



National
Qualifications
SPECIMEN ONLY

SQ14/H/02

**English
Critical Reading**

Date — Not applicable

Duration — 1 hour 30 minutes

Due to Copyright reasons, a full version of this question paper is available on SQA's secure site for centres to access and is strictly for classroom use only.

Total marks — 40

SECTION 1 — Scottish Text — 20 marks

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

Choose ONE text from either

Part A — Drama Pages 2–9

or

Part B — Prose Pages 10–19

or

Part C — Poetry Pages 20–31

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical Essay — 20 marks

Attempt ONE question from the following genres — Drama, Prose, Poetry, Film and Television Drama, or Language.

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

You should spend approximately 45 minutes on each Section.

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

Use blue or black ink.

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



* S Q 1 4 H 0 2 *

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this Section.

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

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

Read the extract below and then attempt the following questions.

The Slab Boys by John Byrne

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

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

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

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

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

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

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

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

Alan: Tell what?

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

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

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

Alan: I wonder how he got that effect?

Spanky: What effect?

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

Spanky: Mines comes forward . . .

Alan: Some of these are quite accomplished . . .

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

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

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

(Enter Curry)

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

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

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

35 Alan: No, these aren't . . .

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

Alan: I'm afraid they aren't . . .

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

40 Alan: These aren't mine, Mr Curry.

Curry: What?

Spanky: Yeh, they're not his.

Alan: I was just . . .

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

45 Alan: They were just lying around . . .

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

Alan: I think they must be . . .

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

50 Spanky Eh?

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

Spanky: How should I know?

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

60 Spanky: What?

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

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

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

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

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

70

Questions

1. By referring closely to two examples of dialogue from lines 3–17, explain what Spanky's comments suggest about Phil. 2

2. Throughout the play, Curry often reminisces about various incidents in his life. By referring to two examples of dialogue in this extract, explain what these memories suggest about him. 2

3. Describe the contrasting attitudes shown by Curry to the Slab Boys and to Alan. Explain how this is shown by referring closely to the extract. 4

4. Choose any example of humour in this extract and explain how it is used to engage the audience's sympathy for Spanky. 2

5. By referring to this extract and elsewhere in the play, discuss how the theme of frustrated ambition is developed in the text. 10

OR

Text 2 — Drama

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

Read the extract below and then attempt the following questions.

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

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

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

He goes off.

OLD MAN: And it worked . . .

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

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

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

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

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

40 OLD MAN. What was really going on? There is no doubt that a change had to come
 to the Highlands: the population was growing too fast for the old,
 inefficient methods of agriculture to keep everyone fed. Even before
 45 the Clearances, emigration had been the only way out for some. But this
 coincided with something else: English — and Scottish — capital was
 growing powerful and needed to expand. Huge profits were being made
 already as a result of the Industrial Revolution, and improved methods of
 agriculture. This accumulated wealth had to be used, to make more
 profit — because this is the law of capitalism. It expanded all over the
 globe. And just as it saw in Africa, the West Indies, Canada, the Middle
 50 East and China, ways of increasing itself, so in the Highlands of Scotland
 it saw the same opportunity. The technological innovation was there:
 the Cheviot, a breed of sheep that would survive the Highland winter
 and produce fine wool. The money was there. Unfortunately, the
 people were there too. But the law of capitalism had to be obeyed.

Questions

6. Explain how the minister's speech reveals that he regards himself as a force of authority and control. 3
7. By referring closely to an example of stage directions or dialogue, analyse how humour is used in lines 26–34. 2
8. Music is evident on two occasions in this short extract. In each case, explain what the music contributes to the scene. 2
9. In lines 39–54, the Old Man presents a series of financial details. By referring to at least two examples, explain how these details are relevant to the themes of the play. 3
10. The role of women is a significant issue in this play. By referring to this extract and elsewhere in the play, discuss how this theme is developed. 10

OR

Text 3 — Drama

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

Read the extract below and then attempt the following questions.

Men Should Weep by Ena Lamont Stewart

Isa comes out of the bedroom. She has a tawdry lacy, low-cut slip on, and over it a dirty film starish *négligée*

ISA: Whit's a the row?

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

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

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

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

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

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

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

At this moment John comes in

15 JOHN: Here! Whit's a this?

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

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

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

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

20 MAGGIE: John!

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

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

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

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

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

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

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

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

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

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

40 MAGGIE: He's lyin doon.

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

MAGGIE: I tell't ye he's nae weel, John.
John goes across to the bed and drags Alec out.

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

MAGGIE: *(turning on him fiercely)* Who earned that money? You or me?
John, as if he had been shot, drops Alec and turns away, slumps down in a chair and puts his head in his hands.

50 *Alec craftily sneaks some of Maggie's cash and slinks out.*
Maggie, resentful, eyes first Isa and then the demoralised John.

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

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

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

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

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

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

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

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

65 MAGGIE: *(to John)* And I like a man . . . *(Her voice breaking)* . . . tae stand up for his wife.
She seizes her coat and hauls it on, jams on her terrible old hat (this should be black or dark brown) and goes to the table to pick up her money: when she sees how little Alec has left her, she can't help making a small sound.

Questions

11. By referring closely to the dialogue between Maggie and Isa in lines 3–13, explain what is revealed about the difference between Maggie’s attitudes to Isa and to Alec. 2
12. Much of the dialogue in lines 20–66 is about how a man is expected to behave. With close reference to the text, discuss Maggie, Isa and John’s differing attitudes to this issue. 3
13. Analyse how the stage directions in lines 48–49 add to our understanding of John’s character. 3
14. Maggie is disappointed by John’s behaviour in this scene. By referring closely to this scene, explain two examples of his behaviour which she finds disappointing. 2
15. Discuss this scene’s importance to the development of Maggie’s character. You should refer to this extract and in more detail to the play as a whole. 10

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this Section.

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

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

Read the extract below and then attempt the following questions.

In Church by Iain Crichton Smith

He was grateful now for the silence and for the wood which had a certain semblance of order after the scarred ground worked over and over, continuously revised by shells, so that it looked like carbon paper scribbled over endlessly by a typewriter that never stopped.

5 He looked up again and as he did so he saw two birds attacking another one. They seemed to synchronise their movements and they were low enough for him to see their beaks quite clearly. The third tried to fly above them but they attacked, probing upwards from below. He could no longer see the plane, just the birds. The third bird was weakening. He couldn't make out whether it was a buzzard or a crow. The other two
10 birds were zeroing in at it all the time, pecking and jabbing, going for the head.

He couldn't stand watching the fight any more and turned away into the wood, and it was then that he saw it – the church. It was completely intact though quite small and with gravestones beside it. It was strange to see it, like a mirage surrounded by trees whose brown leaves stirred faintly in the slight breeze. From the sky above, the birds had
15 departed: perhaps the two had killed the third one or perhaps it had escaped. It reminded him of a dogfight he had seen between a German triplane and a British Sopwith Camel. After a long duel, the German triplane had destroyed the British plane but was in turn shot down by another British fighter. The triplane made a perfect landing. The British troops rushed up to find the pilot seated at the controls, upright, disciplined,
20 aristocratic, eyes staring straight ahead, and perfectly dead. Later they found the bullet which had penetrated his back and come out at the chest.

He pushed open the door of the church and stood staring around him. He had never been in a church like this before with the large effigy of the Virgin Mary all in gold looking down at him, hands crossed. The stained glass windows had pictures of Christ in green
25 carrying a staff and driving rather shapeless yellow sheep in front of him. In one of the panes there was another picture of him holding out his hands in either a helpless or a welcoming gesture. There were no Bibles or hymn books on the seats as if no one had been there for some time. At the side there was a curtained alcove which he thought might be a confessional. He pulled the curtains aside but there was no one there.

30 He sat down and gazed for a long time at the huge golden cross which dominated the front of the church. The silence was oppressive. It was not at all like the churches at home. There was more ornament, it was less bare, more decorated. The churches at home had little colour and less atmosphere than this. He could feel in his bones the presence of past generations of worshippers, and then he heard the footsteps.

- 35 He turned round to see a man in a black gown walking towards him. There was a belt of rope round his gown and his hands could not be seen as they seemed to be folded inside his gown. The face was pale and ill looking.
 “What do you want, my son?” said the voice in English.

Questions

16. Analyse how Iain Crichton Smith uses both word choice and sentence structure in the first two paragraphs (lines 1–10) to emphasise:
- (i) war’s futility
 - (ii) cruelty
- You should comment on both word choice and sentence structure in each part of your answer. 4
17. Explain how the anecdote about the dogfight in paragraph 3 develops the theme of the futility of war. 2
18. Analyse how Iain Crichton Smith conveys the narrator’s unfamiliarity with his surroundings. (lines 22–38) 4
19. In his stories set in wartime, Iain Crichton Smith develops the theme of the destructive nature of war. By referring to this and at least one other story by Crichton Smith, discuss how he develops this theme. 10

OR

Text 2 — Prose

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

Read the extract below and then attempt the following questions.

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

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

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

It was Good Friday.

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

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

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

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

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

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

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

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

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

Ingi heard my awakening, a groan and a creak.

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

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

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

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

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

40 I closed my eyes.

Questions

20. By referring closely to lines 1–15 analyse how George Mackay Brown conveys:
- (i) the poverty of the land
 - (ii) the narrator’s inadequacy as a farmer.
- 4
21. By referring to at least two examples, analyse how George Mackay Brown uses sentence structure to develop the narrator’s worsening mood in the extract.
- 4
22. By referring closely to one example of Ingi’s actions or speech, explain how she influences or tries to influence his mood.
- 2
23. In his short stories, George Mackay Brown creates characters who are flawed but nonetheless engage the reader’s sympathy. By referring to this story and at least one other by George Mackay Brown, discuss how he achieves this.
- 10

OR

Text 3 — Prose

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

Read the extract below and then attempt the following questions.

***The Trick is to Keep Breathing* by Janice Galloway**

In this extract, Joy attends her first appointment with a psychiatrist, having been referred by her GP, Dr Stead.

I knew right away this was going to be a disappointment.

Lesson 1: Psychiatrists aren't as smart as you'd think.

I knew three things right away:

1. I hate facile questions (So-why-do-you-think-you're-here is so easy to subvert);
- 5 2. You have to try: it's the whole purpose of being here; and
3. You have to be on your guard. There is no defence against the arbitrariness of things. You have to be suspicious of everything.

All three things whispered in my ears like Angels and Devils in a TV cartoon which made it very difficult to think straight. Dr One didn't know that. All he knew was I wasn't
10 answering.

So, he said. Why do you think you've been sent to us?

He thought I wasn't trying.

Lesson 2: Psychiatrists are not mind-readers. They just try to look as though they are.

He tried another tack.

15 Tell me from the beginning what you think is making you feel bad, he said. Take your time and tell it in your own words.

For some reason, I hadn't expected this. I'd done that story so many times I knew it like a nursery rhyme but now my throat was contracting. I couldn't think about even the first
20 line without feeling I was about to short-circuit. On top of everything else I was ashamed of how stupid I'd been. I hadn't thought it through. It was perfectly logical he should start like this yet I hadn't seen it coming. The devils whispered What did you expect? A course of shock therapy the minute you walked in the door? The angels whispered Try. Dr Stead went to a lot of trouble to get you this appointment. You have to try. There was only one way out of this. My mouth knew more than the rest of me put together. I had to
25 trust my mouth. I closed my eyes and the mouth said

My mother walked into the sea.

I remember the voice: chiselled as crystal. Cold as a razor. I hadn't known it would start like this but then I was redundant. The voice didn't need me. It didn't even like me. I let the story come out in this disembodied glass voice and listened, out of harm's way in
30 the corner of the room.

She didn't die right away. At the funeral, the man I lived with shook my hand. I left him. I had an affair with a married man. He left his wife to come and stay with me. Things were difficult. My house started caving in and we had to move somewhere else. Then we went away and he drowned

35 The end of the story seemed to come up too soon. I heard the last bit twisting out of
 kilter then stopping without warning. The room felt suddenly eerie: like the Bates Motel
 in Psycho. If you listened hard you could probably hear the liver-coloured furniture
 breathing, little creaks and rustles where people had been before. I had to think hard to
 remember where I was.

40 He drowned.

Something was happening to my stomach. As though I'd stamped my foot down hard at
 the end of a staircase and the floor wasn't where I thought it was. The side of the pool,
 the circle of men, blue eyes and the sky. I suddenly remembered what I was saying
 wasn't a story. It wasn't the furniture breathing, it was me. What I was saying was true.

45 Lesson 3: Psychiatrists give you a lot of rope knowingly.

Questions

24. By referring closely to lines 1–13, explain how Galloway makes the reader aware of
 Joy's attitude towards the psychiatrist. 2
25. "Tell me from the beginning . . . in your own words." (lines 15–16)
 Referring closely to at least two examples in lines 15–30, analyse how the writer
 conveys Joy's state of mind at this point. 4
26. Referring closely to at least two examples from lines 31–45, analyse how the writer
 highlights the significance of Michael's death. 4
27. By referring to this extract and elsewhere in the novel, discuss how Galloway
 develops the theme of loss. 10

OR

Text 4 — Prose

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

Read the extract below and then attempt the following questions.

Sunset Song by Lewis Grassie Gibbon

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

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

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

Questions

28. By close reference to the text, explain how two aspects of John Guthrie's and Long Rob's character are revealed in this extract. 4
29. By referring to at least two examples from **paragraph one** analyse how the writer conveys a sense of urgency. 2
30. By referring to at least two examples from **paragraph two** analyse how the writer conveys the ferocity of the fire. 4
31. The community is presented positively in this extract. By referring to this extract, and elsewhere in the novel, discuss how Grassic Gibbon conveys positive aspects of the community. 10

OR

Text 5 — Prose

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

Read the extract below and then attempt the following questions.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

40 “Is that really true, Neil?”

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

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

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

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

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

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

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

Neil shook his head dourly.

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

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

Questions

32. By referring closely to lines 1–38, analyse how Jenkins evokes both sympathy and admiration for Neil. 4

33. By referring closely to lines 39–55, explain the reasons for Neil’s attitude to Lady Runcie Campbell. 4

34. Explain the reasons for Mr. Tulloch’s attitude to Lady Runcie Campbell and the ‘code’ by which she makes decisions, referring to lines 39–57 in your answer. 2

35. Neil’s words “Why is it...that the innocent have always to be sacrificed?” clarify one of the central concerns of the text.

With reference to such features as setting, characterisation and narrative in this extract and elsewhere in the novel, discuss how Jenkins develops our understanding of this central concern. 10

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this Section

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

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

Read the extract below and then attempt the following questions.

Holy Willie's Prayer by Robert Burns

This extract begins at stanza five of the poem.

Yet I am here a chosen sample,
To show thy grace is great and ample;
I'm here, a pillar o' Thy temple,
Strong as a rock,

- 5 A guide, a buckler, and example,
To a' Thy flock.

O Lord, Thou kens what zeal I bear,
When drinkers drink, an swearers swear,
An' singin' there, an' dancin' here,

- 10 Wi' great an' sma';
For I am keepet by Thy fear,
Free frae them a'.

But yet, O Lord! confess I must ____
At times I'm fash'd wi' fleshly lust:

- 15 And sometimes too, in wardly trust,
Vile self gets in:
But Thou remembers we are dust,
Defil'd wi' sin.

O Lord! yestreen, Thou kens, wi' Meg —

- 20 Thy pardon I sincerely beg !
O! may't ne'er be a livin' plague
To my dishonour !
An' I'll ne'er lift a lawless leg
Again upon her.

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

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

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

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

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

Questions

36. Explain what Holy Willie means when he calls himself "a chosen sample". 2
37. Holy Willie's words and feelings/actions contradict one another.
 With reference to two examples from lines 1–30 from this extract, analyse how Burns conveys this contradiction. 4
38. The tone changes in lines 31–42. With reference to two examples from lines 31–42, identify the change of tone used by Holy Willie. 4
39. Burns creates a variety of characters in his poetry. From your reading of this poem and at least one other by Burns, discuss the contrast between Holy Willie and at least one other character. 10

OR

Text 2 — Poetry

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The poem is readily available in print and online to accompany the questions below.

Questions

40. By referring closely to **stanza 1** analyse the use of poetic technique to emphasise the dramatic impact moving to another country had on the family. 2
41. Look at **stanza 2**.
“All childhood is an emigration”
Explain fully what the poet means by this. 2
42. In lines 12–16 analyse the use of poetic technique to convey the distress of the family members caused by their “sudden” emigration to a new environment. 3
43. Evaluate the effectiveness of **stanza 3** as a conclusion to the poem. Your answer should deal with ideas and/or language. 3
44. Discuss how Carol Ann Duffy uses contrast in this poem and at least one other to highlight the poems’ main concerns. 10

OR

Text 3 — Poetry

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

Read the poem below and then attempt the following questions.

***For My Grandmother Knitting* by Liz Lochhead**

There is no need they say
but the needles still move
their rhythms in the working of your hands
as easily

5 as if your hands
were once again those sure and skilful hands
of the fisher-girl.

You are old now
and your grasp of things is not so good
10 but master of your moments then
deft and swift
you slit the still-ticking quick silver fish.
Hard work it was too
of necessity.

15 But now they say there is no need
as the needles move
in the working of your hands
once the hands of the bride
with the hand-span waist
20 once the hands of the miner's wife
who scrubbed his back
in a tin bath by the coal fire
once the hands of the mother
of six who made do and mended
25 scraped and slaved slapped sometimes
when necessary.

But now they say there is no need
the kids they say grandma
have too much already
30 more than they can wear
too many scarves and cardigans —

gran you do too much
there's no necessity...

At your window you wave
35 them goodbye Sunday.
With your painful hands
big on shrunken wrists.
Swollen-jointed. Red. Arthritic. Old.
But the needles still move
40 their rhythms in the working of your hands
easily
as if your hands remembered
of their own accord the pattern
as if your hands had forgotten
45 how to stop.

Questions

45. By referring to **two** examples from lines 1–14, analyse the use of poetic technique in clarifying the main ideas of the poem. **2**
46. In lines 15–26 the poet expands upon the life of the grandmother when she was younger.
Choose two poetic techniques and analyse how they help convey the grandmother's life as a younger woman. **3**
47. By referring closely to lines 27–33 identify the attitude of the grandchildren to their grandmother and explain how this is conveyed. **2**
48. Evaluate how effective you find lines 34–45 as a conclusion to the poem.
Your answer should deal with ideas and/or language. **3**
49. By referring to this poem and at least one other by Lochhead, discuss the importance of the theme of memory in her work. **10**

OR

Text 4 — Poetry

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

Read the poem below and then attempt the following questions.

***Sounds of the Day* by Norman MacCaig**

When a clatter came,
it was horses crossing the ford.

When the air creaked, it was
a lapwing seeing us off the premises

5 of its private marsh. A snuffling puff
Ten yards from the boat was the tide blocking and
unblocking a hole in a rock.

When the black drums rolled, it was water
falling sixty feet into itself.

10 When the door
scraped shut, it was the end
of all the sounds there are.

You left me
beside the quietest fire in the world.

15 I thought I was hurt in my pride only,
forgetting that,
when you plunge your hand in freezing water,
you feel

a bangle of ice around your wrist
20 before the whole hand goes numb.

Questions

50. By referring closely to lines 1–9, analyse MacCaig’s use of poetic technique to create a vivid sense of place. 4
51. By referring closely to lines 10–12, analyse MacCaig’s use of poetic technique to convey the abrupt change in the persona’s circumstance. 2
52. By referring closely to the lines 13–20, analyse how MacCaig highlights the impact which the parting has on the persona. 4
53. By referring to this poem and at least one other by Norman MacCaig, discuss his use of contrast to explore theme in his work. 10

OR

Text 5 — Poetry

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

Read the poem below and then attempt the following questions.

***Heroes* by Sorley MacLean**

I did not see Lannes at Ratisbon
nor MacLennan at Auldearn
nor Gillies MacBain at Culloden,
but I saw an Englishman in Egypt.

5 A poor little chap with chubby cheeks
and knees grinding each other,
pimplly unattractive face –
garment of the bravest spirit.

He was not a hit “in the pub
10 in the time of the fists being closed,”
but a lion against the breast of battle,
in the morose wounding showers.

His hour came with the shells,
with the notched iron splinters,
15 in the smoke and flame,
in the shaking and terror of the battlefield.

Word came to him in the bullet shower
that he should be a hero briskly,
and he was that while he lasted,
20 but it wasn’t much time he got.

He kept his guns to the tanks,
bucking with tearing crashing screech,
until he himself got, about the stomach,
that biff that put him to the ground,
25 mouth down in sand and gravel,
without a chirp from his ugly high-pitched voice.

- No cross or medal was put to his
 chest or to his name or to his family;
 there were not many of his troop alive,
 30 and if there were their word would not be strong.
 And at any rate, if a battle post stands,
 many are knocked down because of him,
 not expecting fame, not wanting a medal
 or any froth from the mouth of the field of slaughter.
- 35 I saw a great warrior of England,
 a poor manikin on whom no eye would rest;
 no Alasdair of Glen Garry;
 and he took a little weeping to my eyes.

Questions

54. By referring closely to the first stanza, evaluate its effectiveness as an opening to the poem. 2
55. By referring closely to lines 5–11 and lines 35–38, discuss the speaker’s attitude towards the English soldier. 4
56. By referring to at least **two** examples from lines 12–26, analyse the use of poetic technique to convey the horror of war. 4
57. MacLean often chooses to write about people or places. Referring closely to this poem and to another poem or poems by MacLean, discuss how the poet develops a theme or themes through his observation of people or places. 10

OR

Text 6 — Poetry

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The poem is readily available in print and online to accompany the questions below.

Questions

58. The main themes of the poem are introduced in the title and first six lines
Identify **one** main theme and show how poetic technique is used to introduce this theme. **3**
59. By referring closely to lines 6–20, analyse the use of poetic technique to achieve a change of mood from alienation and uncertainty to one of confidence. **4**
60. Evaluate the effectiveness of the second stanza as a conclusion to the poem. **3**
61. In this poem, Paterson uses an apparently ordinary experience to explore a deeper truth about humanity.
By referring to this and another poem or poems by Don Paterson you have studied discuss how he uses poetry to explore the deeper truths behind ordinary experience. **10**

[END OF SECTION 1]

SECTION 2 – CRITICAL ESSAY – 20 marks

Attempt ONE question from the following genres— Drama, Prose, Poetry, Film and Television Drama, or Language.

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

You should spend approximately 45 minutes on this Section.

DRAMA

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

62. Choose a play in which a central character struggles to cope with social convention or financial difficulties or family duties.

Briefly explain the reasons for the character's struggle and discuss how the dramatist's presentation of this struggle enhances your understanding of character and/or theme in the play as a whole.

63. Choose a play in which the concluding scene provides effective clarification of the central concerns.

By referring in detail to the concluding scene, discuss in what ways it is important for your understanding of the play as a whole.

64. Choose a play in which the conflict between two characters is an important feature.

Briefly explain the nature of this conflict and discuss how the dramatist's presentation of this feature enhances your understanding of the play as a whole.

PROSE — FICTION

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

65. Choose a novel or short story in which there is a disturbing or violent incident. Explain briefly what happens during this incident and discuss to what extent the disturbing or violent nature of the incident is important to your understanding of the text as a whole.
66. Choose a novel or short story in which a specific location or setting is crucial to the plot. Discuss how the writer makes you aware of the setting's importance and how this feature is used to enhance your appreciation of the text as a whole.
67. Choose a novel or short story in which a central character is presented as a menacing or threatening presence. Discuss how the writer's presentation of this character adds to your understanding of the text as a whole.

PROSE — NON-FICTION

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

68. Choose a piece of **travel writing** in which the writer's use of language engages your interest in his/her portrayal of a country or culture. Discuss how the writer uses language to successfully engage your interest in this portrayal.
69. Choose a work of **biography** or **autobiography** in which the writer's description of an emotional experience creates a powerful impression. Briefly explain the emotional experience and then discuss how the writer's description of this experience creates this powerful impression.
70. Choose a piece of **journalism** in which the writer persuades his or her reader to a point of view by effective use of language. Briefly explain the writer's point of view, and then discuss how the writer's use of language is effective in persuading the reader.

POETRY

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

71. Choose a poem in which the poet explores one of the following emotions: grief, happiness, love, alienation.
Discuss how the poet's exploration of the emotion has deepened your understanding of it.
72. Choose two poems which deal with the same theme.
Discuss how the theme is explored in each poem and explain which poem you believe offers a more memorable exploration of the theme.
73. Choose a poem which features a relationship.
Discuss how the poet's presentation of this relationship adds to your understanding of the central concern(s) of the poem.

FILM AND TELEVISION DRAMA

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

74. Choose a film or television drama in which a central character is in difficulty.
Briefly explain what the difficulty is, and then discuss how the film or programme makers' presentation of the character's difficulties enhances your understanding of a central concern of the text.
75. Choose a film or television drama which contains a particularly memorable or thrilling chase sequence.
Explain how the memorable or thrilling aspect of this chase was achieved by the film or programme makers and then discuss the significance of this sequence in your appreciation of the text as a whole.
76. Choose a film or television drama which presents an epic voyage or a difficult quest.
Explain how the film or programme makers evoke the epic nature of the voyage or the difficulty of the quest and discuss how this evocation enhances your appreciation of the text as a whole.

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

LANGUAGE

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

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

[END OF SECTION 2]

[END OF SPECIMEN QUESTION PAPER]

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National
Qualifications
SPECIMEN ONLY

SQ14/H/02

**English
Critical Reading**

Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Specimen Question Paper.

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General Marking Principles for Higher English: Critical Reading

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) We use the term “or any other acceptable answer” to allow for the possible variation in candidate responses. Credit should be given according to the accuracy and relevance of the candidate’s answers.
- (d)
 - i) For questions that ask candidates to ‘**Identify...**’, candidates must present in brief form/name.
 - ii) For questions that ask candidates to ‘**Explain...**’ or ask ‘**in what way...**’, candidates must relate cause and effect and/or make relationships between things clear.
 - iii) For questions that ask candidates to ‘**Analyse**’, candidates must identify features of language/filmic techniques and discuss their relationship with the ideas of the text as a whole. Features of language might include word choice, imagery, tone, sentence structure, punctuation, sound techniques, versification, and so on. Filmic techniques might include mise-en-scène, lighting, framing, camera movement and sound, and so on.
 - iv) For questions that ask candidates to ‘**Evaluate**’, candidates must make a judgement on the effect of the language and/or ideas of the text(s).

Marking Instructions for each question

The Marking Instructions indicate the essential idea that a candidate should provide for each answer.

1. Scottish Texts

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

2. Critical Essay

- If minimum standards have been achieved, then the supplementary marking grid will allow you to place the work on a scale of marks out of 20.
- The essay should first be read to establish whether it achieves minimum requirements for technical accuracy, and whether it is relevant to the question. There may be a few errors, but they should not impede understanding. If minimum standards are not achieved, the maximum mark which can be awarded is 9. To access the full range of marks the essay should communicate clearly at first reading.

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

Once the appropriate band descriptor has been selected, the assessor should follow this guidance:

- If the evidence almost matches the level above, award the highest available mark from the range
- If the candidate's work just meets the standard described, award the lowest mark from the range
- Otherwise the mark should be awarded from the middle of the range

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

SECTION 1 – Scottish Text

SCOTTISH TEXT (DRAMA)

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

Question	Expected response	Max mark	Additional guidance
1	<p>Candidates should make reference to two appropriate examples of dialogue with appropriate comment on what is suggested about Phil.</p> <p>1 mark for each appropriate reference with comment.</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Possible answers include:</p> <p>Aggressive personality – reference and comment on: <i>“If he catches you going through his stuff, he’ll break your jaw”,</i> <i>“Shut the folder or I’ll get the blame. I get the blame for everything around here...”</i> <i>“Which is exactly how your features are going to look if Phil comes back”</i></p> <p>He doesn’t accept responsibility – reference and comment on: <i>“I get the blame for everything around here...”</i></p> <p>Artistic talents – reference and comment on: <i>“God, they are good, aren’t they? There’s one of Elvis...’s dead like him, isn’t it?”</i></p> <p>Difficult relationship with mother: <i>“And there’s one of his maw. Christ, you can tell, can’t you?”</i></p>
2	<p>Candidates should make reference to two appropriate examples of dialogue with appropriate comment on what is suggested about Curry.</p> <p>1 mark for each appropriate reference with comment.</p>	2	<p>Possible answers include:</p> <p><i>“I remember when Bob Downie used to work here he was always...”</i> suggests a fondness for telling stories</p> <p><i>“Jimmy Robertson and I used to go up to Saturday morning classes together...”</i> suggests he is keen to learn/is sociable.</p> <p><i>“I showed Bob Downie a few tricks while he was with us. Expect he told you, eh?”</i> suggests he enjoys being looked up to/can be overbearing/is looking for approval.</p>

Text 1 – Drama – *The Slab Boys* by John Byrne (continued)

Question			Expected response	Max mark	Additional guidance
			0 marks for reference/quotation alone.		
3			<p>Candidates should identify the contrasting attitudes which Curry shows.</p> <p>1 mark for each side of the contrast.</p> <p>1 additional mark will be awarded for comment on appropriate textual evidence which supports each side of the contrast.</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Possible answers include:</p> <p>Curry to the Slab Boys Curry’s attitude is negative, eg, dismissive, unsympathetic, severe, intolerant...</p> <p>Comment could be made on: <i>“They aren’t yours, Farrell, that’s for sure. You’ve got trouble trying to draw water from that tap over there.”</i></p> <p><i>“And they can’t be Hector’s. Too bold for him...”</i></p> <p><i>“You’re not going to tell me they’re McCann’s”</i></p> <p>Curry refers to Phil in derogatory terms – <i>“loafer”, “flyman”, “crony”, “miserable carcass”</i></p> <p>There is an implication of challenge/conflict in <i>“Well, we’ll soon see about this...”</i></p> <p>Commanding tone used in <i>“...Farrell!”</i></p> <p>Use of imperatives – <i>“Get a move on!”</i>, <i>“Tell him...”</i>, <i>“Get those...”</i>, <i>“Will you gee yourself up a bit!”</i></p> <p>Refers to Spanky as <i>“Bloody corner boy.”</i></p> <p>Mockery implied by <i>“You’d think it was a damned bath you were having!”</i></p> <p>Aggressive questioning of Spanky.</p> <p>Curry to Alan Curry’s attitude is positive, eg ingratiating, sycophantic, obsequious</p>

Text 1 – Drama – The Slab Boys by John Byrne (continued)

Question	Expected response	Max mark	Additional guidance
			<p>Comment could be made on: <i>“You never let on Bob Downie was your father...see you young fellows...Chief Designer at Templars...Some of your artwork...Let’s have a butcher’s.”</i> Curry is now interested in the artwork, mistaking it for Alan’s.</p> <p><i>“A right talented pair of buggers.”</i> Use of derogatory term in an attempt at humour/familiarity.</p> <p><i>“Now Alan, where were we...I dare say your dad’s covered some of this ground with you...I showed Bob Downie a few tricks...Right. Alan...what’s the first thing we do when we’re starting a charcoal sketch?”</i> Curry is now taking an interest, keen to engage with Alan.</p> <p>Reference could be made to the use of Alan’s first name rather than the surnames with which Curry addresses the Slab Boys.</p>
4	<p>Candidates should include an acceptable piece of humorous dialogue and should then show how this evokes sympathy for Spanky.</p> <p>0 marks for quotation/reference alone.</p> <p>A detailed/insightful comment plus reference will score 2 marks; a more basic comment plus reference will be worth 1 mark.</p> <p>Quotation is likely but not necessary. Candidates can illustrate their</p>	2	<p>Possible answers include:</p> <p><i>“Yeh, you have a word with him, kiddo...I’m sure he’ll appreciate it.”</i> Spanky’s use of sarcasm following Alan’s rather derogatory comment on the Slab Room (<i>“He’s wasting his time in here.”</i>)</p> <p><i>“And just leave the rest of his body down there?”</i> Spanky’s joke shows that he is able to retaliate with wit in the face of Curry’s anger.</p> <p><i>“They aren’t yours Farrell, that’s for sure. You’ve got trouble trying to draw water from that tap over there.”</i> Curry’s sneering joke seems particularly nasty in contrast to the fawning treatment of Alan – unequal treatment makes us sympathetic to Spanky.</p>

Text 1 – Drama – *The Slab Boys* by John Byrne (continued)

Question	Expected response	Max mark	Additional guidance
	understanding by referring to the content of the extract.		
5	<p>Candidates should discuss how the theme of frustrated ambition is developed in the text and should refer to appropriate textual evidence to support their discussion.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie the theme of frustrated ambition. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>from at least one other part of the text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on the rest of the play, possible references include:</p> <ul style="list-style-type: none"> • The Art School’s rejection of Phil’s application for entry • Hector’s failed attempts to take Lucille to the staff dance • The length of time which Slab Boys have to wait before getting a desk <p>Many other references are possible.</p>

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

Question	Expected response	Max mark	Additional guidance
6	<p>Candidates should explain how the minister’s speech reveals that he regards himself as a force of authority and control.</p> <p>Marks can be awarded for three appropriate references or quotations with suitable commentary (1+1+1).</p> <p>OR a reference with more detailed/insightful comment may be awarded 2 marks, plus reference with more basic comment can receive 1 mark (2+1).</p> <p>0 marks for reference/quotation alone.</p>	3	<p>Candidates should show how the language used reveals that, rather than attending to his congregation’s pastoral needs or speaking up as a spokesman or teacher for his community, the minister represents the powers of authority and control, reprimanding and criticizing those resistant to change.</p> <p>Possible references include:</p> <p>Repeated warnings of “wickedness” suggest that immorality in this life shall not go unpunished in the next one.</p> <p>“the wrath of the Almighty” suggests that because of their wrong-doing , they should fear what awaits them.</p> <p>“For I will repay, saith the Lord” suggests that vengeance awaits those who are seen to have been wrongdoers in their current life.</p> <p>“the troubles that are visiting you are a judgement”)/“a warning of the final judgement that is to come” infers a conflation between the secular authorities (landlords) and divine authority, and that this is a foretaste of what is still to come</p> <p>“some of you ... are so far from the fold” suggests the wickedness of this life shall not go unpunished in the next one.</p> <p>“wailing and gnashing of teeth” suggests the divine torment that is awaiting for offences committed in this life.</p>

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

Question			Expected response	Max mark	Additional guidance
					<p>“dignity of your womanhood” suggests that their actions are an attack on women in general and therefore worse because they have been committed by women.</p> <p>“risen up to curse your masters”/“violate the laws of the land”/“burning of the writs” all suggest revolting acts or rebellion against their betters or the accepted order or status quo.</p>
7			<p>Candidates should include one example of humorous dialogue or stage direction and analyse how it is used.</p> <p>1 mark should be awarded for the reference or quotation plus appropriate analysis (1+1).</p> <p>0 marks for quotation/reference alone.</p> <p>A detailed/insightful comment plus reference will score 2 marks; a more basic comment plus reference will be worth 1 mark.</p> <p>Quotation is likely but not necessary. Candidates can illustrate their understanding by referring to the content of the extract.</p>	2	<p>Through the use of bracketed directions (Big cheer), (Groan) and (More groans), the rest of the cast act as a chorus, reminiscent of humorous, pantomime-like responses. The cast substitute for the audience’s reactions producing a dialogue with the First Girl, similar to audience participation between performers and audience, integral to the light-hearted manner of a ceilidh.</p> <p>Humour is evident in the ridiculing and deflating of the figures of authority by ducking the law officers “in a neighbouring pool”. These farcical methods (as above) involve role reversal in that it was men, historically, who meted this punishment on women.</p> <p>Humour is also evident in the First Girl’s speech when she refers to “the people made a stout resistance.” It is in fact “the women” who carried out the action with the men forming “a second line of defence”. This is humorously described in ironic terms by stating this defensive line was “in case the women should receive any ill-treatment.”</p>

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

Question	Expected response	Max mark	Additional guidance
8	<p>Candidates should explain what two examples of music contribute to the scene.</p> <p>2 marks shall be awarded for the two examples with appropriate comments (1+1)</p> <p>0 marks for reference/quotation alone</p>	2	<p>Possible answers include:</p> <p>A fiddle and the quiet humming of a hymn set the sombre atmosphere for John to perform his role as the minister. It is ironic in these circumstances that the hymn is “The Lord is my Shepherd” – he is not acting as an appropriate leader of his flock, particularly as the sheep are displacing the tenants.</p> <p>After Liz’s/First Girl’s monologue, a fiddle “strikes up” and plays something upbeat and rousing to allow the company to dance and celebrate their victory of the women over authority, dancing being an integral part of a ceilidh. It seems appropriate that the women should lead off the dance to celebrate a female-won victory. It is also a further example of role reversal.</p>
9	<p>Candidates should refer to at least two examples of financial detail, and explain how these details are relevant to the themes of the play.</p> <p>Candidates may be awarded 3 marks for three appropriate examples/quotations with basic suitable accompanying comment (1+1+1).</p> <p>Alternatively, 2 marks may be awarded for a more detailed/insightful comment (2+1).</p>	3	<p>Possible answers include:</p> <p>Reference to the Old Man describing how the growth of the Highland population was outstripping the means to sustain it, and that for some, emigration was the only option.</p> <p>As a result of the Industrial Revolution and improved agricultural methods, wealth was expanding.</p> <p>Methods of capitalism were used to make further profits around the world as well as in the Scottish Highlands.</p> <p>A breed of sheep, the Cheviot, was introduced to make money and displace the inhabitants who were there.</p> <p>Narratively, the drama is grounded in the history of economic change in the Scottish Highlands where the people were forced to accept emigration either to poorer land, crowded industrial cities or abroad.</p>

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

Question	Expected response	Max mark	Additional guidance
	0 marks for reference/quotation alone.		The forces of exploitative capitalism were to prove stronger than the organisation of the people.
10	<p>Candidates should discuss how the theme of the role of women is developed in the play and should refer to appropriate textual evidence to support their discussion.</p> <p>0 marks for reference/quotation alone</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie the role of women. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>from at least one other part of the text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on the rest of the play, possible references include:</p> <ul style="list-style-type: none"> • Over the different periods women have taken the initiative and led others. • Women have displayed solidarity as well as community spirit, while their male

Text 2 – Drama – The Cheviot, the Stag and the Black, Black Oil by John McGrath (continued)

Question	Expected response	Max mark	Additional guidance
			<p>counterparts have responded with indifference or been absent altogether.</p> <ul style="list-style-type: none"> The female players of the drama have been given equal opportunity to express themselves through poem, song and general narration. <p>Many other references are possible.</p>

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

Question	Expected response	Max mark	Additional guidance
11	<p>Candidates should give a clear explanation of Maggie’s differing attitudes to Isa and Alec with appropriate reference to the dialogue.</p> <p>1 mark should be awarded for each reference or quotation plus appropriate analysis (1+1).</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Possible answers include:</p> <p>Attitude to Isa Resents her/has no respect for her/dislikes her/thinks she’s not “good enough” for Alec/thinks she’s hard-hearted.</p> <p>Possible references include:</p> <ul style="list-style-type: none"> • “An here! You’ve to leave aff tormentin him” – thinks Isa is too hard on Alec; that Alec doesn’t deserve such cruel treatment. • “Threatenin to leave him when ye ken he’s that daft about ye.” – thinks Isa is heartless in the face of Alec’s devotion. • “Goad kens why” – thinks Isa isn’t worth Alec’s devotion. • “...ye’re a worthless slut if ever there wis yin” – disrespects Isa; thinks she’s ‘common’, not good enough for Alec. • “I’ll learn ye tae ca me a bitch! – sees herself as superior to Isa, is ready to teach her a lesson. <p>Attitude to Alec Protective of Alec/loving/loyal/sees him as the victim/blind to Alec’s weakness/molly-coddles him/treats him like a child.</p> <p>Possible references include:</p> <ul style="list-style-type: none"> • “Alec’s shiverin; he can hardly staun on his feet” – Maggie worries about his health/is protective of him. <p>and/or</p> <ul style="list-style-type: none"> • “An get a packet o Woodbine tae” – indulges him

Question			Expected response	Max mark	Additional guidance
					<ul style="list-style-type: none"> “Ye ken he’s that daft aboot ye” – has sympathy for Alec’s devotion and sees him as the victim of Isa’s hard-heartedness.
12			<p>Candidates should exemplify and explain one example each of Maggie, John and Isa’s attitudes to how a man is expected to behave.</p> <p>1 mark should be awarded for each reference or quotation plus appropriate analysis (1+1+1).</p> <p>0 marks for reference/quotation alone.</p>	3	<p>Maggie Maggie believes, to an extent, that a husband and wife are equal partners and therefore a man should pull his weight around the house and respect his wife. Men need to talk less about putting the world to rights and should take more decisive action to find employment. A man should support his wife and present a united front against outsiders.</p> <p>Possible references include:</p> <p>“Ye couldna even wash up a dish for me. It’s me that aye has tae dae twa jobs when you get the sack!”</p> <p>“Aye, I’ve seen yous men lookin for work. Haudin up the street corners, ca’in doon the Government...”</p> <p>“(Pause) Whit a meant wis...”</p> <p>“And I like a man...tae stand up for his wife.”</p> <p>Isa For all her hard, calculating ways, Isa sees her identity as an extension of her man’s. She wants men to be men – to take the traditional dominant role – which is why she finds Alec’s personality so disappointing.</p> <p>Possible references include:</p> <p>“Quite right. A woman disnae respect a man that’s <i>nae</i> a man.”</p> <p>“That’s the stuff! He’s needin somebody tae tak him in haun. He’s beyond me. I cannae dae naethin with him.”</p> <p>“Aye, he’s jist a great big baby. If he disnae get whit he wants, he greets...”</p>

Text 3 – Drama – Men Should Weep by Ena Lamont Stewart (continued)

Question	Expected response	Max mark	Additional guidance
			<p>“I like a man tae <i>be</i> a man. Staun up for hissel.”</p> <p>John He believes himself to be the man of the house and, as such, women should submit to his superiority. His traditional working class male chauvinism means he believes housework is beneath him, he can treat his wife disrespectfully and his word is final.</p> <p>Possible references include:</p> <p>“Aw, shut up harpin on that string.”</p> <p>“Tae Hell wi this Jessie business every time I’m oot o a job!”</p> <p>“I’m no turnin masel intae a bloomin skivvy! I’m a man!”</p> <p>“There’s nae drink comin intae this hoose!”</p> <p>“Shut yer mouth or I’ll shut it for ye!”</p>
13	<p>Candidates should make reference to the stage directions to support discussion about John’s character.</p> <p>A single detailed/insightful comment about John’s character, supported by reference to the stage directions, could score 2 marks. Alternatively, two more basic comments on two examples could score 1</p>	3	<p>Candidates should identify John’s utter defeat when reminded of his failure to provide for his family. His bravado is quickly extinguished in the face of the truth, revealing the vulnerability which lies just under the surface of his macho posturing.</p> <p>Possible references:</p> <p>“<i>John, as if he had been shot...</i>” – suggests the instant blow to his pride when reminded that he does not provide for his family.</p> <p>“<i>...drops Alec...</i>” – suggests the instant blow to his pride, to the extent that he doesn’t feel he has the right to have any authority over even the weakest member of his family.</p> <p>“<i>...slumps...puts his head in his hands.</i>” – suggests how defeated and hopeless he feels.</p>

Text 3 – Drama – Men Should Weep by Ena Lamont Stewart (continued)

Question		Expected response	Max mark	Additional guidance
		mark each. 0 marks for reference/quotation alone.		“demoralised” suggests how his identity as a man is based on his pride as head of the house.
14		Candidates should explain two examples of John’s behaviour that Maggie finds disappointing. 0 marks for reference/quotation alone.	2	<p>Possible answers include:</p> <p>Maggie is disappointed by John blaming her for not keeping the house in order. “Ma Goad! Whit a hell o a hoose tae come hame tae!”</p> <p>Maggie is disappointed by the aggressive/bullying/disrespectful way John speaks to her. “Aw, shut up harpin on that string” “Shut yer mouth or I’ll shut it for ye!”</p> <p>Maggie is disappointed by John’s lack of support for her. “Well, ye’re certainly actin like yin.” (a “bitch”)</p> <p>Maggie is disappointed by John’s sympathy/understanding for Isa. “Maggie! That’s no fair. She’s upset” “Don’t cry, Isa; he’s nae worth it.”</p> <p>Maggie is disappointed by John blaming her for the way Alec has turned out. “It’s <i>your</i> fault. You spoiled him frae the day he wis born.”</p> <p>Maggie is disappointed by John’s lack of compassion for Alec. “ye’re getting nae whisky. D’ye understand?”</p> <p>Maggie is disappointed by John’s betrayal in not taking her side. “And I like a man...tae stand up for his wife.”</p>
15		Candidates should discuss to what extent this scene is important to Maggie’s character development and	10	Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie Maggie’s development as a character. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one

Text 3 – Drama – Men Should Weep by Ena Lamont Stewart (continued)

Question	Expected response	Max mark	Additional guidance
	<p>should refer to appropriate textual evidence to support their discussion.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can choose to answer in bullet points in this final question, or write a number of linked statements.</p>		<p>other part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>from at least one other part of the text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on the rest of the play, possible references include:</p> <ul style="list-style-type: none"> • Maggie’s portrayal in the opening scenes of the play: down-trodden; exhausted; oppressed by poverty and running a chaotic home; accepting of her lot; loyal to John. • Maggie’s continued development as the play progresses, eg reaches breaking point with the children and her situation in general. • Maggie is driven by her determination to do what she wants and by what is best for her family; takes control of her life. <p>Many other references are possible.</p>

Text 1 – Prose – *In Church* by Iain Crichton Smith

Question	Expected response	Max mark	Additional guidance
16	<p>Candidates should cover both (i) futility and (ii) cruelty, and both language features of word choice and sentence structure. Points on futility are more likely to be found in the first paragraph; and on cruelty in the second (1+1+1+1).</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Possible answers include:</p> <p>Futility Sentence structure</p> <ul style="list-style-type: none"> • Repetition of “over and over” to little point • Climactic sentence ending emphasising relentlessness <p>Word choice</p> <ul style="list-style-type: none"> • “continuously revised” • “scribbled over endlessly” <p>Cruelty Sentence structure</p> <ul style="list-style-type: none"> • Short, harsh sentences • Mostly climactic sentences, emphasising, eg “the beaks”, “going for the head” • Sentence patterning using violent description in participial clauses, eg “probing upwards from below”, “pecking and jabbing” <p>Word choice</p> <ul style="list-style-type: none"> • Emphasis on violent action, eg “attacked...probing” • Emphasis on persistence, eg “synchronise their movements”, “zeroing in on it” • The single bird’s vulnerability, eg “upwards from below”, “was weakening”

Text 1 – Prose – In Church by Iain Crichton Smith (continued)

Question	Expected response	Max mark	Additional guidance
17	<p>Candidates should explain how the anecdote about the dogfight develops the theme of the futility of war.</p> <p>Marks may be awarded for a comment with supporting evidence. 2 marks may be awarded for one detailed/insightful comment; 1 mark for a more basic point. (Marks awarded = 2 or 1+1)</p> <p>Detailed reference or quotation may be used, plus comment.</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Candidates may focus on the pointlessness of victory in which the victor is also killed; the noble and human qualities displayed by the German pilot (which do not save him); the parallel of the birds fighting to the death = nature “at war” and the human conflict supposedly about ideals</p> <p>Possible references include:</p> <ul style="list-style-type: none"> • “long duel/...in turn/...shot down/.../bullet...penetrated his back...out at the chest” • “pilot seated at the controls”, “upright”, “disciplined”, “aristocratic”, “eyes staring straight ahead”, and perfectly dead”
18	<p>Candidates should discuss how the writer conveys the narrator’s unfamiliarity with his surroundings.</p> <p>2 marks can be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment.</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “staring” – the verb conveys his focused attention on the church • “never been in a church like this before” – the phrase “like this” conveys his unfamiliarity • “either a helpless or a welcoming gesture” – use of “either” shows his lack of familiarity with the imagery in the stained glass window • “which he thought might be a confessional” – use of “might be” conveys his unfamiliarity • “gazed for a long time at the... cross” – conveys his interest in his surroundings

Text 1 – Prose – In Church by Iain Crichton Smith (continued)

Question			Expected response	Max mark	Additional guidance
			0 marks for reference/quotation alone.		<ul style="list-style-type: none">• “silence was oppressive” – conveys his sense of unease in an unfamiliar setting• “not at all like the churches at home” – “not at all” shows that everything is different• “there was more ornament, it was less bare, more decorated” – list of phrases conveys the unfamiliar details he notices

Text 1 – Prose – In Church by Iain Crichton Smith (continued)

Question	Expected response	Max mark	Additional guidance
19	<p>Candidates should discuss how the writer develops the theme of the destructive nature of war and should refer to appropriate textual evidence to support their discussion.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie the destructive nature of war. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other short story by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>From the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>From at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on other texts, possible references include:</p> <ul style="list-style-type: none"> • The raid in <i>The Crater</i> – insignificant in itself but leads to horrifying deaths • Morrison turned into a “monster” in the green slime of the crater • In <i>The Telegram</i> – focus on the suffering of those left back home, fearing but not understanding the war <p>Many other references are possible.</p>

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

Question	Expected response	Max mark	Additional guidance
20	<p>For full marks, answers should cover the topics of both “poverty of the land” and “inadequacy as a farmer”, using both reference and comment. 2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment.</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Possible answers include:</p> <p>Poverty of the land</p> <ul style="list-style-type: none"> • “Stones and clumps of heather” – simple description illustrating land unsuitable for cultivation • “squelch into a sudden bit of bog” – alliteration emphasising the difficulties faced in tilling the land • “no-one on God’s earth could plough such a wilderness” – exaggeration emphasising the narrator’s pessimism and feelings of dissatisfaction • “my spade rang against stones” – onomatopoeia emphasising poor quality of the land <p>Inadequacy as a farmer</p> <ul style="list-style-type: none"> • “They lay, red bits of rag ...” – impressionistic description/basic symbolism/sentence structure illustrating the consequences of not being up to the job • “What a fool!” – use of internal monologue to give narrative viewpoint
21	<p>Candidates should analyse how sentence structure is used to develop the narrator’s worsening mood.</p> <p>2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment.</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “It was Good Friday” – short, terse sentence illustrating the narrator’s rationalist unwillingness to accept the religiosity of his neighbours • “There was one stone ... tearing the sharp bits out of the ground” – climactic sentences illustrating the difficulty of the task and the increasing ferocity of his response to it • “The house was dead. The pot sat black ...” – sparse, severe sentence structure illustrating the bleakness of his mood • “I closed my eyes” – economy/brevity of sentence structure to suggest the

Text 2 – Prose – A Time to Keep by George Mackay Brown (continued)

Question			Expected response	Max mark	Additional guidance
			0 marks for references alone.		blankness and nihilism of his attitude(s)
22			<p>Candidates may choose to concentrate on Ingi’s attempts to lighten his mood or to show how she worsens it. Either will be acceptable. Reference plus detailed/insightful comment will be awarded 2 marks; 1 mark for reference plus more basic comment.</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “She rose up quickly ... put her cold hand on my forehead” – Ingi shows sympathy and solicitude; she attempts to tend to his physical weakness • Ingi tries to cheer him up by telling him about the new lambs “such bonny peedie things!” • “Ingi was at the service with the laird ...” – her religiosity, and acceptance of her neighbours’ communal worship, worsens his antipathy towards religion and the community
23			<p>Candidates should discuss how the writer creates flawed but engaging characters and should refer to appropriate textual evidence to support their discussion.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie characters who are flawed but nonetheless engage the reader’s sympathy. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other short story by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference</p>

Text 2 – Prose – A Time to Keep by George Mackay Brown (continued)

Question	Expected response	Max mark	Additional guidance
			<p>1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>from at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on other stories, possible references include:</p> <ul style="list-style-type: none"> • The character of Flaws in <i>The Whaler's Return</i> – well intentioned and compassionate but naïve and easily distracted • In <i>Tartan the Vikings</i>, sparing the children while raiding the village (Kol murdered) • In <i>The Eye of the Hurricane</i>, Captain Stevens' drunkenness, yet he is respected by comrades for courage and decency <p>Many other references are possible.</p>

Text 3 – Prose – *The Trick is to Keep Breathing* by Janice Galloway

Question	Expected response	Max mark	Additional guidance
24	<p>Candidates should explain how Galloway makes the reader aware of Joy’s attitude towards the psychiatrist.</p> <p>Attitude should be clear, but may be implicit.</p> <p>2 marks may be awarded for reference plus detailed/insightful comment, showing contribution to understanding of attitude.</p> <p>1 mark for reference plus more basic comment. 2 marks may be awarded (1+1) in this way.</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Candidates should recognise that Joy is dismissive of the psychiatrist/mocking/expects visit to be a waste of time.</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> • Use of humour, eg “Lesson1”, “Lesson2” undermines seriousness of her situation/listing her expectations of the visit/as though she has prepared herself for the worthlessness of the visit • Opening line states emphatically that she “knew” it would be a “disappointment”. • Dismissive tone in “psychiatrists aren’t as smart as you’d think”/“not mind-readers...look as though they are.” • Refers to him as “Dr One” – not worthy of a name/suggests they are all the same. • Disappointed in his question “So ... Why ...?” – exactly as predicted in her list. Adds to humour • “He thought I wasn’t trying” – suggests she believes he does not understand her

Text 3 – Prose – *The Trick is to Keep Breathing* by Janice Galloway (continued)

Question	Expected response	Max mark	Additional guidance
25	<p>Candidates should analyse how the writer’s use of language is effective in conveying Joy’s state of mind.</p> <p>Candidates’ understanding of Joy’s mood should be clear but may be implicit.</p> <p>Two examples of references plus detailed/insightful explanation awarded 2 marks each = 4.</p> <p>Or four examples with more basic explanation (1+1+1+1).</p> <p>Marks may be awarded for combinations of above.</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Candidates should refer to: state of mind: panic/loss of control/confusion/sense of panic.</p> <p>Word choice: “my throat was contracting” – difficulty in breathing</p> <p>Metaphor: “I was about to short-circuit” – suddenly shut down/break down</p> <p>Sentence structure: repetition of “I hadn’t” emphasises her sense of panic at what she hadn’t prepared for</p> <p>Separates parts of herself to emphasise her feeling of disembodiment: brain and body feel separate</p> <p>Personification: “My mouth knew more...”/“The voice didn’t need me...like me” – as if she has no control over the voice – it is an entity on its own. Reinforces this with “I let...out of harm’s way.”</p> <p>She wants to try to co-operate but sees the whole thing as pointless – emphasised by the voices in italics</p> <p>Repetition of “whispered” – makes voices seem alive</p>
26	<p>Candidates should analyse how the writer highlights the significance of Michael’s death.</p> <p>For full marks, different techniques should be exemplified and commented on in terms of effectiveness.</p>	4	<p>Possible answers include:</p> <p>Structure: Indented sections represent Joy’s spoken words. Contrast between matter of matter of fact tone, achieved by short sentences, and final part of sentence “and he drowned” puts emphasis on this point; short sentences leading up to this summarise the many contributing factors in her breakdown, but emphasis on “he drowned” shows this is the most significant factor; sentence does not end with a full stop suggesting she continues to think about this/puts emphasis on this part of the sentence.</p>

Text 3 – Prose – *The Trick is to Keep Breathing* by Janice Galloway (continued)

Question	Expected response	Max mark	Additional guidance
	<p>Reference plus detailed/insightful comment = 2 marks.</p> <p>Reference plus more basic comment = 1 mark.</p> <p>Marks may be awarded for combination of the above.</p> <p>0 marks for reference/quotation alone.</p>		<p>Repetition of “he drowned” – emphasises significance of this. “He drowned” – short sentence in paragraph of its own – emphasises significance of the point.</p> <p>Flashback to Michael’s accident: “side of the pool....and the sky” – emphasises the reality of her situation; this is what she fears.</p> <p>Contrast: Between inner feelings and what she says “I heard the last bit twisting out of kilter...”</p> <p>Word choice: “out of kilter” – suggests loss of balance perhaps caused by panic/fear; “eerie” – suggests something sinister/something terrifying</p> <p>Imagery: Simile: “like the Bates Motel in Psycho” – comparison to horror movie makes her terror about remembering the accident clear; Personification: furniture seems to be alive – “liver-coloured furniture breathing” – nightmarish image emphasises her terror</p>

Text 3 – Prose – *The Trick is to Keep Breathing* by Janice Galloway (continued)

Question	Expected response	Max mark	Additional guidance
27	<p>Candidates should discuss how the writer develops the theme of loss and should refer to appropriate textual evidence to support their discussion.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie the theme of loss. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>from at least one other part of the text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on the rest of the novel, possible references include:</p> <ul style="list-style-type: none"> • The loss of Michael – horror of holiday experience • The loss of her mother – devastating effects of bereavement • The loss of self – determination – anorexia/relationships with men <p>Many other references are possible.</p>

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

Question	Expected response	Max mark	Additional guidance
28	<p>Candidates should discuss any two aspects of each character, supported by appropriate textual reference.</p> <p>Two aspects of John Guthrie's character with appropriate reference for 2 marks.</p> <p>Two aspects of Long Rob's character with appropriate reference for 2 marks.</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Possible answers include:</p> <p>John Guthrie Alert/decisive/energetic/persistent, determined/angry, religious fervour</p> <p>Possible references include:</p> <p>“first down at the ... Knapp”</p> <p>“ran ... banged ... cried ... smashed in”</p> <p>“and when he got no answer he smashed in the window”</p> <p><i>“Damn't to hell do you want to be roasted?”</i></p> <p>Long Rob Athletic/in tune with nature/brave/compassionate/calm under pressure/kind/unconcerned about his own safety</p> <p>Possible references include:</p> <p>“louping dykes like a hare”</p> <p>“helped Mrs Strachan with the bairns”</p> <p>“smoking his pipe as cool as you please”</p> <p>“dived in and out”, “tore and rived that off a blazing wall”</p>

Text 4 – Prose – *Sunset Song* by Lewis Grassic Gibbon (continued)

Question	Expected response	Max mark	Additional guidance
29	<p>Candidates should analyse how the writer’s use of language creates a sense of urgency.</p> <p>Reference and comment to show how sense of urgency is created. 2 marks may be awarded for detailed/insightful comment; 1 mark for more basic comment (2 or 1+1).</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Possible answers include:</p> <p>“blazing” – fire is burning strongly, creating danger</p> <p>“lapping” – inescapable presence of the fire which is wrapping, enfolding, surrounding</p> <p>“crackling” – onomatopoeic loud rustling</p> <p>Many very long sentences which convey the frenzied panic as one event runs on from another, eg “He was first down at the ...”</p> <p>“the bairns scraiched” shows their inarticulate fear/panic</p> <p>“he’d only his breeks on” shows rush – no time to get dressed</p>

Question	Expected response	Max mark	Additional guidance
30	<p>Candidates should analyse how the writer’s use of language conveys the ferocity of the fire.</p> <p>Reference and comment to show how sense of urgency is created. 2 marks may be awarded for detailed/insightful comment; 1 mark for more basic comment (2 or 1+1).</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Possible answers include:</p> <p>“swithered” – suggests frightening spectacle of the barn which moved from side to side as a result of the fire</p> <p>“roared” – suggests the fire made a loud, ferocious sound like a wild animal</p> <p>“roaring alight” – as above, but again combines sight and sound</p> <p>“snarling” – onomatopoeic/personification, suggesting the fire is making a growling sound like an ill-natured beast</p> <p>“eating in to” – suggests unstoppable force which is consuming, making inroads into</p> <p>“charred” – reduced to carbon</p> <p>“screamed and screamed” – repetition emphasises the horse’s fear or pain as it cried out shrilly</p> <p>“smell and smoke” – alliteration conveys inescapable presence of the fire’s effects</p> <p>Frequent linking of actions with the repeated use of “and” suggests the continuous, confused activity due to danger caused by fire’s ferocity, eg “And at that sound ... and cried ... and she screamed ... and to help ... and the bairns ... and Long Rob ...”</p> <p>Narrative and dialogue combined in the same sentence to indicate there is no time to pause or waste, eg “But pipe and all he dived in ... <i>Oh my sampler!</i> and in Rob tore ... ”</p> <p>Rare use of a colon to split the viable rescue actions from the impossible – “He it was ... another angle: but that was no good ...”</p>

Text 4 – Prose – *Sunset Song* by Lewis Grassie Gibbon (continued)

Question	Expected response	Max mark	Additional guidance
31	<p>Candidates should discuss how the writer conveys positive aspects of the community and should refer to appropriate textual evidence to support their discussion.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie positive presentation of the community. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>from at least one other part of the text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on the rest of the novel, possible references include:</p> <ul style="list-style-type: none"> • the threshing at Peesie's Knapp; • the visit of Long Rob and Chae to Blawaerie at New Year • the celebration of Chris's wedding <p>Many other references are possible.</p>

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

Question	Expected Response	Max mark	Additional guidance
32	<p>For full marks candidates should make reference to how both sympathy and admiration are evoked, but there is no requirement for equal coverage of the two elements.</p> <p>One detailed/insightful comment, supported by reference from lines 1-40, may be awarded 2 marks; a more basic comment plus reference should be awarded 1 mark. Thus marks may be awarded 2+2, 2+1+1 or 1+1+1+1.</p> <p>0 marks for reference/quotation alone.</p>	4	<p>References could be used to support sympathy and/or admiration.</p> <p>Possible answers include:</p> <p>“Neil appeared like an old man...He would cautiously go down on his haunches, wait, apparently to gather strength and endurance against the pain of that posture...” – Neil’s rheumatism, worsened by Lady Runcie’s Campbell’s thoughtless rejection of the brothers from the beach hut and their subsequent soaking, causes him great pain and yet he is stoical and perseveres with the task in hand. The alliteration in “pain of that posture” emphasises the discomfort</p> <p>“...and then would begin to pick up the seed-cases...if it were not.” – the detailed nature of Jenkins’ description emphasises the painstaking nature of the task /Neil’s dogged determination to carry out the task properly despite the pain he is in.</p> <p>“...as ninety out of a hundred would be barren.” – the statistic demonstrates Neil’s perseverance in carrying out so futile a task, which adds to our admiration</p> <p>“crippled with rheumatism”, “hobbled on his haunches” –Jenkins’ detailed description(s) of the severity of Neil’s physical problems adds to the sympathy we feel for him</p> <p>“Such fidelity to so simple but indispensable a task...magnificent trees.” – Neil’s stoical commitment to his work evokes the simple goodness of the common man in the face of adversity</p> <p>“To praise it...inadequacy of life itself.” – Neil’s quiet faithfulness to his task is a thing of great nobility and seems to illustrate something fundamental about man’s existence</p> <p>“Behind him Neil began to sob”, “And he began to pour out an account of the expulsion...” – Neil’s burden of looking after and protecting Calum is overwhelming when he is faced with the thoughtless cruelty of others. “Sob” has connotations of childish crying, which effectively conveys the distress of Neil</p>

Text 5 – Prose – *The Cone Gatherers* by Robin Jenkins (continued)

Question	Expected Response	Max mark	Additional guidance
			<p>“I’m responsible for him, Mr. Tulloch...” – Neil’s simple declaration of dedication to looking after and protecting Calum provokes great admiration</p> <p>“No man on earth has ever...so well.” – Mr Tulloch recognises Neil’s loyalty to Calum, and admires his selfless commitment to his brother’s well-being</p> <p>“...how stooped and contorted Neil was then, by rheumatism and despair...” – Neil’s problems are both physical and emotional, creating sympathy in the reader</p> <p>“...as if in some terrible penance, he was striving to become in shape like his brother.” – the idea of Neil doing “penance” because he feels such guilt for failing to stand up to Lady Runcie Campbell provokes sympathy for the despair he feels and the burden he carries on his own</p>

Question	Expected Response	Max mark	Additional guidance
33	<p>Candidates should explain Neil’s attitude to Lady Runcie Cambell.</p> <p>This attitude does not have to stated separately; it can be explained through the references given.</p> <p>2 marks may be awarded for a detailed/insightful comment plus reference.</p> <p>1 mark should be awarded for a more basic comment plus reference.</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Neil’s attitude towards Lady Runcie Campbell: he bitterly resents her superior attitude towards the brothers, in particular Calum, and is angered and insulted by her behaviour towards them</p> <p>Possible answers include:</p> <p>“Why is it, Mr Tulloch...that the innocent have always to be sacrificed?” – Neil is bitter about the way he and Calum have been treated because they are of low social standing in the eyes of Lady Runcie Campbell; they are not worthy so must be “sacrificed” for her comfort</p> <p>He is also referring to the working class man fighting at war to preserve a way of life which gives nothing to him, or people like him (but is much to the benefit of the ruling elite as symbolised by Lady Runcie Campbell)</p> <p>“We were driven out like slaves...Her dog was to be saved from the storm but not my brother.” – Neil is disgusted by Lady Runcie Campbell’s callous treatment of the brothers. She values animals over men, and thinks her superior social standing justifies her actions</p> <p>“Did she think we were monkeys that would bite her?” – Neil is angered by Lady Runcie Campbell’s ignorant prejudice towards the brothers, thinking that they are little better than uncivilised animals just because they are simple working men</p> <p>“Neil shook his head dourly. My brother’s the shape...to despise him?” – Neil cannot agree with Mr Tulloch’s more measured attitude towards Lady Runcie Campbell. He points out Lady Runcie Campbell’s arrogance in believing herself a greater judge than God Himself, but also hints at her hypocrisy as a Christian.</p>

Text 5 – Prose – *The Cone Gatherers* by Robin Jenkins (continued)

Question	Expected Response	Max mark	Additional guidance
34	<p>Candidates should explain Mr Tulloch’s attitude to Lady Runcie Cambell.</p> <p>This attitude does not have to be stated separately; it can be explained through the references given.</p> <p>2 marks may be awarded for a detailed/insightful comment plus reference.</p> <p>1 mark should be awarded for a more basic comment plus reference.</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Mr Tulloch’s attitude towards Lady Runcie Campbell: he is more measured and sympathetic, recognising the conflict she feels between being seen to do her “duty” as a member of the ruling class and reaching out to all men with Christian compassion</p> <p>Possible references include:</p> <p>“I think maybe she was taken by surprise...Maybe she got a bit of a shock.” – Tulloch recognises the unexpected nature of the brothers’ appearance in the beach hut, and is prepared to believe that Lady Runcie Campbell acted out of surprise rather than malice</p> <p>“She’s a good woman really; but she’s got a code to live by.” – Tulloch recognises that Lady Runcie Campbell’s decisions are driven by her need to be seen to be doing what is expected of a woman in her position. She must uphold the natural division between the classes and preserve the “code” on which society is founded</p>
35	<p>Candidates should discuss the central concern of the innocent being sacrificed, and its development, and should refer to appropriate textual evidence to support their discussion.</p> <p>0 marks for reference alone.</p> <p>Candidates can answer in</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie theme of sacrifice of the innocent. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p>

Text 5 – Prose – *The Cone Gatherers* by Robin Jenkins (continued)

Question	Expected Response	Max mark	Additional guidance
	bullet points in this final question, or write a number of linked statements.		<p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>from at least one other part of the text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on the rest of the novel, possible references include:</p> <ul style="list-style-type: none"> • The conflict involving Duror, Calum and Neil – the weak and vulnerable at the mercy of a more powerful and malevolent force • The world of nature (the wood) mirrors the world of war: Jenkins’ use of animal imagery suggests a world of destruction and violence, culminating in the deer hunt • Calum’s death: the culmination of Calum’s Christ-like associations <p>Many other references are possible.</p>

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

Question	Expected Response	Max mark	Additional guidance
36	<p>Candidates should explain what Holy Willie means when he calls himself a “chosen sample”. 2 marks may be awarded for detailed/insightful comment plus reference; 1 mark for more basic comment plus reference.</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • A reference to Calvinism/predestination/the Elect • God has chosen Willie to be one of the Elect • Willie claims not to be able to understand why he has been “chosen” and demonstrates mock-modesty
37	<p>Candidates should comment on the contradiction between Willie’s words and actions/feelings for full marks.</p> <p>Candidates should focus on two examples; 2 marks may be awarded for detailed/insightful comment plus reference; 1 mark for more basic comment plus reference.</p> <p>The contrast/contraction should be clear in the commentary.</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Possible answers include:</p> <p>Words</p> <ul style="list-style-type: none"> • “a pillar o’ thy temple” – “pillar” suggests something strong/steadfast, creating the sense that Willie sees himself as a good (moral) example to others • “Strong as a rock” – simile suggests strength/power of something natural – suggesting Willie sees himself as a natural choice of leader • “A guide, a buckler and example (/To a thy flock.)” – the list of items suggests that Willie sees himself as special and a moral leader/supporter defender of morality/faith • “I am keepet by Thy fear/Free frae them a” – reference to “fear” suggests that Willie respects God’s power and will live a good life; “free” suggests his life will avoid sin and he will keep the Commandments <p>Actions/feelings</p> <ul style="list-style-type: none"> • “fash’d wi’ fleshly lust” – Willie admits giving in to one of the deadly sins, thus proving he is not a good example to others; “fash’d” is informal suggesting he sees his actions as trivial/bothersome rather than morally wrong

Text 1 – Poetry – Holy Willie’s Prayer by Robert Burns (continued)

Question			Expected Response	Max mark	Additional guidance
					<ul style="list-style-type: none"> • “yestreen, Thou kens, wi’ Meg” – use of informal “Thou” is disrespectful, suggesting Willie views God as a friend rather than the powerful Creator of his faith; the tone of “Thou kens” suggests Willie is not really ashamed of his actions, his lust; he does not treat women with respect • “I’ll ne’er lift a lawless leg/Again upon her” – use of alliteration to emphasise “lawless leg” adds to the triviality of the expression and to Willie’s hypocrisy • “Wi Leezie’s lass, three times I trow” – tone here is almost boastful, suggesting Willie is anything but reverent and atoning for his sins; use of alliteration again trivializes the comment; informality of the expression emphasises his lack of respect for the (unnamed) girl • “I was fou” – informal expression again suggests he treats God as a friend and is not ashamed of his behaviour • “wad never steer her” – “steer” has animalistic connotations and emphasises his lack of respect for the girl
38		<p>Candidates should identify the change of tone with two examples for 1 mark each.</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Possible answers include:</p> <p>Tone</p> <ul style="list-style-type: none"> • “Maybe Thou lets this fleshly thorn/ Buffet Thy servant e’en and morn/ Lest he o’er proud and high should turn” – the tone is reflective, as Holy Willie considers that God might be tormenting him with these humiliating events to stop him becoming arrogant. • “But God confound their stubborn face/ And blast their name” – the tone is of anger as Holy Willie berates his congregation for their behaviour. This emphasises his anger and contradicts his desire to pray; the lines emphasise his desire for vengeance upon his enemies. 	
39		<p>Candidates should discuss the contrast between Holy Willie and at least one other character and should refer to appropriate textual</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie the contrast between Holy Willie and another character or characters. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p>	

Text 1 – Poetry – Holy Willie’s Prayer by Robert Burns (continued)

Question	Expected Response	Max mark	Additional guidance
	<p>evidence to support their discussion.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>		<p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>from at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on other poems by Burns, possible references include:</p> <ul style="list-style-type: none"> • <i>Tam O’Shanter</i> – relishing life, non-hypocritical • <i>A Poet’s Welcome to his Love-Begotten Daughter</i> – non-apologetic self-awareness, warm and genuinely loving • <i>Address to the Deil</i> – ironic sense of own flaws <p>Many other references are possible.</p>

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

Question	Expected Response	Max mark	Additional guidance
40	<p>2 marks can be awarded for two examples which highlight the dramatic impact.</p> <p>A detailed/insightful comment on one example may be awarded 2 marks.</p> <p>Reference plus basic comment for 1 mark.</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • Word choice of “we”/“our” suggests a sense of comforting group identity/defining event in family history • Repetition of “our” suggests the need for group identity in the face of new circumstances • Word choice of “fell” suggests a loss of control over event/helplessness in the face of change • Word choice of “cried”/“bawling” suggests the degree of distress caused by the move. • The sequence “the city rooms” suggests a poignant re-tracing of the route/desire to return • Word choice of “vacant” suggests the physical/emotional emptiness of the place that used to be home • The climactic conclusion to the sequence “city ... any more.” suggests the finality of the move • The word choice of “stared” suggests a stunned reaction to the move. • The contrast of the poet’s reaction – “stared”– with the reactions of her brothers –“cried”/”bawling” – highlights the poet’s shocked reaction • Symbolic use of “blind toy” – like the poet the toy is unfeeling and unaware of what is happening • Word choice of “holding its paw” suggests a desperate need for comfort/reassurance
41	<p>Candidates should explain fully what Duffy means by the image “all childhood is an emigration.”</p>	2	<p>Possible answers include:</p> <p>Childhood is a journey from safety/security/the familiar OR Childhood is a journey into the unknown/to independence/potentially risky and</p>

Text 2 – Poetry – Originally by Carol Ann Duffy (continued)

Question	Expected Response	Max mark	Additional guidance
	<p>Simple comment about journey to adulthood for 1 mark.</p> <p>A detailed/insightful comment may be awarded 2 marks.</p> <p>Reference to journey alone = 0 marks.</p>		<p>dangerous situations.</p>
42	<p>Candidates should analyse how the poet’s use of poetic technique conveys the distress of the family members.</p> <p>3 marks can be awarded for three examples of language highlighting the distress.</p> <p>Reference plus basic comment for 1 mark. (1+1+1).</p> <p>Alternatively, 2 marks may be awarded for reference plus more detailed/insightful comment (2+1).</p> <p>0 marks for reference/quotation alone.</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> • The positioning/abruptness of the minor sentence “Your accent wrong” suggests lack of acceptance/sense of exclusion. • The parenthesis/positioning of “which seem familiar” suggest a sense of confusion/disorientation/déjà vu triggered by the new environment. • The word choice of “unimagined” suggests some unspeakable horror. • The word choice of “big boys” suggests the intimidating appearance of the boys/the vulnerability of the poet. • The detail “eating worms” suggests outlandish/disgusting behaviour. • The word choice of “shouting” suggests the intimidating nature of the way the boys are speaking. • The word choice of “you don’t understand” suggests confusion/alienation. • The image “anxieties ... loose tooth” suggests that a loose tooth causes annoyance but the parents’ concerns about the move won’t go away. • The word choice of “in my head” suggests that the parents’ concerns have made a deep impression on the poet. • The italics/the phrase “<i>I want ... country</i>” suggests the strength of the desire to return. • The word choice of “<i>want</i>” “<i>our</i>”/“<i>own</i>” suggests the depth of her desire for the familiar.

Text 2 – Poetry – Originally by Carol Ann Duffy (continued)

Question	Expected Response	Max mark	Additional guidance
43	<p>Candidates should show understanding of the term “conclusion” and show how the content of the last stanza continues – or contrasts with – ideas and/or language from the first two stanzas.</p> <p>3 marks can be awarded for three appropriate, basic comments.</p> <p>A detailed/insightful comment on one example may be awarded 2 marks.</p> <p>Other examples are acceptable.</p> <p>0 marks for reference/quotation alone.</p>	3	<p>Possible answers include:</p> <p>Ideas</p> <ul style="list-style-type: none"> • The poet has moved on in her life, and she has adapted to her new life • This move has created a sense of uncertainty as to her true origins, and sense of belonging <p>Language</p> <ul style="list-style-type: none"> • “But” suggests a change from her previous outsider status to becoming assimilated into the new environment. • The sequence “you forget ... or change” suggests the gradual/indeterminable process of assimilation. • The idea of “brother swallow a slug” links back to “eating worms” and suggests her brother’s acceptance of the local culture. • The use of the dialect word “skelf” suggests a hankering back to previous home or limited influence of previous culture on her. • The image “skelf of shame” suggests that just as a “skelf” is a splinter of wood, so is her sense of shame in betraying her past rather limited. • The image “my tongue ... snake” suggests that just as a snake sheds its old skin, she is shedding her old life/adapting to suit her new life. • The idea of “my voice ... like the rest” links back to “Your accent wrong” suggesting the poet’s continuing assimilation into her new culture. • The list “I lost ... the right place?” suggests an awareness of the amount she has lost by emigrating. • The use of the question at the end of the previous list introduces uncertainty – has she actually “lost” the items in the list? • The positioning/abruptness of “And I hesitate” suggests the poet’s uncertainty about her cultural identity or where she really belongs.
44	<p>Candidates should discuss the use of contrast in this and other poems by Carol Ann Duffy and should refer</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie use of contrast to highlight main concerns of this and other poems by Duffy.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p>

Text 2 – Poetry – Originally by Carol Ann Duffy (continued)

Question	Expected Response	Max mark	Additional guidance
	<p>to appropriate textual evidence to support their discussion. 0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>		<p>6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>from at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • Conventional romance versus realistic love in “Valentine” • Love and hate/vengeance in “Havisham” • Peacefulness of darkroom versus horror of war zone in “War Photographer” <p>Many other references are possible.</p>

Text 3 – Poetry – *For My Grandmother Knitting* by Liz Lochhead

Question	Expected Response	Max mark	Additional guidance
45	<p>Candidates should analyse how the poet’s use of poetic technique helps to clarify the main ideas of the poem.</p> <p>2 marks may be awarded for detailed/insightful comment plus reference; 1 mark for more basic comment plus reference.</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “There is no need they say” – the speech makes clear that the grandmother’s efforts are unappreciated/misunderstood • “the needles still move” – the present tense makes clear the persistence of the grandmother in continuing to stay busy • “their rhythms in the working of your hands” – the word choice makes clear her skill • “once again ... fisher-girl.” – the sibilance of “sure and skilful” makes clear her past, the way that she had to work hard to get by • Alliteration of “master of your movements then” emphasises her skill in the past • Sibilance and onomatopoeia of “slit the still-tickling quick silver fish” recreating the sound of the needles working • Imagery of “silver fish” suggesting that she makes the needles come to life/can control their movement • “Hard work ... of necessity” word choice makes clear the austerity of her life/her need to work
46	<p>Candidates should analyse how the poet conveys what the grandmother’s life was like as a younger woman.</p> <p>3 marks can be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment.</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> • Repetition of “once the hands” emphasising the number of tasks, showing stages of married life – wedding day, caring for husband, looking after children/bringing up family • Word choice of “the hand-span waist” uses the word “hand” to refer to the grandmother as slim and fragile • Word choice of “scrubbed his back” shows her performing a task for husband, working hard

Text 3 – Poetry – For My Grandmother Knitting by Liz Lochhead (continued)

Question	Expected Response	Max mark	Additional guidance
	<p>Thus, marks can be awarded 2+1 or 1+1+1</p> <p>0 marks for reference/quotation alone.</p>		<ul style="list-style-type: none"> • Alliteration of “made do and mended” emphasising the repetitive tasks/need to scrimp and save and make the best of what they had • Onomatopoeia and sibilance of “scraped and slaved slapped” emphasising the repetitive nature of her life • Series of verbs “mended scraped ... slaved slapped” emphasising the number of tasks which she had to perform • Word choice of “slapped sometimes” shows that she was capable of being harsh and strict when she felt it was necessary
47	<p>Candidates should identify the grandchildren’s attitude to their grandmother and explain how it has been conveyed.</p> <p>2 marks can be awarded for one example with detailed/insightful comments or two examples with more basic comments.</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “But now ...” – conjunction shows that despite all that their grandmother has done, her children seem ungrateful/do not understand her • “there is no need”/“no necessity” shows the children’s failure to understand the grandmother’s need to be busy and productive • Repetition of “too much ... too many” shows that the children are extremely insistent and constantly ask her to stop • “wave them goodbye Sunday” shows how regularly they visit but that they ultimately leave the grandmother alone • Ellipsis of “there’s no necessity ... ” suggests that they continue to protest at the amount of knitting, and consider her efforts a waste of time
48	<p>Candidates should show understanding of the term “conclusion” and show how the content of lines 34-45 continues – or contrasts with – ideas and/or language from the previous lines.</p>	3	<p>Possible answers include:</p> <p>Ideas</p> <ul style="list-style-type: none"> • Grandmother’s aged frailty compared to younger, stronger “versions” of her • Her skills remain, though not necessarily understood/appreciated

Text 3 – Poetry – For My Grandmother Knitting by Liz Lochhead (continued)

Question	Expected Response	Max mark	Additional guidance
	<p>3 marks can be awarded for three appropriate, basic comments.</p> <p>A detailed/insightful comment on one example may be awarded 2 marks.</p> <p>Other examples are acceptable.</p> <p>0 marks for reference/quotation alone.</p>		<p>Language</p> <ul style="list-style-type: none"> • “big on shrunken wrists” emphasises the physical damage done to the grandmother, contrasts with the “hand-span” waist earlier in the poem • Series of minor sentences/adjectives of “Swollen-jointed. Red. Arthritic. Old” emphasising the accumulated damage to her hands and wrists, climaxing with the simple conclusion that she is “old” • “But” at the beginning of the sentence and line emphasising that despite her ailment the grandmother continues to knit tirelessly • Enjambement of “But ... stop” in contrast to the line “Swollen-jointed ... Old.” emphasising that her grandmother is in perpetual motion • Word “rhythms” from earlier in the poem emphasising the regular, faultless nature of the grandmother’s knitting • Word choice of “easily” placed on a line of its own emphasises how effortless it is • Repeated structure of “as if ... remembered ... as if ... forgotten” showing that the movement has become almost instinctive • “remembered ... forgotten” refers back to her grandmother’s life previously
49	<p>Candidates should discuss the importance of the theme of memory in Lochhead’s work and should refer to appropriate textual evidence to support their discussion.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie the theme of memory in other poems by Lochhead. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference</p>

Text 3 – Poetry – For My Grandmother Knitting by Liz Lochhead (continued)

Question	Expected Response	Max mark	Additional guidance
	of linked statements.		<p>1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>From at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • <i>The Bargain</i>: memory of perfect day in love – sense of impermanence • <i>View of Scotand/Love Song</i>: contrast and continuum – past rituals and more genuine personal Hogmanays • <i>Some Old Photographs</i>: romanticising of past undercut by sense of reality <p>Many other references are possible.</p>

Text 4 – Poetry – *Sounds of the Day* by Norman MacCaig

Question	Expected Response	Max mark	Additional guidance
50	<p>Candidates should demonstrate awareness of how the poet uses poetic technique to create a vivid sense of place. A single detailed/insightful comment may be awarded 2 marks; more basic comments will be worth 1 mark each. Thus, marks may be awarded 2+2, 2+1+1 or 1+1+1+1.</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • Onomatopoeia of “clatter” illustrates vivid/loud/strident sound of horses’ hooves which were a familiar part of everyday life. • Alliteration in “clatter came” emphasises the expected quality/ordinariness of the sound. • Sibilance of “horses crossing” creates a soothing tone to echo his feelings of contentment in this place. • Onomatopoeia of “creaked”. The high pitched sound conveys the energy of the location/the variety of sounds surrounding the narrator. • Consonance of “snuffling puff” contrasts with harsher sounds to create a sense of reassurance, establishing the blanket of sounds which were part of the environment. • Repetition of “blocking ... unblocking” to echo the cyclical order of the natural world and its continuous, everyday sounds. • Imagery of “black drums rolled”. Just as a drum roll is a loud and booming sound, the poet is suggesting that the roar of the sea illustrates the strength and power of nature. Reference could be made to word choice of “black” foreshadowing the difficulty that lies ahead. • Parallel structure of “when.....it was” to reinforce the familiar/customary/regular pattern of the place and its inhabitants. • Humorous/ironic reference to the “lapwing” conveys MacCaig’s dislike of the attitude of self-interested landowners whose attitudes are mirrored by the bird’s territorial instinct

Text 4 – Poetry – Sounds of the Day by Norman MacCaig (continued)

Question	Expected Response	Max mark	Additional guidance
51	<p>Candidates should demonstrate awareness of the intrinsic nature of the change in circumstance. This may be implicit in comments on how the poet uses poetic technique to convey the change.</p> <p>A single detailed/insightful comment may be awarded 2 marks; more basic comments will be awarded 1 mark each.</p> <p>Reference alone: 0. Mere identification of feature: 0.</p>		<p>Possible answers include:</p> <ul style="list-style-type: none"> • Sibilance/onomatopoeia of “scraped shut” mirrors the emotional pain of the narrator as the closing door scratches the hard surface creating a harsh/unnatural/unpleasant sound. Contrasts with previous stanza which highlighted the reassuring sounds of the natural world. • Symbol of a door scraping shut to echo the fundamental nature of the change/finality of the closed door emphasises the cessation of what has gone before. • Positioning of “end” emphatically conveys the absolute/definitive nature of the change (and its implications) on the narrator. • Word choice of “all the sounds” reinforces the dramatic change. All that mattered is gone as the previously comforting effect of “all the sounds” is now lost. • Change in verb tense to present (at end of stanza) makes clear the impact of the change as the immediacy invites the reader to share their distress. • Candidates may also make valid comments on the single sentence, three line stanza contrasting with the previous stanza, to exemplify the change from the free/busy/open environment of the natural world to the confined and enclosed space in which he now finds himself.
52	<p>Candidates should demonstrate awareness of how the poet makes clear the impact of this incident on the narrator, through his use of language.</p>	4	<p>Possible answers include:</p> <p>Stanza 3</p> <ul style="list-style-type: none"> • Word choice of “You left me” creates a blunt/accusatory tone. Displays narrator’s emotional response. Candidates may offer valid comments linked to feelings of shock/anger/resentment.

Question	Expected Response	Max mark	Additional guidance
	<p>A detailed/insightful comment may be awarded 2 marks; more basic comments will be awarded 1 mark each.</p> <p>0 marks for reference/quotation alone. Mere identification of feature: 0.</p> <p>Be alert to answers which make valid points dealing with imagery as word choice.</p>		<ul style="list-style-type: none"> • Reference may also be made to personal pronouns “You...me” to create intimacy and further establish the deep emotional effects of the parting. • Word choice (and positioning) of “beside” demonstrates the lack of the physical presence of the loved one, conveying feelings of isolation. • Word choice of “quietest” stands in stark contrast to life affirming sounds of stanza 1 emphasising the void of meaningful sound now the person has left. • Candidates may also comment on the short, single sentence stanza which is stripped bare to echo/mirror the raw emotions of the narrator. <p>Stanza 4</p> <ul style="list-style-type: none"> • Personal pronouns “I ... I ... my” convey the narrator’s immediate reaction as being somewhat naïve/self-indulgent. • Word choice of “pride only” suggests the narrator’s reaction to the shock was initially on a superficial level. • Positioning of “forgetting that” signals the dawning realisation that the emotional effects of the loss will be on a much deeper level. • Word choice/onomatopoeia of “plunge” has connotations of depth/immersion suggesting that the impact will be much greater than initially perceived. • Word choice of “freezing” creates a bleak/despairing tone highlighting his pain/distress/anguish. • Positioning of “you feel” begins to plot how the narrator’s positive emotions have been overtaken and shut down as a consequence of the parting.

Text 4 – Poetry – Sounds of the Day by Norman MacCaig (continued)

Question	Expected Response	Max mark	Additional guidance
			<ul style="list-style-type: none"> Extended metaphor “bangle of ice ... numb”. Just as a hand thrust into ice-cold water will take a moment to react, so the poet suggests that the impact of the loss moves from an initial, localised shock into a general closing down of all feeling. The blow of the person leaving has overwhelmed the narrator and isolated him from all that was previously meaningful. This clarifies the poet’s message about the all-consuming nature of loss.
53	<p>Candidates should discuss how MacCaig uses contrast to explore theme in his work and should refer to appropriate textual evidence to support their discussion.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie MacCaig’s use of contrast to develop theme. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>from at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> The external grotesqueness contrasting with the inner beauty in <i>Assisi</i>

Text 4 – Poetry – *Sounds of the Day* by Norman MacCaig (continued)

Question	Expected Response	Max mark	Additional guidance
			<ul style="list-style-type: none"> • The noisy life force that is <i>Aunt Julia</i> contrasting with the silence of death • The professionalism contrasting with the raw suffering in <i>Visiting Hour</i> <p>Many other references are possible.</p>

Text 5 – Poetry – *Heroes* by Sorley MacLean

Question	Expected Response	Max mark	Additional guidance
54	<p>Candidates should reference the use of poetic technique and explain how this contributes to the effectiveness of the opening stanza.</p> <p>2 marks for detailed/insightful comment plus reference; 1 mark for more basic comment plus reference.</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Possible answers include:</p> <p>Repetition of names of legendary heroes effective in establishing theme of heroism in battle OR Contrast of specific Scottish names and place-names with anonymous English soldier or “everyman” effective in establishing tone of irony/theme of heroism OR “I did not see” effective in establishing poet’s feelings about/attitudes towards the English soldier/tone of irony</p>
55	<p>Candidates should discuss the speaker’s attitude towards the English soldier.</p> <p>2 marks for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment.</p> <p>For full marks, candidates should make reference to both sections of the poem.</p>	4	<p>Possible answers include:</p> <p>From lines 5-11</p> <ul style="list-style-type: none"> • “poor little chap”/“chubby cheeks” or reference – word choice conveys sympathy towards soldier because he is young/inexperienced/childish/to be pitied • “knees grinding” or reference – word choice conveys sympathy for soldier’s nervousness/anxiety • “pimplly unattractive face” or reference – word choice conveys soldier is not conventionally handsome/heroic/poet is unsympathetic towards soldier/does not admire soldier • “garment of the bravest spirit” or reference – word choice conveys the poet feels the soldier’s outward appearance hides/covers his bravery • He was not a hit “in the pub in the time of the fists being closed” or reference – word choice/use of inverted commas for legal jargon/formal language shows that

Text 5 – Poetry – Heroes by Sorley MacLean (continued)

Question	Expected Response	Max mark	Additional guidance
	0 marks for reference/quotation alone.		<p>poet dismisses the idea that soldier was typically drunk/violent</p> <ul style="list-style-type: none"> • “a lion against the breast of battle” or reference – word choice (contrasting with earlier word choice) conveys poet’s admiration for soldier’s bravery <p>From lines 35-38</p> <ul style="list-style-type: none"> • “a great warrior of England” or reference – tone of irony • “a poor manikin on whom no eye would rest” or reference – metaphor conveys poet’s sympathy towards soldier’s youth/inexperience/inferiority • “no Alasdair of Glen Garry” or reference – irony of soldier’s achievements in comparison with legendary hero • “he took a little weeping to my eyes” or reference – word choice/use of unusual verb construction/irony conveys that poet feels sadness but simultaneously undermines soldier’s heroism
56	<p>Candidates should quote or reference at least two examples of use of poetic technique and explain fully how these convey the horror of war. 2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for reference plus more basic comment.</p> <p>0 marks for reference/quotation alone.</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “morose wounding showers” or reference – word choice/personification conveys power/darkness of attack • “His hour came” or reference – word choice conveys idea that his time for glory/death has arrived/is inevitable • “notched iron splinters” or reference – consonance/word choice conveys brutality of attack • “in the smoke and flame” or reference – word choice conveys poor visibility/darkness/danger • “shaking and terror of the battlefield” or reference – word choice focuses on fear/anxiety of soldiers in face of attack/lack of heroism • “bullet shower” or reference – metaphor conveys amount and range of shots/attack • “it wasn’t much time he got” or reference – structure/blunt word choice conveys speed of attack/death • “He kept his guns to the tanks” or reference – word choice conveys soldier’s bravery/determination in face of attack

Text 5 – Poetry – Heroes by Sorley MacLean (continued)

Question	Expected Response	Max mark	Additional guidance
			<ul style="list-style-type: none"> • “bucking with tearing crashing screech” or reference – repetition of participles/consonance emphasises violence/speed/extent of attack • “that biff” or reference – informal/slang word/understatement/irony to describe fatal blow/shot conveys power of blow/shot
57	<p>Candidates should discuss how MacLean develops a theme or themes through his observation of people or places and should refer to appropriate textual evidence to support their discussion.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie how MacLean develops theme through observation of people or places. A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>from at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • <i>Hallaig</i>: love song to place develops theme of injustice (of clearances) • <i>Screapadal</i>: beauty of area used as warning against destructive urge of humanity • <i>Shores</i>: love explored in terms of ocean/beach/rocks <p>Many other references are possible.</p>

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

Question	Expected Response	Max mark	Additional guidance
58	<p>Candidates should discuss how the poet uses poetic technique to introduce theme in the opening.</p> <p>1 mark should be awarded for one main theme introduced in the opening.</p> <p>2 marks should be awarded for comment on language/literary techniques.</p> <p>2 marks may be awarded for one detailed, insightful comment on one example; OR 2 marks may be awarded for two more basic comments on two examples (1+1).</p> <p>0 marks for reference/quotation alone.</p>	3	<p>Possible answers include:</p> <p>Themes</p> <ul style="list-style-type: none"> • Death • The divided self <p>References</p> <ul style="list-style-type: none"> • Symbolism of “Ferryman” – reference to Greek mythology, Charon ferrying souls of dead to Hades • “Arms” – suggests embrace by death • “About to sit down” – sense of life interrupted by suddenness of death/recognition of divided self • References to darkness (“Guinness”, “darkened back room”) = death • Symbol/simile of moth = soul taking flight/drawn towards the darkness • “ten minutes to kill” – cliché suggests opposite: time is killing us • “hell of it” – horror of life being used up/afterlife • “half-pint of Guinness”: incompleteness • “took myself on” – paradox present in any challenge to self • Contrast between passive verb (“was magnetized”) and active (“I took”) – self as opposing antagonists
59	<p>For full marks, candidates should provide comments on example(s) showing both “stages” in the change of mood.</p>	4	<p>Possible answers include:</p> <p>Examples suggesting alienation/uncertainty</p> <ul style="list-style-type: none"> • Symbolism “Slotting/a coin in the tongue” – ancient ritual of preparing dead for final journey: turns game into encounter with mortality

Text 6 – Poetry – *The Ferryman’s Arms* by Don Paterson (continued)

Question	Expected Response	Max mark	Additional guidance
	<p>This could be done through 2 marks for a detailed/insightful comment on one example OR more basic comments on two different examples (1+1).</p> <p>0 marks for reference/quotation alone.</p>		<ul style="list-style-type: none"> • “stood with my back turned” – symbolic of things going on behind his back/not grasping what is happening • “rumble” – symbolic reference to thunder, approach of something ominous • “cowl” – reference to hooded figure (death) • Sound: “abrupt intestinal rumble” – suggests discomfort, lack of control • “clacked on the slate” onomatopoeia suggests alarming, discordant sound • “striplight batted awake” – intermittent sound suggests inefficiency, neglect • “dusty green cowl” creates image of slightly squalid, unnerving “trap” waiting for him • Word choice: “looked around for a cue” – sense of helplessness • “cue” double meaning (“cue” in drama) – need for hint to help in understanding <p>Examples suggesting confidence</p> <ul style="list-style-type: none"> • Word/verb choice: “I went on to make” – dynamic verb suggesting control of world around him • Word choice/connotations: “immaculate clearance” – sense of clean, in control, powerful action • Metaphor: “low punch” suggests confident manipulation of rules • Word choice: “low punch ... wee dab of side” suggests speaker confidently practising trickery • “vanishing trick”: metaphor –sense of magical accomplishment • Word choice: “stopped/before gently rolling back”: sense of poise and control reinforces mood of confidence • Enjambement: “stopped/before ... ” suggests smooth movement = confidence (as above) • Personification: “shouldering its way” – white ball moving with confidence reflects the speaker’s increased confidence

Text 6 – Poetry – *The Ferryman’s Arms* by Don Paterson (continued)

Question	Expected Response	Max mark	Additional guidance
60	<p>Candidates should show understanding of the term “conclusion” and show how the content of the second stanza continues – or contrasts with – ideas and/or language from the first stanza.</p> <p>3 marks can be awarded for three appropriate, basic comments.</p> <p>A detailed/insightful comment on one example may be awarded 2 marks.</p> <p>Other examples are acceptable.</p> <p>0 marks for reference/quotation alone.</p>	3	<p>Possible answers include:</p> <p>Ideas</p> <ul style="list-style-type: none"> • The idea of the divided self • Our lack of choice/journey towards death, which we face alone <p>Language</p> <ul style="list-style-type: none"> • Visual image of ferry arriving, almost unobtrusively (“without breaking the skin of the water”) or ‘innocently’ (“chugged” is childish, non-threatening word) echoes “drawn, like a moth” and “gently rolling back” but this is the awaited ferry, bringing the idle passing of time (this life?) to an end • “Black as my stout”, “somewhere unspeakable” returns us to an ominous, mysterious world (shadowed by death) • “Foaming lip mussitates endlessly ... trying to read and re-read the shoreline” is a metaphor for our lifelong, constant attempts to understand life and death (develops idea of drinking Guinness) • Poem closes on image of “losing opponent” – sense of this part of self being temporarily defeated or left behind emphasised by disrupted rhythm, short, parenthetical phrases (“stuck in his tent of light”, “for practice”), enjambement (“ sullenly/knocking”) • Paradox of ferry possibly taking “my losing opponent” who is also himself. First clear reference to this “opponent” as separate: game can now be seen in this context – theme of divided self falls into place

Text 6 – Poetry – *The Ferryman’s Arms* by Don Paterson (continued)

Question	Expected Response	Max mark	Additional guidance
61	<p>Candidates should discuss how Paterson uses ordinary experiences to explore deeper truths about humanity and should refer to appropriate textual evidence to support their discussion.</p> <p>0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie Paterson’s use of language to explore the deeper truths behind ordinary experiences.</p> <p>A further 2 marks can be achieved for reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (eg: theme, characterisation, use of imagery, setting, or any other key element...)</p> <p>from the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>from at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • Use of image of gallstone being kicked by boy; game linked to theme of death in <i>Nil, Nil</i> • The central symbol of the thread – fragility of human life in <i>The Thread</i> • Paradox used in <i>Waking with Russell</i> to explore nature of (parental) love <p>Many other references are possible.</p>

SECTION 2 – Critical Essay

Supplementary marking grid

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

[END OF SPECIMEN MARKING INSTRUCTIONS]

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Change since last published:

Correction to Text 3—Poetry.