the truth of any situation is almost always beyond our grasp.”*

Discuss the relevance of this statement to Pinter’s treatment of character and situation in **each** of the specified plays.

5. Stoppard

Read the following extract from *Rosencrantz and Guildenstern are Dead* and then answer the question that follows it:

ROS: [*At footlights*] How very intriguing! [*Turns*] I feel like a spectator—an appalling prospect. The only thing that makes it bearable is the irrational belief that somebody interesting will come on in a minute . . .

GUIL: See anyone?

5 ROS: No. You?

GUIL: No. [*At footlights*] What a fine persecution—to be kept intrigued without ever quite being enlightened . . . [*Pause.*] We've had no practice.

ROS: We could play at questions.

GUIL: What good would that do?

10 ROS: Practice!

GUIL: Statement! One-love.

ROS: Cheating!

GUIL: How?

ROS: I hadn't started yet.

15 GUIL: Statement. Two-love.

ROS: Are you counting that?

GUIL: What?

ROS: Are you counting that?

GUIL: Foul! No repetitions. Three-love. First game to . . .

20 ROS: I'm not going to play if you're going to be like that.

GUIL: Whose serve?

ROS: Hah?

GUIL: Foul! No grunts. Love-one.

ROS: Whose go?

25 GUIL: Why?

ROS: Why not?

GUIL: What for?

ROS: Foul! No synonyms! One-all.

GUIL: What in God's name is going on?

30 ROS: Foul! No rhetoric. Two-one.

GUIL: What does it all add up to?

ROS: Can't you guess?

GUIL: Were you addressing me?

ROS: Is there anyone else?

35 GUIL: Who?

ROS: How would I know?

GUIL: Why do you ask?

ROS: Are you serious?

GUIL: Was that rhetoric?

40 ROS: No.

GUIL: Statement! Two-all. Game point.

ROS: What's the matter with you today?

GUIL: When?

ROS: What?

45 GUIL: Are you deaf?

ROS: Am I dead?

GUIL: Yes or no?

ROS: Is there a choice?

GUIL: Is there a God?
 50 ROS: Foul! No *non sequiturs*, three-two, one game all.
 GUIL: [*Seriously*] What's your name?
 ROS: What's yours?
 GUIL: I asked first.
 ROS: Statement. One-love.
 55 GUIL: What's your name when you're at home?
 ROS: What's yours?
 GUIL: When I'm at home?
 ROS: Is it different at home?
 GUIL: What home?
 60 ROS: Haven't you got one?
 GUIL: Why do you ask?
 ROS: What are you driving at?
 GUIL: [*With emphasis*] What's your name?!
 ROS: Repetition. Two-love. Match point to me.
 65 GUIL: [*Seizing him violently*] WHO DO YOU THINK YOU ARE?
 ROS: Rhetoric! Game and match! [*Pause.*] Where's it going to end?
 GUIL: That's the question.
 ROS: It's *all* questions.
 GUIL: Do you think it matters?
 70 ROS: Doesn't it matter to you?
 GUIL: Why should it matter?
 ROS: What does it matter why?
 GUIL: [*Teasing gently*] Doesn't it *matter* why it matters?
 ROS: [*Rounding on him*] What's the *matter* with you?
 75 [*Pause.*]
 GUIL: It doesn't matter.
 ROS: [*Voice in the wilderness*] . . . What's the game?
 GUIL: What are the rules?

How characteristic is this extract of Stoppard's dramatic approach, not only in *Rosencrantz and Guildenstern are Dead*, but also in *Arcadia*?

6. Lochhead

"*Liz Lochhead's principal dramatic talent is to find the ordinary in the apparently grand.*"

Discuss.

POETRY

7. Chaucer

With reference to the *General Prologue* and to **one** or **more than one** of *The Canterbury Tales*, illustrate what you consider to be the subtlety of Chaucer's characterisation.

8. Donne and the metaphysical poets

"It is a characteristic of these poets that profound emotion stimulates their powers of intellectual analysis and argument."

Examine in detail the relationship between emotion and intellect in **three** or **four** poems by **one** or **more than one** metaphysical poet.

9. Hopkins

It has been said that Hopkins responded to life with passionate intensity.

What evidence have you found of "passionate intensity" in Hopkins's poetry?
You should make detailed reference to **three** or **four** poems in your answer.

10. Plath

"The reading of Sylvia Plath's poetry is a disturbing . . . even frightening experience."

How far has this been your experience of reading her poetry?
You should make detailed reference to **three** or **four** poems in your answer.

11. Heaney

Examine the poetic means by which Heaney gives significance to recollections of his childhood and early youth in **three** or **four** poems.

12. Dunn

Discuss the relationship between form and content in **a range** of Dunn's poems.

PROSE FICTION

13. Austen

Discuss the scope and function of irony in *Emma* and *Persuasion*.

14. Dickens

Dickens has often been described as the most dramatic of our novelists.

Illustrate what you consider to be the essentially dramatic qualities of *Great Expectations* and/or *Bleak House*.

15. Hardy

"There are no innocent victims in Hardy's mature novels. What is innocent or fine is tragically linked with what is sentimental, blind, or self-injuring."

How far is this true of the central characters in *The Mayor of Casterbridge* and *Tess of the d'Urbervilles*?

16. Joyce

Read the following extract from *A Portrait of the Artist as a Young Man* and then answer the question that follows it.

- A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips where the white fringes of her drawers were like feathering of soft white down. Her slate-blue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's, soft and slight, slight and soft as the breast of some dark-plumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face.
- She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot hither and thither. The first faint noise of gently moving water broke the silence, low and faint and whispering, faint as the bells of sleep; hither and thither, hither and thither; and a faint flame trembled on her cheek.
- Heavenly God! cried Stephen's soul, in an outburst of profane joy.
- He turned away from her suddenly and set off across the strand. His cheeks were aflame; his body was aglow; his limbs were trembling. On and on and on and on he strode, far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him.
- Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life! A wild angel had appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on!
- He halted suddenly and heard his heart in the silence. How far had he walked? What hour was it?
- There was no human figure near him nor any sound borne to him over the air. But the tide was near the turn and already the day was on the wane. He turned landward and ran towards the shore and, running up the sloping beach, reckless of the sharp shingle, found a sandy nook amid a ring of tufted sand-knolls and lay down there that the peace and silence of the evening might still the riot of his blood.
- He felt above him the vast indifferent dome and the calm processes of the heavenly bodies; and the earth beneath him, the earth that had borne him, had taken him to her breast.
- He closed his eyes in the languor of sleep. His eyelids trembled as if they felt the vast cyclic movement of the earth and her watchers, trembled as if they felt the strange light of some new world. His soul was swooning into some new world, fantastic, dim, uncertain as under sea, traversed by cloudy shapes and beings. A world, a glimmer or a flower? Glimmering and trembling, trembling and unfolding, a breaking light, an opening flower, it spread in endless succession to itself, breaking in full crimson and unfolding and fading to palest rose, leaf by leaf and wave of light by wave of light, flooding all the heavens with its soft flushes, every flush deeper than other.

Comment on some of the literary and linguistic means by which Joyce makes Stephen's vision of the girl seem special.

Go on to discuss in some detail the significance of this episode in the novel as a whole.

17. Spark

In both *The Girls of Slender Means* and *The Prime of Miss Jean Brodie*, some characters are manipulated by others who wish to shape their lives.

Drawing evidence from **each** of the specified texts, show how sympathy is evoked for such characters and consider how far they are successful in their attempts to fight back.

18. Achebe

“Achebe’s fiction is remarkable for the clarity with which it communicates tragic human experience.”

Discuss.

PROSE NON-FICTION

19. Autobiography

It has been suggested that we “*turn to autobiography to see how others have managed to secure their sense of a self*”.

Examine the means by which a “*sense of a self*” has emerged from your reading of **one** or **more than one** of the specified autobiographies.

20. Autobiography

It has been said that autobiography is “*a celebration of living and an attempt to hoard its sensations*”.

To what extent have you found this to be true of any **two** of the specified autobiographies?

21. Travel Writing

Illustrate the importance of incident and anecdote in any **one** specified travel writer’s observation of a different culture and society.

22. Travel Writing

“Travel writing is only interesting if it is about human behaviour.”

How far do you agree?

You should support your answer to this question with evidence drawn from any **two** of the specified texts.

GENERAL QUESTIONS

23. Drama

The *dénouement*, or unravelling of the earlier complexities of a play, can be interesting to an audience for all sorts of reasons.

For what reasons have you found the *dénouements* interesting in **at least two** plays by any **one** dramatist?

24. Drama

With reference to the work of any **one** dramatist, identify features which, in your opinion, might fairly be described as “experimental” and comment on their effectiveness.

You should refer to **at least two** plays in your answer.

25. Drama

“Of course, the written play as such does not really exist.”

Discuss with reference to your experience of reading and/or seeing in performance the plays of any **one** dramatist.

26. Poetry

“The essence of the poet’s gift is to recreate the familiar, and it is from the familiar that he draws his strength.”

(Philip Larkin)

Make an assessment of the work of any **one** poet in the light of Larkin’s view.

27. Poetry

“Out of the quarrel within ourselves we make poetry.”

(W.B. Yeats)

In saying this, Yeats suggests that poetry is created out of inner uncertainties, self-questioning, divided loyalties, being in two minds.

How far have you found this to be true of the work of any **one** poet you have studied?

28. Poetry

Discuss the nature and function of imagery in the work of any **one** poet.

29. Prose fiction

In his critical work *Aspects of the Novel*, the novelist E.M. Forster conceded:

“Yes—oh dear yes—the novel tells a story.”

Does contemporary fiction challenge this view of the novel?

In answering this question, you should refer to **at least two** novels by any **one** contemporary novelist.

30. Prose fiction

Discuss the importance of setting in the work of any **one** writer of fiction.

31. Prose fiction

The critic Lionel Trilling has claimed that

“the ending completes, and can also bring alive for us, the whole experience of reading the novel”.

Discuss the appropriateness of the endings of **two** novels by any **one** novelist, taking care to relate your answer to each novel as a whole.

Section 4—Scottish Literature

You must answer **one** question only in this section.

You must base your answer only on text(s) **specified by SQA or nominated by you and approved by SQA for Scottish Literature**.

Texts specified by SQA may be used to answer an author-specific question (1–22) **or** a general question (23–31).

If you attempt a general question (23–31), you must indicate clearly the specified **or** nominated and approved texts on which your answer is based.

DRAMA

1. Lindsay

Discuss the contribution of pageantry to *Ane Satyre of The Thrie Estaitis*.

2. Bridie

“These tremendous themes I treated in the only manner I had at my disposal—the jocular conversational manner.”

Referring to the themes of each of the specified plays, discuss the nature and effect of Bridie’s “jocular conversational manner”.

3. McLellan

It has been said that McLellan’s principal strength as a dramatist is his extraordinarily vivid and lively treatment of traditional subject matter.

How far do you agree?

4. Byrne

“. . . brilliant social commentary . . .”

“. . . biting satire . . .”

“. . . a powerful blend of comedy and pathos . . .”

Taking into account **one** or **more than one** of the above critical comments, outline your own response to *The Slab Boys Trilogy*.

5. Glover

Discuss the contribution of dialogue to characterisation and theme in *Bondagers* and *The Straw Chair*.

6. Lochhead

“Lochhead’s principal dramatic talent is to find the ordinary in the apparently grand.”

Discuss.

POETRY

7. Dunbar

“Dunbar’s most distinctive poems present us with lively and realistic portraits of contemporary Scottish characters.”

Discuss with reference to **a range** of Dunbar’s poems.

8. The Scottish Ballads

Discuss the contribution made by wit and humour to the poetic impact of any **three** or **four** traditional Scottish ballads.

9. Fergusson

How far do you agree that *“one of Fergusson’s most attractive poetic attributes is his ability to capture with vivid spontaneity contemporary Scottish customs and festivities”*?

10. Morgan

Read the following poem carefully and then answer the question that follows it.

FROM A CITY BALCONY

How often when I think of you the day grows bright!
Our silent love
wanders in Glen Fruin with butterflies and cuckoos—
bring me the drowsy country thing! Let it drift above the traffic
5 by the open window with a cloud of witnesses—
a sparkling burn, white lambs, the blaze of gorse,
the cuckoos calling madly, the real white clouds over us,
white butterflies about your hand in the short hot grass,
and then the witness was my hand closing on yours,
10 my mouth brushing your eyelids and your lips
again and again till you sighed and turned for love.
Your breast and thighs were blazing like the gorse.
I covered your great fire in silence there.
We let the day grow old among the grass.
15 It was in the silence the love was.

Footsteps and witnesses! In this Glasgow balcony who pours
such joy like mountain water? It brims, it spills over and over
down to the parched earth and the relentless wheels.
How often will I think of you, until
20 our dying steps forget this light, forget
that we ever knew the happy glen,
or ever that I said, We must jump into the sun,
and we jumped into the sun.

Examine the nature and effect of variations in mood in this poem and in **two** or **three** other poems by Morgan.

11. Dunn

Discuss the relationship between form and content in **a range** of Dunn's poems.

12. Duffy

By making reference to both content and technique in **a range** of her poems, evaluate the extent to which Duffy could be termed a poet for our times.

PROSE FICTION

13. Hogg

Discuss the presentation of the duality of human nature in *The Private Memoirs and Confessions of a Justified Sinner* and in any **one** of Hogg's short stories.

14. Stevenson

Compare and contrast Stevenson's treatment of moral conflict in *The Strange Case of Dr Jekyll and Mr Hyde* and *Weir of Hermiston*.

15. Gunn

Examine the significance of Gunn's representation of place and time in *The Silver Darlings* and *Highland River*.

16. Spark

In both *The Girls of Slender Means* and *The Prime of Miss Jean Brodie*, some characters are manipulated by others who wish to shape their lives.

Drawing evidence from **each** of the specified texts, show how sympathy is evoked for such characters and consider how far they are successful in their attempts to fight back.

17. Gray

Gray has been described as "*a master of the playful nightmare*".

With reference to *Lanark* and *Poor Things*, discuss the validity of this description.

18. Galloway

How effectively does Galloway explore the theme of alienation in *The Trick is to Keep Breathing* and *Foreign Parts*?

PROSE NON-FICTION

19. Autobiography

With reference to the autobiographies of any **two** of the specified Scottish writers, discuss the view that their art is essentially a celebration of values inherent in local community.

20. Autobiography

Edwin Muir regarded his autobiography as an attempt to find the “*Fable*” or pattern lying behind the “*Story*” of his life.

Compare and contrast the ways in which the authors of any **two** of the specified Scottish autobiographies draw meaning from their personal experiences.

21. Writing about Scotland

“*‘Nothing but heather!’—How marvellously descriptive!
And incomplete!’*”

(Hugh MacDiarmid)

Analyse the extent to which any **one** of the specified texts achieves an effective sense of “completeness” in its representation of Scotland.

22. Writing about Scotland

“*The heart of any place is the relationships you have there. Geography is people.*”

(William McIlvanney)

Examine any **two** of the specified texts in the light of this comment.

GENERAL QUESTIONS

23. Drama

Examine the use of humour in **two** plays by any **one** Scottish dramatist.

24. Drama

“*The best Scottish plays demonstrate the uniquely vigorous energy of the Scots language.*”

Discuss the use of Scots in **one** or **more than one** play by any **one** Scottish dramatist.

25. Drama

Many Scottish plays involve a clash of characters who represent radically different backgrounds and cultures. Choose **one** or **more than one** such play by any **one** Scottish dramatist and analyse the effect of this conflict.

26. Poetry

“*The poetry of the past has its life in the present or nowhere: it is alive in so far as it is alive for us.*”

With reference to the work of **one** Scottish poet of the past, discuss the variety of ways in which his or her work is alive for us today.

27. Poetry

Examine representations of Scotland in the work of any **one** Scottish poet.

28. Poetry

Referring to **three** or **four** poems by any **one** Scottish poet, explore the view that serious poems are best created by comic means.

29. Prose fiction

“Since MacDiarmid’s commitment to the language in the 1920s, the urban Scots voice—crucial to the revival of the language—has grown in both strength and variety.”

Demonstrate the “*strength and variety*” of “*the urban Scots voice*” in the work of any **one** modern Scottish fiction writer.

30. Prose fiction

“The Scottish novelist must first come to terms with our past before he or she can even contemplate addressing our present and future.”

Discuss with reference to the work of any **one** Scottish novelist.

31. Prose fiction

Many contemporary Scottish fiction writers concentrate on unpleasant aspects of Scottish society.

Drawing evidence from any **two** novels or short story collections, evaluate any **one** writer’s treatment of such aspects of Scottish society.

Section 5—Textual Analysis

You must answer **one** question only in this section.

1. Prose fiction

*The following extract is the first part of the opening chapter of Elizabeth Gaskell's novel **Wives and Daughters** (1866).*

Read the extract carefully and then answer the question that follows it.

- To begin with the old rigmarole of childhood. In a country there was a shire, and in that shire there was a town, and in that town there was a house, and in that house there was a room, and in that room there was a bed, and in that bed there lay a little girl; wide awake and longing to get up, but not daring to do so for fear of the unseen power in the next room; a certain Betty, whose slumbers must not be disturbed until six o'clock struck, when she wakened of herself 'as sure as clockwork', and left the household very little peace afterwards. It was a June morning, and early as it was, the room was full of sunny warmth and light.
- On the drawers opposite to the little white dimity bed in which Molly Gibson lay, was a primitive kind of bonnet-stand on which was hung a bonnet, carefully covered over from any chance of dust with a large cotton handkerchief; of so heavy and serviceable a texture that if the thing underneath it had been a flimsy fabric of gauze and lace and flowers, it would have been altogether 'scomfished' (again to quote from Betty's vocabulary). But the bonnet was made of solid straw, and its only trimming was a plain white ribbon put over the crown, and forming the strings. Still, there was a neat little quilling inside, every plait of which Molly knew, for had she not made it herself the evening before, with infinite pains? and was there not a little blue bow in this quilling, the very first bit of such finery Molly had ever had the prospect of wearing? Six o'clock now! the pleasant, brisk ringing of the church bells told that; calling every one to their daily work, as they had done for hundreds of years. Up jumped Molly, and ran with her bare little feet across the room, and lifted off the handkerchief and saw once again the bonnet; the pledge of the gay bright day to come. Then to the window, and after some tugging she opened the casement, and let in the sweet morning air. The dew was already off the flowers in the garden below, but still rising from the long hay-grass in the meadows directly beyond. At one side lay the little town of Hollingford, into a street of which Mr Gibson's front door opened; and delicate columns, and little puffs of smoke were already beginning to rise from many a cottage chimney where some housewife was already up, and preparing breakfast for the bread-winner of the family.
- Molly Gibson saw all this, but all she thought about it was, 'Oh! it will be a fine day! I was afraid it never never would come; or that, if it ever came, it would be a rainy day!' Five-and-forty years ago, children's pleasures in a country town were very simple, and Molly had lived for twelve long years without the occurrence of any event so great as that which was now impending. Poor child! it is true that she had lost her mother, which was a jar to the whole tenour of her life; but that was hardly an event in the sense referred to; and besides, she had been too young to be conscious of it at the time. The pleasure she was looking forward to to-day was her first share in a kind of annual festival in Hollingford.
- The little straggling town faded away into country on one side close to the entrance-lodge of a great park, where lived my Lord and Lady Cumnor: 'the earl' and 'the countess', as they were always called by the inhabitants of the town; where a very pretty amount of feudal feeling still lingered, and showed itself in a number of simple

ways, droll enough to look back upon, but serious matters of importance at the time. It was before the passing of the Reform Bill, but a good deal of liberal talk took place occasionally between two or three of the more enlightened freeholders living in Hollingford; and there was a great Whig family in the county who, from time to time, came forward and contested the election with the rival Tory family of Cumnor. One would have thought that the above-mentioned liberal-talking inhabitants of Hollingford would have, at least, admitted the possibility of their voting for the Hely-Harrison who represented their own opinions. But no such thing. 'The earl' was lord of the manor, and owner of much of the land on which Hollingford was built; he and his household were fed, and doctored, and, to a certain measure, clothed by the good people of the town; their fathers' grandfathers had always voted for the eldest son of Cumnor Towers, and following in the ancestral track, every man-jack in the place gave his vote to the liege lord, totally irrespective of such chimeras as political opinion. This was no unusual instance of the influence of the great landowners over their humbler neighbours in those days before railways, and it was well for a place where the powerful family, who thus overshadowed it, were of so respectable a character as the Cumnors. They expected to be submitted to, and obeyed; the simple worship of the townspeople was accepted by the earl and countess as a right; and they would have stood still in amazement, and with a horrid memory of the French *sansculottes* who were the bugbears of their youth, had any inhabitant of Hollingford ventured to set his will or opinions in opposition to those of the earl's. But, yielded all that obeisance, they did a good deal for the town, and were generally condescending, and often thoughtful and kind in their treatment of their vassals. Lord Cumnor was a forbearing landlord; putting his steward a little on one side sometimes, and taking the reins into his own hands from time to time, much to the annoyance of the agent, who was, in fact, too rich and independent to care greatly for preserving a post where his decisions might any day be overturned by my lord's taking a fancy to go 'pottering' (as the agent irreverently expressed it in the sanctuary of his own home), which, being interpreted, meant that occasionally the earl asked his own questions of his own tenants, and used his own eyes and ears in the management of the smaller details of his property. But his tenants liked my lord all the better for this habit of his. Lord Cumnor had certainly a little turn for gossip, which he contrived to combine with the failing of personal intervention between the old land-steward and the tenantry. But, then, the countess made up by her unapproachable dignity for this weakness of the earl's. Once a year she was condescending. She and the ladies, her daughters, had set up a school; not a school after the manner of schools now-a-days, where far better intellectual teaching is given to the boys and girls of labourers and work-people than often falls to the lot of their betters in worldly estate; but a school of the kind we should call 'industrial', where girls were taught to sew beautifully, to be capital housemaids, and pretty fair cooks, and, above all, to dress neatly in a kind of charity uniform devised by the ladies of Cumnor Towers;—white caps, white tippets, check aprons, blue gowns, and ready curtseys, and 'please, ma'ams', being *de rigueur*. Now, as the countess was absent from the Towers for a considerable part of the year, she was glad to enlist the sympathy of the Hollingford ladies in this school, with a view to obtaining their aid as visitors during the many months that she and her daughters were away. And the various unoccupied gentlewomen of the town responded to the call of their liege lady, and gave her their service as required; and along with it, a great deal of whispered and fussy admiration. 'How good of the countess! So like the dear countess—always thinking of others!' and so on; while it was always supposed that no strangers had seen Hollingford properly, unless they had been taken to the countess's school, and been duly impressed by the neat little pupils, and the still neater needlework there to be inspected. In return, there was a day of

95 honour set apart every summer, when with much gracious and stately hospitality,
 Lady Cumnor and her daughters received all the school visitors at the Towers, the
 great family mansion standing in aristocratic seclusion in the centre of the large park,
 of which one of the lodges was close to the little town. The order of this annual
 100 festivity was this. About ten o'clock one of the Towers' carriages rolled through the
 lodge, and drove to different houses, wherein dwelt a woman to be honoured; picking
 them up by ones or twos, till the loaded carriage drove back again through the ready
 portals, bowled along the smooth tree-shaded road, and deposited its covey of
 smartly-dressed ladies on the great flight of steps leading to the ponderous doors of
 Cumnor Towers. Back again to the town; another picking up of womenkind in their
 105 best clothes, and another return, and so on till the whole party were assembled either
 in the house or in the really beautiful gardens. After the proper amount of exhibition
 on the one part, and admiration on the other, had been done, there was a collation for
 the visitors, and some more display and admiration of the treasures inside the house.
 Towards four o'clock, coffee was brought round; and this was a signal of the
 110 approaching carriage that was to take them back to their own homes; whither they
 returned with the happy consciousness of a well-spent day, but with some fatigue at
 the long-continued exertion of behaving their best, and talking on stilts for so many
 hours. Nor were Lady Cumnor and her daughters free from something of the same
 self-approbation, and something, too, of the same fatigue; the fatigue that always
 115 follows on conscious efforts to behave as will best please the society you are in.
 For the first time in her life, Molly Gibson was to be included among the guests at
 the Towers. She was much too young to be a visitor at the school, so it was not on
 that account that she was to go; but it had so happened that one day when Lord
 Cumnor was on a 'pottering' expedition, he had met Mr Gibson, *the* doctor of the
 120 neighbourhood, coming out of the farm-house my lord was entering; and having
 some small question to ask the surgeon (Lord Cumnor seldom passed any one of his
 acquaintance without asking a question of some sort—not always attending to the
 answer; it was his mode of conversation), he accompanied Mr Gibson to the out-
 building, to a ring in the wall of which the surgeon's horse was fastened. Molly was
 125 there too, sitting square and quiet on her rough little pony, waiting for her father.
 Her grave eyes opened large and wide at the close neighbourhood and evident
 advance of 'the earl'; for to her little imagination the grey-haired, red-faced,
 somewhat clumsy man, was a cross between an archangel and a king.
 'Your daughter, eh, Gibson?—nice little girl, how old? Pony wants grooming
 130 though,' patting it as he talked. 'What's your name, my dear? He is sadly
 behindhand with his rent, as I was saying, but if he is really ill, I must see after
 Sheepshanks, who is a hardish man of business. What's his complaint? You'll come
 to our school-scrimmage on Thursday, little girl—what's-your-name? Mind you
 send her, or bring her, Gibson; and just give a word to your groom, for I'm sure that
 135 pony was not singed last year, now, was he? Don't forget Thursday, little girl—
 what's-your-name?—it's a promise between us, is it not?' And off the earl trotted.

How successfully in this first part of the opening chapter of the novel has Elizabeth Gaskell engaged the reader in her narrative?

In answering this question, you should examine the narrative and linguistic means by which she

- introduces the main characters
- creates an impression of the community of Hollingford
- encourages the reader to read further.

2. Prose non-fiction

*The following extract is from **Moon Country** (1996), an account by Simon Armitage and Glyn Maxwell of their travels in Iceland. In this extract, on the last day of their visit, Simon Armitage reflects upon the place and upon himself as a writer.*

Read the extract carefully and then answer the question that follows it.

I'm sitting way above the farm, high up at the back of the bay. This is Europe's most westerly point; set out from here and you finish up on the tip of Greenland or the coast of America, the way the Vikings did. It's two in the afternoon. A headland at either side curves out into the ocean, like two arms protecting everything within reach—the track uncoiling out of the hills, the boulders and rocks in the middle distance, the strip of grassland that makes up the apron of the beach, then a mile or so of sand, and then the sea. I can count seven buildings down there, all of them huddled together under the hill for shelter, beginning with the farm itself, a rectangular white bungalow, connected to a three-storey dormitory or bunk-house that looks like a lunatic asylum imported from Eastern Europe. Close by, there are two free-standing wooden sheds, a breeze-block garage, and a long-by-narrow greenhouse with polythene instead of glass, most of it shredded by the wind. And then there's the church. Anywhere else, it probably wouldn't be much more than a pigeon loft or a dovecote, but it does well for itself here, its miniature spire taking whatever elements the Atlantic can throw at it, and the metal cross on top making its point. To the left, a chain-gang of telegraph poles lines up across the hillside, tethered by a single cable.

Glyn's gone wandering off along the coast, around the peninsula, out of sight. I've come inland, turning stones over and following paths that dry up after a couple of hundred yards or go to ground like hunted animals. Behind me there's a steep valley leading to higher ground, but I think I've come far enough. I've lost all sense of perspective and scale this last week, and every time I look over my shoulder towards the horizon I can't decide if it's two miles away or twenty, if it's a walk I can make before dark or not. In and amongst the rocks I can make out a couple of rooks or ravens or crows, scavenging on the ground, and another one just launching itself into mid-air, more like a pair of big black gloves in the shape of a bird than a bird itself, throwing a huge feathered shadow against the side of the hill.

This is the last day and these are the last hours. I should be writing but haven't managed a single word as yet, and I'm hovering with a pen about an inch above a notebook, like the teleprinter in the old sports reports, waiting for the results to come in. On the opposite page, I can just about decipher a few scribbled lines from a piece I once wrote about my sister, and for some reason I'm more interested in that than in all this epic geography going on in the foreground. Maybe I'm just homesick at the moment, but even back at home I don't seem to be able to make anything of anything until it's gone down in history, until it's been transmuted into memory. And the fact that I've written nothing doesn't surprise me, because I'm very slowly coming to the conclusion that all writing comes from the past, from childhood or innocence or naivety, and from loss, lost lives and lives gone by, even the loss of only eight, nine, ten, eleven seconds ago.

Maybe there's some unwritten rule of inversion, to do with distance, a rule that makes the spaceman think of his house, and a room in his house, and a box in that room, and inside that box his most treasured possession, a rule that makes him open the box and look inside it, while orbiting the Earth. It's the rule that brings out the *there and then*

45 from the *here and now*, a rule that I'm very much aware of this precise minute,
because this is the sort of place where you rub noses with yourself, catch up with
yourself, meet yourself coming back the other way; this is the place where your own
face looks back at you, where the days happen in real time, where every moment is
simultaneous to itself, synchronised, and where all actions are true to life,
unimaginary, right now. This is actuality, the present, and according to the rule I
50 have to get as far away from it as possible.

How effectively does this piece of writing enable you to understand why Simon Armitage feels he has "to get as far away from it as possible"?

You should support your answer to this question by detailed reference to the language, imagery, structural features and patterning of ideas in the extract.

3. Poetry

Read the poem *At Marsden Bay* by Peter Reading and then answer the question that follows it.

AT MARSDEN BAY

Arid hot desert stretched here in the early
Permian Period—sand dune fossils
are pressed to a brownish bottom stratum.
A tropical saline ocean next silted
5 calcium and magnesium carbonates
over this bed, forming rough Magnesian
Limestone cliffs on the ledges of which
Rissa tridactyla colonizes—
an estimated four thousand pairs
10 that shuttle like close-packed tracer bullets
against dark sky between nests and North Sea.
The call is a shrill “kit-e-wayke, kit-e-wayke”,
also a low “uk-uk-uk” and a plaintive
“ee-e-e-eeh, ee-e-e-eeh”.
15 Four boys about sixteen years old appear
in Army Stores combat-jackets, one wearing
a Balaclava with a long narrow eye-slit
(such as a rapist might find advantageous),
bleached denims rolled up to mid calf, tall laced boots
20 with bright polished toe-caps, pates cropped to stubble.
Three of the four are crosseyed, all are acned.
Communication consists of bellowing
simian ululations between
each other at only a few inches range:
25 “Gibbo, gerrofforal getcher yaffuga”,
also a low “lookadembastabirdsmon”.
Gibbo grubs up a Magnesian Limestone
chunk and assails the ledges at random,
biffing an incubating kittiwake
30 full in the sternum—an audible slap.
Wings facing the wrong way, it thumps at the cliff base,
twitching, half closing an eye. Gibbo seizes
a black webbed foot and swings the lump joyously
round and round his head. It emits
35 a strange wheezing noise. Gibbo’s pustular pal
is smacked in the face by the flung poultry, yowls,
and lobs it out into the foam. The four
gambol euphoric like drunk chimps through rock pools.
Nests are dislodged, brown-blotched shells crepitate
40 exuding thick rich orange embryo goo
under a hail of hurled fossilized desert
two hundred and eighty million years old.

How do you react to the poem *At Marsden Bay*?

In answering this question, you should consider the effectiveness of the poetic techniques used in the presentation of

- the place and the birds
- the boys and their actions.

4. Drama

*The following extract is taken from the end of Arthur Miller's play **All My Sons** (1947). The play not only exposes the evils of wartime profiteering, but also confronts the ideological conflict between father and son, and its tragic consequences.*

The characters who appear in the extract are listed below, with some of Miller's own introductory description of them. Larry does not actually appear in the extract, but plays an important part in the play.

Joe Keller: *nearly sixty, "a business man, with the imprint of the machine-shop worker and boss still upon him . . . a man whose judgements must be dredged out of him". His firm manufactured parts for aircraft.*

Kate (Mother in the script): *early fifties, Keller's wife, "a woman of uncontrolled inspirations and an overwhelming capacity for love".*

Chris: *thirty-two, Keller's son, "capable of immense affection and loyalty".*

Larry: *Keller's other son, presumed dead, except by his mother, who cannot accept that he is dead.*

Ann: *twenty-six, "gentle, but despite herself capable of holding fast to what she knows". She was Larry's girl when he was alive—but is now in love with Chris.*

At this point in the play, Keller is struggling to face up to the fact that those close to him (Chris in particular) have discovered that he knowingly allowed his firm to fit faulty cylinder heads into fighter planes. As a direct consequence, many pilots died—but up to this point Keller has always managed to avoid taking responsibility. Having just had a showdown with Chris, who has recently found out about the cylinder heads, Keller is with Kate bemoaning the family's inability to understand that his business decisions were driven by the importance of providing for the family.

Keller and Kate are just outside the Keller house. Chris has run off in despair. The time is 2 a.m. Ann enters from the house. Her first words refer to Chris.

Read the extract carefully and then answer the questions that follow it.

ANN: Why do you stay up? I'll tell you when he comes.

KELLER [*rises, goes to her*]: You didn't eat supper, did you? [*To MOTHER*] Why don't you make her something?

MOTHER: Sure, I'll—

5 ANN: Never mind, Kate, I'm all right. [*They are unable to speak to each other.*] There's something I want to tell you. [*She starts, then halts.*] I'm not going to do anything about it.

MOTHER: She's a good girl! [*To KELLER*] You see? She's a—

10 ANN: I'll do nothing about Joe, but you're going to do something for me. [*Directly to MOTHER*] You made Chris feel guilty with me. Whether you wanted to or not, you've crippled him in front of me. I'd like you to tell him that Larry is dead and that you know it. You understand me? I'm not going out of here alone. There's no life for me that way. I want you to set him free. And then I promise you, everything will end, and we'll go away, and that's all.

15 KELLER: You'll do that. You'll tell him.

ANN: I know what I'm asking, Kate. You had two sons. But you've only got one now.

KELLER: You'll tell him.

ANN: And you've got to say it to him so he knows you mean it.

20 MOTHER: My dear, if the boy was dead, it wouldn't depend on my words to make Chris know it . . . The night he gets into your bed, his heart will dry up. Because he knows and you know. To his dying day he'll wait for his brother! No, my dear, no such thing. You're going in the morning and you're going alone. That's your life, that's your lonely life. [*She goes to*

25 *porch, and starts in.*]

ANN: Larry is dead, Kate.

MOTHER [*—she stops*]: Don't speak to me.

ANN: I said he's dead. I know! He crashed off the coast of China November twenty-fifth! His engine didn't fail him. But he died, I know . . .

30 MOTHER: How did he die? You're lying to me. If you know, how did he die?

ANN: I loved him. You know I loved him. Would I have looked at anyone else if I wasn't sure? That's enough for you.

MOTHER [*moving on her*]: What's enough for me? What're you talking about? [*She grasps ANN's wrists.*]

35 ANN: You're hurting my wrists.

MOTHER: What are you talking about! [*Pause. She stares at ANN a moment, then turns and goes to KELLER.*]

ANN: Joe, go in the house.

KELLER: Why should I—

40 ANN: Please go.

KELLER: Lemme know when he comes. [*KELLER goes into house.*]

MOTHER [*as she sees ANN taking a letter from her pocket*]: What's that?

ANN: Sit down. [*MOTHER moves left to chair, but does not sit.*] First you've got to understand. When I came, I didn't have any idea that Joe—I had nothing

45 against him or you. I came to get married. I hoped . . . So I didn't bring this to hurt you. I thought I'd show it to you only if there was no other way to settle Larry in your mind.

MOTHER: Larry? [*Snatches letter from ANN's hand.*]

ANN: He wrote it to me just before he—[*MOTHER opens and begins to read letter.*]

50 I'm not trying to hurt you, Kate. You're making me do this, now remember you're—Remember. I've been so lonely, Kate . . . I can't leave here alone again. [*A long, low moan comes from MOTHER's throat as she reads.*] You made me show it to you. You wouldn't believe me. I told you a hundred times, why wouldn't you believe me!

55 MOTHER: Oh, my God . . .

ANN [*with pity and fear*]: Kate, please, please . . .

MOTHER: My God, my God . . .

ANN: Kate, dear, I'm so sorry . . . I'm so sorry.

[*CHRIS enters from driveway. He seems exhausted.*]

60 CHRIS: What's the matter—?

ANN: Where were you? . . . You're all perspired. [*MOTHER doesn't move.*] Where were you?

CHRIS: Just drove around a little. I thought you'd be gone.

ANN: Where do I go? I have nowhere to go.

65 CHRIS [to MOTHER]: Where's Dad?
 ANN: Inside lying down.
 CHRIS: Sit down, both of you. I'll say what there is to say.
 MOTHER: I didn't hear the car . . .
 CHRIS: I left it in the garage. Mother . . . I'm going away. There are a couple of
 70 firms in Cleveland, I think I can get a place. I mean, I'm going away for
 good. [*To ANN alone*] I know what you're thinking, Annie. It's true. I'm
 yellow. I was made yellow in this house because I suspected my father and
 I did nothing about it, but if I knew that night when I came home what I
 75 know now, he'd be in the district attorney's office by this time, and I'd have
 brought him there. Now if I look at him, all I'm able to do is cry.
 MOTHER: What are you talking about? What else can you do?
 CHRIS: I could jail him! I could jail him, if I were human any more. But I'm like
 everybody else now. I'm practical now. You made me practical.
 MOTHER: But you have to be.
 80 CHRIS: The cats in that alley are practical, the bums who ran away when we were
 fighting were practical. Only the dead ones weren't practical. But now I'm
 practical, and I spit on myself. I'm going away. I'm going now.
 ANN [*going up to him*]: I'm coming with you.
 CHRIS: No, Ann.
 85 ANN: Chris, I don't ask you to do anything about Joe.
 CHRIS: You do, you do.
 ANN: I swear I never will.
 CHRIS: In your heart you always will.
 ANN: Then do what you have to do!
 90 CHRIS: Do what? What is there to do? I've looked all night for a reason to make
 him suffer.
 ANN: There's reason, there's reason!
 CHRIS: What? Do I raise the dead when I put him behind bars? Then what'll I do
 it for? We used to shoot a man who acted like a dog, but honour was real
 95 there, you were protecting something. But here? This is the land of the
 great big dogs, you don't love a man here, you eat him! That's the principle;
 the only one we live by—it just happened to kill a few people this time, that's
 all. The world's that way, how can I take it out on him? What sense does
 that make? This is a zoo, a zoo!
 100 ANN [*to MOTHER*]: You know what he's got to do! Tell him!
 MOTHER: Let him go.
 ANN: I won't let him go. You'll tell him what he's got to do . . .
 MOTHER: Annie!
 ANN: Then I will!
 105 [*KELLER enters from house. CHRIS sees him, goes down near arbour.*]
 KELLER: What's the matter with you? I want to talk to you.
 CHRIS: I've got nothing to say to you.
 KELLER [*taking his arm*]: I want to talk to you!
 CHRIS [*pulling violently away from him*]: Don't do that, Dad. I'm going to hurt
 110 you if you do that. There's nothing to say, so say it quick.

KELLER: Exactly what's the matter? What's the matter? You got too much money? Is that what bothers you?

CHRIS [*with an edge of sarcasm*]: It bothers me.

115 KELLER: If you can't get used to it, then throw it away. You hear me? Take every cent and give it to charity, throw it in the sewer. Does that settle it? In the sewer, that's all. You think I'm kidding? I'm tellin' you what to do, if it's dirty then burn it. It's your money, that's not my money. I'm a dead man, I'm an old dead man, nothing's mine. Well, talk to me! What do you want to do!

CHRIS: It's not what I want to do. It's what you want to do.

120 KELLER: What should I want to do? [CHRIS *is silent*.] Jail? You want me to go to jail? If you want me to go, say so! Is that where I belong? Then tell me so! [*Slight pause*.] What's the matter, why can't you tell me? [*Furiously*] You say everything else to me, say that! [*Slight pause*.] I'll tell you why you can't say it. Because you know I don't belong there. Because you know! [*With growing emphasis and passion, and a persistent tone of desperation*] Who worked for nothin' in that war? When they work for nothin', I'll work for nothin'. Did they ship a gun or a truck outa Detroit before they got their price? Is that clean? It's dollars and cents, nickels and dimes; war and peace, it's nickles and dimes, what's clean? Half the goddam country is gotta go if I go! That's why you can't tell me.

125 130 CHRIS: That's exactly why.

KELLER: Then . . . why am I bad?

CHRIS: I know you're no worse than most men but I thought you were better. I never saw you as a man. I saw you as my father. [*Almost breaking*] I can't look at you this way, I can't look at myself!

135 [*He turns away, unable to face KELLER. ANN goes quickly to MOTHER, takes letter from her and starts for CHRIS. MOTHER instantly rushes to intercept her.*]

MOTHER: Give me that!

ANN: He's going to read it! [*She thrusts letter into CHRIS's hand.*] Larry. He wrote it to me the day he died.

140 KELLER: Larry!

MOTHER: Chris, it's not for you. [*He starts to read.*] Joe . . . go away . . .

KELLER [*mystified, frightened*]: Why'd she say, Larry, what—?

MOTHER [*desperately pushes him towards alley, glancing at CHRIS*]: Go to the street, Joe, go to the street! [*She comes down beside KELLER.*] Don't, Chris . . .

145 [*Pleading from her whole soul*] Don't tell him.

CHRIS [*quietly*]: Three and one half years . . . talking, talking. Now you tell me what you must do . . . This is how he died, now tell me where you belong.

KELLER [*pleading*]: Chris, a man can't be a Jesus in this world!

150 CHRIS: I know all about the world. I know the whole crap story. Now listen to this, and tell me what a man's got to be! [*Reads.*] 'My dear Ann: . . .' You listening? He wrote this the day he died. Listen, don't cry . . . Listen! 'My dear Ann: It is impossible to put down the things I feel. But I've got to tell you something. Yesterday they flew in a load of papers from the States and I read about Dad and your father being convicted. I can't express myself. I can't tell you how I feel—I can't bear to live any more. Last night I circled the base for twenty minutes before I could bring myself in. How could he have done that? Every day three or four men never come

155

back and he sits back there doing business . . . I don't know how to tell you what I feel . . . I can't face anybody . . . I'm going out on a mission in a few minutes. They'll probably report me missing. If they do, I want you to know that you mustn't wait for me. I tell you, Ann, if I had him there now I could kill him—' [KELLER *grabs letter from CHRIS's hand and reads it. After a long pause*] Now blame the world. Do you understand that letter?

165 KELLER [*speaking almost inaudibly*]: I think I do. Get the car. I'll put on my jacket. [*He turns and starts slowly for the house. MOTHER rushes to intercept him.*]

MOTHER: Why are you going? You'll sleep, why are you going?

KELLER: I can't sleep here. I'll feel better if I go.

MOTHER: You're so foolish. Larry was your son too, wasn't he? You know he'd never

170 tell you to do this.

KELLER [*looking at the letter in his hand*]: Then what is this if it isn't telling me? Sure, he was my son. But I think to him they were all my sons. And I guess they were, I guess they were. I'll be right down. [*Exits into house.*]

MOTHER [*to CHRIS, with determination*]: You're not going to take him!

175 CHRIS: I'm taking him.

MOTHER: It's up to you, if you tell him to stay he'll stay. Go and tell him!

CHRIS: Nobody could stop him now.

MOTHER: You'll stop him! How long will he live in prison? Are you trying to kill him?

CHRIS [*holding out letter*]: I thought you read this!

180 MOTHER [*of Larry, the letter*]: The war is over! Didn't you hear? It's over!

CHRIS: Then what was Larry to you? A stone that fell into the water? It's not enough for him to be sorry. Larry didn't kill himself to make you and Dad sorry.

MOTHER: What more can we be!

CHRIS: You can be better! Once and for all you can know there's a universe of people

185 outside and you're responsible to it, and unless you know that, you threw away your son because that's why he died.

[*A shot is heard in the house. They stand frozen for a brief second. CHRIS starts for porch, pauses a step, turns to ANN. He goes on into the house and ANN runs up driveway. MOTHER stands alone, transfixed.*]

190 MOTHER [*softly, almost moaning*]: Joe . . . Joe . . . Joe . . . Joe . . .

[*CHRIS comes out of the house, down to MOTHER's arms.*]

CHRIS [*almost crying*]: Mother, I didn't mean to—

MOTHER: Don't dear. Don't take it on yourself. Forget now. Live. [*CHRIS stirs as if to answer.*] Shhh . . . [*She puts his arms down gently and moves towards porch.*]

195 Shhh . . . [*As she reaches porch steps she begins sobbing.*]

CURTAIN

- (a) Trace the role of Mother in the above extract from *All My Sons*.
- (b) Discuss the dramatic significance of the letter in the extract.
- (c) Imagine you are directing a performance of the play. How would you advise the actors to deliver their lines in the final part of the extract (from "MOTHER [*to CHRIS, with determination*]: You're not going to take him!" to the end)? You should base your answer on a detailed exploration of the language of lines 174 to 195.

Section 6—Reading the Media

*N.B. This section of the specimen paper contains only **one question** on each of the five specified media categories. The actual examination paper will contain **two questions** on each category.*

You must answer **one question only** in this section.

Category A—Film

1. “*Genre films allow little scope for innovation.*”

With reference to **at least two** films, from **one** or **more than one** genre, indicate to what extent you agree or disagree that genre inhibits innovation.

Category B—Television

2. “*Modern television drama equals cops, docs or frocks.*” [crime, medical or costume]

Discuss the potential of **one** or **more than one** of the above categories to provide the audience with challenging television drama. You should support your discussion with evidence drawn from **at least two** television dramas.

Category C—Radio

3. Discuss, with detailed reference to **a range** of programmes, how radio responds to the challenge of communicating purely through sound.

Category D—Print Journalism

4. With reference to **a range** of examples from **one** or **more than one** newspaper, consider how journalists employ the devices of narrative and representation to create news stories out of real life events.

Category E—Advertising

5. Examine carefully the following two advertisements and then answer the question that follows them.

*Such a lot of history behind it and still full of fire.
Now that I call inspiring.*



THE KAREN HUGHES DIAMOND.



Karen's diamond has had more birthdays than anyone can count. A geologist would say at least 3 billion. Yet its inner fire burns as brightly as ever. Karen, two of whose birthdays have been described as Big Ones, finds this most encouraging. Phone 0115 919 2240 for a brochure on solitaires from £750. It has been compiled for you by De Beers, the world's experts in diamonds since 1888.

DE BEERS
A DIAMOND IS FOREVER

*As he put it on my finger he just said, 'Forever.'
It takes a diamond solitaire to make a man that romantic.*



THE SARAH WESSON DIAMOND.



Sarah's diamond is a beautiful example of the hardest known substance. Diamond. It has a melting point two and a half times greater than that of steel. Yet, as a diamond solitaire engagement ring, it can melt the heart of a man who has just spent a little over a month's salary. Phone 0115 919 2240 for a brochure on solitaires from £750. It has been compiled for you by De Beers, the world's experts in diamonds since 1888.

DE BEERS
A DIAMOND IS FOREVER

How effectively, in your judgement, do these advertisements convey the message(s) of the advertisers?

You should support your answer to this question by making detailed reference to:

- the use of technical codes (camera, lighting, black and white film, composition)
- the cultural codes which establish the representation of each woman
- how the written text (caption and copy) contributes to our interpretation of each woman
- the cultural assumptions—and social expectations—that underlie both written text and image in each advertisement
- any other features of the advertisements you consider significant.

[END OF QUESTION PAPER]

[CO39/SQP166]

Advanced Higher
English and Communication
Principles of Marking

NATIONAL
QUALIFICATIONS

PRINCIPLES OF MARKING

1. Introduction

The purpose of this document is to provide teachers and lecturers with some early indication of the approach that will be taken to the external assessment of the performance of candidates presented for Advanced Higher English and Communication.

It should be noted that the document does **not** comprise **detailed marking instructions**—specific, for example, in their reference to each of the questions (or even to each of the sections) in the accompanying specimen examination paper.

Rather, it illustrates what will lie at the heart of such instructions: a structural framework of numerically weighted category descriptions based on the published Advanced Higher performance criteria and indicators of excellence.

It is likely, therefore, that the information provided will be subject to minor amendment in its wording and in its detail as it is incorporated into final and detailed marking instructions.

2. The decision to use category descriptions

Teachers and lecturers will be familiar with the use of category descriptions from their experience of preparing candidates for assessment in Revised Higher Grade and CSYS English.

The decision to continue to use them as the principal means of assessing candidate performance in Advanced Higher English and Communication was informed partly by the advantage to be gained from continuing with an already familiar system, but also by other considerations. Such a system, for example:

- offers **validity** and **reliability** through assessment procedures of proven **fairness** and **robustness**
- puts in place one means of facilitating **articulation of standards** between “old” and “new” curricular frameworks
- requires **holistic assessment** that rewards the actual attainment of each candidate within each assessment component by allocating each response to the category that best describes its overall quality
- allows for **refinement of assessment** by requiring the placing of each response at a particular point within the limited range of marks available for each category
- contributes to **consistency of assessment** by requiring repeated application of familiar and agreed statements of differentiated standards
- facilitates **standardisation of assessment** by providing clear evidence of degrees of severity or leniency of marker response and interpretation.

3. The decision to use numerically weighted category descriptions

The decision to use numbers rather than grades in external assessment was taken

- to allow for the refinement of assessment judgements about the quality of each candidate response within each assessment component
- to facilitate the aggregation of assessment judgements in a form that fairly represents the overall attainment of each candidate across components
- to reveal the range and pattern of the performance of the total candidature in a way that enables final judgements to be made about appropriate threshold scores and mark ranges in the determination of final grade awards.

The three components of assessment at Advanced Higher (with their respective weightings) are

- a mandatory dissertation (40%)
- a response to an examination question or the submission of a folio (30%)
- a response to a second examination question or submission of a second folio (30%).

In order to correlate with these weightings, it was decided to adopt a 40-point scale for the assessment of the dissertation and a 30-point scale for the assessment of each of the other two components.

In addition to the dissertation required as the outcome of the mandatory Specialist Study, candidates may choose (without restriction) to be assessed in any two of the following components:

- Language
- Scottish Language
- Literature
- Scottish Literature
- Textual Analysis
- Reading the Media
- Oral Communication
- Creative Writing.

The work produced by candidates for external assessment in the above optional components (under external examination conditions in each of the first six and by folio submission in the last two) will, therefore, be assessed using a 30-point marks scale.

4. The construction category descriptions

The starting point for the construction of category descriptions is the information on performance criteria and indicators of excellence for the various assessment components for Advanced Higher English and Communication published in the Arrangements document.

In each of the six components that are subject to assessment by external examination, there is a clear consistency of statement in relation to both performance criteria and indicators of excellence.

The extracts presented below, in which key features of required performance are emboldened, illustrate this consistency. Virtually identical statements are made about characteristic performance criteria and indicators of excellence for each of the assessment components—although it should be noted that the criterion of Expression does not apply to the assessment of Textual Analysis.

GRADE C Performance Criteria	GRADE A Indicators of Excellence <i>At least 4 bullet points from at least two categories.</i>
<p>Understanding The response takes a relevant and thoughtful approach to the prescribed task and demonstrates secure understanding of key elements . . .</p> <p>Analysis The response makes relevant and thoughtful . . . comment and demonstrates secure handling . . .</p> <p>Evaluation Judgements made are relevant, thoughtful and securely based on detailed evidence . . .</p> <p>Expression Structure, style and language, including the use of appropriate critical/analytical terminology, are consistently accurate and effective in developing a relevant argument.</p>	<p>Understanding</p> <ul style="list-style-type: none"> • A thorough exploration is made of the implications of the prescribed task. • Sustained insight is revealed into key elements . . . <p>Analysis</p> <ul style="list-style-type: none"> • A full and satisfying range of . . . comment is offered. • Literary/linguistic . . . are handled with skill and precision. <p>Evaluation</p> <ul style="list-style-type: none"> • Perceptive and incisive judgements are made. • Deployment of evidence . . . is skilful and precise. <p>Expression</p> <ul style="list-style-type: none"> • Structure, style and language, including the use of appropriate critical/analytical terminology, are skilfully deployed to develop a pertinent and sharply focused argument.

The words that best strike the note that is characteristic of **competence** of performance at the level of Advanced Higher are

- relevant
- thoughtful
- secure
- accurate
- effective.

At this level, **excellence** is indicated by words such as

- thorough
- sustained
- insight
- full
- satisfying
- perceptive
- incisive
- skilful
- precise
- pertinent
- sharply focused.

It may be relatively straightforward to find qualitative words that will differentiate—for each criterion—between candidate work that is competent (Grade C) and candidate work that is excellent (Grade A). It is clearly more difficult to find qualitative words to describe the range of performance (Grade B) that may lie between these two well defined points.

The Arrangement document recognises this difficulty by confining itself to the single sentence: “Where the overall quality of a piece of work goes beyond Grade C, but falls short of Grade A, it will attain Grade B.”

In response to this difficulty, an assessment framework of four “pass” categories and two “fail” categories has been adopted:

- **Category 1 Excellent**—well aligned with a significant number of the published indicators of excellence.
- **Category 2 Still excellent**—but not quite so well aligned with (or aligned with fewer of) the published indicators of excellence.
- **Category 3 More than competent**—in some significant ways beyond some of the published performance criteria.
- **Category 4 Competent**—firmly anchored to the published performance criteria.
- **Category 5 Less than competent**—in some significant ways not quite achieving all of the published performance criteria.
- **Category 6 Incompetent**—well below Advanced Higher level as required by the published performance criteria.

The following marks scales will be used to differentiate numerically between and within these six categories as follows.

FOR THE DISSERTATION A 40-POINT SCALE		FOR ALL OTHER COMPONENTS A 30-POINT SCALE	
CATEGORY 1	40		
	39		
	38		
	37		
	36		
	35		
CATEGORY 2	34		
	33		
	32		
	31		
	30		
CATEGORY 3	29	30	CATEGORY 1
	28	29	
	27	28	
	26	27	CATEGORY 2
	25	26	
CATEGORY 4	24	25	
	23	24	
	22	23	
	21	22	CATEGORY 3
	20	21	
CATEGORY 5	19	20	
	18	19	CATEGORY 4
	17	18	
	16	17	
	15	16	
	14	15	CATEGORY 5
	13	14	
	12	13	
	11	12	
	10	11	
CATEGORY 6	09	10	
	08	09	CATEGORY 6
	07	08	
	06	07	
	05	06	
	04	05	
	03	04	
	02	03	
	01	02	
	00	01	
		00	

5. Using the category descriptions

Several factors should be taken account of before assessing each candidate response and assigning it to a particular numerical point within a particular category.

1. Categories are not grades. Although derived from the performance criteria for Grade C and the indicators of excellence for Grade A, the six categories are designed primarily to assist with the placing of each candidate response at an appropriate point on a continuum of performance and achievement. Assumptions about final grades or association of final grades with particular categories should not be allowed to get in the way of objective assessment.
2. The expectation is that the vast majority of candidates will already have demonstrated in unit assessment a level of competence in the component being assessed that has merited achievement of the unit outcome. Markers should begin, therefore, with the expectation that the response will meet, at least, the requirements of category 4. While there may be some responses that for various reasons will fail to demonstrate the level of competence required by category 4, the likelihood is that they will prove characteristic of category 5—and it is hoped that no response will be so incompetent as to require assignment to category 6. **Any response which is assigned to category 6 should be referred to the Principal Assessor for confirmation.**
3. Mixed profiles of attainment, especially in those components that are subject to assessment by external examination, are likely to characterise a significant number of candidate responses. Markers are reminded that their assessment of each response should be **holistic**, taking into account and balancing its various strengths and weaknesses before assigning it to the category that best describes its overall achievement. **Any response which cannot be assigned with confidence to a particular category should be referred to the Principal Assessor for confirmation of the numerical mark awarded to it.**
4. For each category, a range of marks is available within which markers may refine their assessments, for example within a mark or two at the upper end, the middle or the lower end of the category. The marks range within each category should prove sufficiently generous to allow markers scope for fair and justifiable discrimination. Markers are encouraged to make full use of the ranges of marks available to them.
5. Each response should carry liberal annotation that highlights its salient features in a way that reveals the progress of the marker's assessment of it. A final comment on each response should also be provided. The comment need not be lengthy, but it should encapsulate for anyone who may have reason to review the script the principal reason(s) for assigning it to a particular category and to a particular numerical point within that category.

6. The category descriptions

The categories described below relate to the six components that are subject to assessment by external examination. For the purpose of this document, they have been represented as qualitatively generic to all components. In final marking instructions, minor adjustments of emphasis and inclusion of further detail would be required to make them specific to each component (the Expression criterion, for example, would not apply to Textual Analysis).

CATEGORY 1 (27–30)

Excellent—well aligned with a significant number of the published indicators of excellence.

Understanding	A thorough exploration is made of the implications of the prescribed task and sustained insight is revealed.
Analysis	A full and satisfying range of analytical/critical comment is offered and relevant techniques, concepts, forms, usages are handled with skill and precision.
Evaluation	Perceptive and incisive judgements are made and deployment of evidence is skilful and precise.
Expression	Structure, style and language, including the use of appropriate critical terminology, are skilfully deployed to develop a relevant and sharply focused argument.

CATEGORY 2 (23–26)

Still excellent—but not quite so well aligned with (or aligned with fewer of) the published indicators of excellence.

Understanding	The implications of the prescribed task are well enough understood, but the attempt made to explore them is not quite so thorough as in Category 1. Insight is revealed, but not quite in the sustained manner that is characteristic of Category 1.
Analysis	A good range of analytical/critical comment is offered, but the range is not quite so full and satisfying as in Category 1. Relevant techniques, concepts, techniques, forms, usages are handled with precision, but not quite with the level of skill that is characteristic of Category 1.
Evaluation	Judgements made are perceptive, but may not be quite so incisively made or skilfully supported with evidence as in Category 1.
Expression	Structure, style and language, including the use of appropriate critical terminology, are skilfully deployed to develop a relevant argument, but the argument may not be quite so sharply focused as in Category 1.

CATEGORY 3 (19–22)

More than competent—in some significant ways beyond some of the published performance criteria.

Understanding	The response takes a relevant and thoughtful approach to the prescribed task and demonstrates secure understanding of key elements with some fullness and some glimmers of insight.
Analysis	The response makes fairly full, relevant and thoughtful analytical/critical comment and demonstrates secure handling of relevant concepts, techniques, forms, usages that is occasionally skilful and precise.
Evaluation	Judgements made are relevant, thoughtful and securely based on detailed evidence, with occasional glimmers of perceptiveness and occasional precision and skill in the deployment of evidence.
Expression	Structure, style and language, including the use of appropriate critical terminology, are consistently accurate and effective and show occasional evidence of skill in developing a relevant argument.

CATEGORY 4 (15–18)

Competent—firmly anchored to the published performance criteria.

Understanding	The response takes a relevant and thoughtful approach to the prescribed task and demonstrates secure understanding of key elements.
Analysis	The response makes relevant and thoughtful analytical/critical comment and demonstrates secure handling of relevant concepts, techniques, forms, usages.
Evaluation	Judgements made are relevant, thoughtful and securely based on detailed evidence.
Expression	Structure, style and language, including the use of appropriate critical terminology, are consistently accurate and effective in developing a relevant argument.

CATEGORY 5 (10–14)

Less than competent—in some significant ways not quite achieving all of the published performance criteria.

Understanding	The response is marginally deficient in one, but not more than one, of the following: relevance to the prescribed task; evidence of thoughtfulness; secure understanding of key elements.
Analysis	The response is marginally deficient in one, but not more than one, of the following: substance or thoughtfulness or relevance or accuracy or range of analytical/critical comment.
Evaluation	The response is marginally deficient in one, but not more than one, of the following: relevance or validity or thoughtfulness or substantiation of judgements made.
Expression	The response is marginally deficient in one, but not more than one, of the following: accuracy and effectiveness of structure or style or language or analytical/critical terminology in developing a relevant argument.

CATEGORY 6 (00–09)

Incompetent—well below Advanced Higher level as required by the published performance criteria.

Understanding	The response is seriously deficient in one or more than one of the following: relevance to the prescribed task; evidence of thoughtfulness; secure understanding of key elements.
Analysis	The response is seriously deficient in one or more than one of the following: substance or thoughtfulness or relevance or accuracy or range of analytical/critical comment.
Evaluation	The response is seriously deficient in one or more than one of the following: relevance or validity or thoughtfulness or substantiation of judgements made.
Expression	The response is seriously deficient in one or more than one of the following: accuracy and effectiveness of structure or style or language or analytical/critical terminology in developing a relevant argument.

