

**[C270/SQP308]**

English  
Advanced Higher  
Specimen Question Paper

Time: 1 hour 30 minutes  
or 3 hours

NATIONAL  
QUALIFICATIONS

**Note:** The questions in the Literary Study and Language Study sections of this paper reflect the new specified lists for use in and after session 2007–2008 and in and after the 2008 examination.

There are four sections in this paper.

<b>Section 1—Literary Study</b>	<b>pages 2–10</b>
<b>Section 2—Language Study</b>	<b>pages 11–16</b>
<b>Section 3—Textual Analysis</b>	<b>pages 17–28</b>
<b>Section 4—Reading the Media</b>	<b>pages 29–31</b>

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

If you have submitted a Creative Writing folio, you must answer only **one** question.

Otherwise you must answer **two** questions.

If you are required to answer only **one question**

- it must be taken from **Section 1—Literary Study**
- you must leave the examination room **after 1 hour 30 minutes**.

If you are required to answer **two questions**

- your first must be taken from **Section 1—Literary Study**
- your second must be taken from **a different section**
- each answer must be written in **a separate answer booklet**
- the maximum time allowed for any question is **1 hour 30 minutes**.

You must identify each question you attempt by indicating clearly

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

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

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

## Section 1—Literary Study

This section is **mandatory** for all candidates.

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

Unless otherwise indicated, your answer must take the form of a **critical essay** appropriately structured to meet the demands of your selected question.

### DRAMA

#### 1. Beckett

*“The basic questions posed in Beckett’s plays seem to be these: Who are we? What is the true nature of self? What does a human being mean when he says ‘I?’.”*

How effectively, in your view, does Beckett address such questions in *Waiting for Godot* and in *Endgame*?

#### 2. Byrne

*“. . . brilliant social commentary . . .”*

*“. . . biting satire . . .”*

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

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

#### 3. Chekhov

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

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

#### 4. Friel

*“Friel’s later plays deal with the inadequacy of language and move towards an exchange beyond rational thought, beyond language . . .”*

How far, in your view, does this assertion apply to *Translations* **and** to *Dancing at Lughnasa*?

#### 5. Lindsay

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

#### 6. Lochhead

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

Discuss.

## 7. Pinter

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

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

## 8. Shakespeare

### EITHER

#### (a) *Othello* and *Antony and Cleopatra*

“*Othello* is a simple domestic tragedy with a black male protagonist; the tragedy of *Antony and Cleopatra* derives from the clash of opposing worlds at a key moment of world history.”

Discuss the nature of the tragedy of both plays in the light of this assertion.

### OR

#### (b) *The Winter’s Tale* and *The Tempest*

Analyse the principal means by which Shakespeare dramatises the struggle between good and evil **either** in *The Winter’s Tale* or in *The Tempest* or in **both** plays.

## 9. Stoppard

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

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

GUIL: See anyone?

5 ROS: No. You?

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

ROS: We could play at questions.

GUIL: What good would that do?

10 ROS: Practice!

GUIL: Statement! One-love.

ROS: Cheating!

GUIL: How?

ROS: I hadn’t started yet.

15 GUIL: Statement. Two-love.

ROS: Are you counting that?

GUIL: What?

ROS: Are you counting that?

GUIL: Foul! No repetitions. Three-love. First game to . . .  
 20 ROS: I'm not going to play if you're going to be like that.  
 GUIL: Whose serve?  
 ROS: Hah?  
 GUIL: Foul! No grunts. Love-one.  
 ROS: Whose go?  
 25 GUIL: Why?  
 ROS: Why not?  
 GUIL: What for?  
 ROS: Foul! No synonyms! One-all.  
 GUIL: What in God's name is going on?  
 30 ROS: Foul! No rhetoric. Two-one.  
 GUIL: What does it all add up to?  
 ROS: Can't you guess?  
 GUIL: Were you addressing me?  
 ROS: Is there anyone else?  
 35 GUIL: Who?  
 ROS: How would I know?  
 GUIL: Why do you ask?  
 ROS: Are you serious?  
 GUIL: Was that rhetoric?  
 40 ROS: No.  
 GUIL: Statement! Two-all. Game point.  
 ROS: What's the matter with you today?  
 GUIL: When?  
 ROS: What?  
 45 GUIL: Are you deaf?  
 ROS: Am I dead?  
 GUIL: Yes or no?  
 ROS: Is there a choice?  
 GUIL: Is there a God?  
 50 ROS: Foul! No non sequiturs, three-two, one game all.  
 GUIL: [*Seriously*] What's your name?  
 ROS: What's yours?  
 GUIL: I asked first.  
 ROS: Statement. One-love.  
 55 GUIL: What's your name when you're at home?  
 ROS: What's yours?  
 GUIL: When I'm at home?  
 ROS: Is it different at home?  
 GUIL: What home?  
 60 ROS: Haven't you got one?  
 GUIL: Why do you ask?

- ROS: What are you driving at?  
 GUIL: [*With emphasis*] What's your name?!  
 ROS: Repetition. Two-love. Match point to me.  
 65 GUIL: [*Seizing him violently*] WHO DO YOU THINK YOU ARE?  
 ROS: Rhetoric! Game and match! [*Pause.*] Where's it going to end?  
 GUIL: That's the question.  
 ROS: It's all questions.  
 GUIL: Do you think it matters?  
 70 ROS: Doesn't it matter to you?  
 GUIL: Why should it matter?  
 ROS: What does it matter why?  
 GUIL: [*Teasing gently*] Doesn't it matter why it matters?  
 ROS: [*Rounding on him*] What's the matter with you?  
 75 [*Pause.*]  
 GUIL: It doesn't matter.  
 ROS: [*Voice in the wilderness*] . . . What's the game?  
 GUIL: What are the rules?

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

## 10. Wilde

To what extent, in your view, can Wilde's plays be considered to be critiques of Victorian values?

In your answer you should refer to all **three** of the specified texts.

## 11. Williams

Discuss Williams's treatment of loneliness in *Sweet Bird of Youth* and in *A Streetcar Named Desire*.

## POETRY

### 12. Burns

#### EITHER

- (a) Make a close comparative study of the poetic means by which, in **three** or **four** poems, Burns criticises aspects of the society of his day.

#### OR

- (b) "*The typical Burns lyric is almost beyond criticism; it is transparent and artless. And yet it speaks of intense emotion, it is powerful, it resonates.*"

Account for the lasting emotional impact of a number of Burns's "transparent and artless" songs.

### 13. Chaucer

With reference to the *General Prologue* and to **either** or to **both** of the specified *Canterbury Tales*, illustrate what you consider to be the subtlety of Chaucer's characterisation.

### 14. Donne

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

Examine in detail the relationship between profound emotion and intellect in **three** or **four** poems by Donne.

### 15. Duffy

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

### 16. Heaney

Read the following poem from the sequence *Clearances* and answer the question that follows it.

*In Memoriam M.K.H., 1911–1984*

When all the others were away at Mass  
I was all hers as we peeled potatoes.  
They broke the silence, let fall one by one  
Like solder weeping off the soldering iron:  
5 Cold comforts set between us, things to share  
Gleaming in a bucket of clean water.  
And again let fall. Little pleasant splashes  
From each other's work would bring us to our senses.  
So while the parish priest at her bedside  
10 Went hammer and tongs at the prayers for the dying  
And some were responding and some crying  
I remembered her head bent towards my head,  
Her breath in mine, our fluent dipping knives --  
Never closer the whole rest of our lives.

It has been said that Heaney "*never allows elegy to sentimentalise actual, intractable human difficulty*".

How far is this statement true of **this** poem and of **two** or **three** other elegies on the death of friends or family members?

## 17. Henryson

### EITHER

- (a) “*I have pietie thou suld fall sic mischance.*”

By what means does Henryson communicate his compassion for Cresseid and her plight?

### OR

- (b) What do you consider to be the principal poetic features of Henryson’s *Morall Fabillis*?

## 18. Keats

“*In Ode to a Nightingale Keats presents the speaker’s engagement with the fluid music of the bird’s song; in Ode on a Grecian Urn with the static immobility of sculpture.*”

Make a comparative study of the poet’s use of key images and symbols to express his principal thematic concerns in **both** of these poems.

## 19. MacDiarmid

### EITHER

- (a) Do you find *A Drunk Man Looks at the Thistle* a satisfying poetic unity?

### OR

- (b) Read the following poem and answer the questions that follow it.

#### THE EEMIS STANE

I’ the how-dumb-deid o’ the cauld hairst nicht  
The warl’ like an eemis stane  
Wags i’ the lift;  
An’ my eerie memories fa’  
5 Like a yowdendrift.

Like a yowdendrift so’s a couldna read  
The words cut oot i’ the stane  
Had the fug o’ fame  
An’ history’s hazelraw  
10 No’ yirdit thaim.

- (i) Make a close critical appreciation of this poem.
- (ii) To what extent can this poem be taken as representative of the themes and techniques of MacDiarmid’s lyrics?

## 20. Muir

Discuss in detail the means by which, in **three** or **four** poems, Muir explores the relationship between mankind and nature.

## 21. Plath

*“The reading of Sylvia Plath’s poetry is a disturbing . . . even frightening experience.”*

How far has this been your experience of reading her poetry?

You should make detailed reference to **three** or **four** poems in your answer.

## 22. Yeats

Discuss the principal poetic means by which, in *Sailing to Byzantium* **and** in *Byzantium*, Yeats explores the relationship between nature and art.

## **PROSE FICTION**

## 23. Atwood

*“Her female protagonists are forced to remake themselves, to achieve courage and self-reliance in their attitudes and relationships with others and with the world around them.”*

Make a close evaluative study of the characterisation of **either** Elaine **or** Grace in the light of this assertion.

## 24. Austen

Discuss the scope and function of irony in *Pride and Prejudice* and in *Persuasion*.

## 25. Dickens

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

Illustrate what you consider to be the essentially dramatic qualities of *Great Expectations* and *Hard Times*.

## 26. Fitzgerald

To what extent is Fitzgerald concerned with exposing the destructive power of wealth and materialism in *The Beautiful and Damned* and in *Tender is the Night*?

## 27. Galloway

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

## 28. Gray

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

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

## 29. Hardy

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

How far is this true of the central characters in *The Return of the Native* **and** *Tess of the d’Urbervilles*?

## 30. Hogg

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

## 31. Joyce

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

- A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane’s and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and soft-hued as ivory, were bared almost to the hips where the white fringes of her drawers were like feathering of soft white down. Her slateblue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird’s, soft and slight, slight and soft as the breast of some dark-plumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face.
- 5
- 10 She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot hither and thither. The first faint noise of gently moving water broke the
- 15
- silence, low and faint and whispering, faint as the bells of sleep; hither and thither, hither and thither; and a faint flame trembled on her cheek.
- Heavenly God! cried Stephen’s soul, in an outburst of profane joy.
- He turned away from her suddenly and set off across the strand. His cheeks were aflame; his body was aglow; his limbs were trembling. On and on and on and on he
- 20
- strode, far out over the sands, singing wildly to the sea, crying to greet the advent of the life that had cried to him.
- Her image had passed into his soul for ever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life! A wild angel had appeared to
- 25
- him, the angel of mortal youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on and on!
- He halted suddenly and heard his heart in the silence. How far had he walked? What hour was it?
- 30
- There was no human figure near him nor any sound borne to him over the air. But the tide was near the turn and already the day was on the wane. He turned landward and ran towards the shore and, running up the sloping beach, reckless of the sharp shingle, found a sandy nook amid a ring of tufted sand-knolls and lay down there that the peace and silence of the evening might still the riot of his blood.

- 35 He felt above him the vast indifferent dome and the calm processes of the heavenly bodies; and the earth beneath him, the earth that had borne him, had taken him to her breast.
- He closed his eyes in the languor of sleep. His eyelids trembled as if they felt the vast cyclic movement of the earth and her watchers, trembled as if they felt the strange
- 40 light of some new world. His soul was swooning into some new world, fantastic, dim, uncertain as under sea, traversed by cloudy shapes and beings. A world, a glimmer or a flower? Glimmering and trembling, trembling and unfolding, a breaking light, an opening flower, it spread in endless succession to itself, breaking in full crimson and unfolding and fading to palest rose, leaf by leaf and wave of light by wave of
- 45 light, flooding all the heavens with its soft flushes, every flush deeper than other.

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

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

### 32. Stevenson

Compare and contrast Stevenson's treatment of moral conflict in *The Master of Ballantrae* **and** in **two** of the specified short stories.

### 33. Waugh

*“. . . no new mad thing brought to his notice could add a jot to the all-encompassing chaos that shrieked about his ears.”*

*A Handful of Dust*

*“. . . man had deserted his post and the jungle was creeping back into its old strongholds.”*

*Brideshead Revisited*

To what extent can these two novels be regarded as elegies for the passing of a way of life?

## **PROSE NON-FICTION**

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

(William McIlvanney)

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

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

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

## Section 2—Language Study

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

Unless otherwise indicated, your answer must take the form of an **essay/analytical report** appropriately structured to meet the demands of your selected question.

**N.B.** *This section of the specimen paper contains only **one** question on each of the specified Language Study topics. The actual examination paper will contain **two** questions on each topic. One (or even both) of these questions may be text-based—as in Question 4, Question 6 and Question 7.*

### **TOPIC A—VARIETIES OF ENGLISH OR SCOTS**

1. Describe the principal linguistic features of **one** particular variety of English **or** Scots you have studied and go on to discuss
  - who uses it
  - the contexts in which it is used
  - its relationship to other varieties of English or Scots.

### **TOPIC B—THE HISTORICAL DEVELOPMENT OF ENGLISH OR SCOTS**

2. Show how **two** or **three** key historical events or movements or writers or texts have influenced the development of contemporary English **or** Scots.

### **TOPIC C—MULTILINGUALISM IN CONTEMPORARY SCOTLAND**

3. What evidence is there in the conversation of contemporary Scottish multilingual speakers **either** of the structural and functional patterns associated with codeswitching **or** of the ongoing process of language shift?

### **TOPIC D—THE USE OF SCOTS IN CONTEMPORARY LITERATURE**

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

#### **Extract 1**

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

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

He cowped some o the punch frae Laurie’s glaiss inno the bowl, syne tappit it up wi vodka an twa peels. Syne he gaed ower tae the CD player, tae pit on a rave album.

Dauncin made Laurie droothy. Efter twa tracks o the album, she teemed her glaissie ina wunner. Efter, she gied a bit grue. “It disna taste richt,” quo she. Steven dippit the ladle inno the punch bowl, takkin a sup o the reid bree. “It tastes aaricht tae me,” he replied. “Ach, forget it, an come up fur anither daunce.”

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

Her pulse quickened, her braith grew ticht, her moo dried. Fleg, set bricht reid roses in her chikks. “Fit’s adee wi me Steven?” she cried. “Fit’s adee? Ah’m needin hame. An’m wantin ma. Ah want tae lie doon . . .”

Wi a sough, she slippit doon tae the fleer, like an auld clood. “Fit’s gaun on here?” cried Sarah Broon. “Fit neep-heid spiked the puir quine’s drink?”

Naebody spukk fur a meenit, syne a loon clypit.

“It’s Derek’s wyte . . . speir at him.”

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

## Extract 2

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

“Sorry?” He wis slow in the uptak.

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

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

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

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

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

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

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

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

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

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

(from *The Hamecomin* by Sheila Douglas)

### Extract 3

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

So wunce the bairnz wur offty skule an the wife wiz offty wurk, he cleared the kitchin table an hud a luke in the cubburds. Rite enuff, nay rice. He foond sum tattys but. Thottyd better scrub thum furst. So he did. Then he took thum back tay the table. He picked the smollist wun soze it wizny like he wiz cheatin too much, anny began tay rite aon it wi a byro. He stied ther aw day. Kept on gawn, rackiniz brains an straynin tay keepiz hand fi shakin.

Efter 7 oors o solid con-sen-tray-shun, he ran ooty space. Heed manijd tay rite 258 swayr wurdz oan the wee tatty. He sat back tae huv a luke. Even tho heed scrubd it, it wiz still a bit durty-lukin an it wuz that fully ize yi kidny see the ritin very well. Bit still. He felt heed acheeved sumhin.

(from *The Wee Tatty* by Alison Kermack)

### TOPIC E—LANGUAGE AND SOCIAL CONTEXT

5. “People’s perception of linguistic differences across social classes, genders or age-groups has more to do with their prejudices than with any substantial variations in vocabulary, grammar and pronunciation.”

How far do you agree?

### TOPIC F—THE LINGUISTIC CHARACTERISTICS OF INFORMAL CONVERSATION

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

It contains the following transcription codes:

- { indicates overlapping speech
- (.) indicates minor pauses.

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

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

INTERVIEWER: what about erm Stephen do you s  
FATHER: {he comes to Aikido with me now  
INTERVIEWER: oh yeh  
FATHER: I try to er encourage him to do it (.)  
I’ve tried the painting on ’em all  
INTERVIEWER: yeh

- FATHER:                    tried to find if there's anything there you know  
anything that's been passed on (.)  
Sally's quite good (.) for her age like you know
- INTERVIEWER:       mm
- FATHER:                   erm she seems to be able to put things in the right place (.)  
which is the main thing really (.)  
and er (.) I try and get them to do the things you know  
but (.) they sort of go their own way (.) you know

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

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

### ***TOPIC G—THE LINGUISTIC CHARACTERISTICS OF POLITICAL COMMUNICATION***

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

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

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

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

#### **CONSERVATIVE PARTY ELECTION BROADCAST: 1997**

##### **Voice One:**

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

**Voice Two:**

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

**Voice Three:**

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

**Voice Four:**

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

**Voice Five:**

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

**Voice Six:**

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

**Voice Seven:**

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

**Voice Eight:**

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

**Voice Nine:**

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

**Voice Ten:**

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

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

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

### Section 3—Textual Analysis

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

Unless otherwise indicated, your answer must take the form of a **critical analysis** appropriately structured to meet the demands of your selected question.

#### 1. Prose fiction (*Pages seventeen to nineteen*)

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

*Read the extract carefully and then answer the question that follows it (Page twenty).*

To begin with the old rigmarole of childhood. In a country there was a shire, and in that shire there was a town, and in that town there was a house, and in that house there was a room, and in that room there was a bed, and in that bed there lay a little girl; wide awake and longing to get up, but not daring to do so for fear of the unseen  
5 power in the next room; a certain Betty, whose slumbers must not be disturbed until six o'clock struck, when she wakened of herself 'as sure as clockwork', and left the household very little peace afterwards. It was a June morning, and early as it was, the room was full of sunny warmth and light.

On the drawers opposite to the little white dimity bed in which Molly Gibson lay, was  
10 a primitive kind of bonnet-stand on which was hung a bonnet, carefully covered over from any chance of dust with a large cotton handkerchief; of so heavy and serviceable a texture that if the thing underneath it had been a flimsy fabric of gauze and lace and flowers, it would have been altogether 'scomfished' (again to quote from Betty's vocabulary). But the bonnet was made of solid straw, and its only trimming was a  
15 plain white ribbon put over the crown, and forming the strings. Still, there was a neat little quilling inside, every plait of which Molly knew, for had she not made it herself the evening before, with infinite pains? and was there not a little blue bow in this quilling, the very first bit of such finery Molly had ever had the prospect of wearing?

Six o'clock now! the pleasant, brisk ringing of the church bells told that; calling every  
20 one to their daily work, as they had done for hundreds of years. Up jumped Molly, and ran with her bare little feet across the room, and lifted off the handkerchief and saw once again the bonnet; the pledge of the gay bright day to come. Then to the window, and after some tugging she opened the casement, and let in the sweet morning air. The dew was already off the flowers in the garden below, but still rising  
25 from the long hay-grass in the meadows directly beyond. At one side lay the little town of Hollingford, into a street of which Mr Gibson's front door opened; and delicate columns, and little puffs of smoke were already beginning to rise from many a cottage chimney where some housewife was already up, and preparing breakfast for the bread-winner of the family.

Molly Gibson saw all this, but all she thought about it was, 'Oh! it will be a fine day!  
30 I was afraid it never never would come; or that, if it ever came, it would be a rainy day!' Five-and-forty years ago, children's pleasures in a country town were very simple, and Molly had lived for twelve long years without the occurrence of any event so great as that which was now impending. Poor child! it is true that she had lost her  
35 mother, which was a jar to the whole tenour of her life; but that was hardly an event in the sense referred to; and besides, she had been too young to be conscious of it at the time. The pleasure she was looking forward to to-day was her first share in a kind

of annual festival in Hollingford.

40 The little straggling town faded away into country on one side close to the entrance-  
lodge of a great park, where lived my Lord and Lady Cumnor: 'the earl' and 'the  
countess', as they were always called by the inhabitants of the town; where a very  
pretty amount of feudal feeling still lingered, and showed itself in a number of  
45 simple ways, droll enough to look back upon, but serious matters of importance at  
the time. It was before the passing of the Reform Bill, but a good deal of liberal talk  
took place occasionally between two or three of the more enlightened freeholders  
living in Hollingford; and there was a great Whig family in the county who, from time  
to time, came forward and contested the election with the rival Tory family of  
50 Cumnor. One would have thought that the above-mentioned liberal-talking  
inhabitants of Hollingford would have, at least, admitted the possibility of their  
voting for the Hely-Harrison who represented their own opinions. But no such thing.  
'The earl' was lord of the manor, and owner of much of the land on which  
Hollingford was built; he and his household were fed, and doctored, and, to a certain  
measure, clothed by the good people of the town; their fathers' grandfathers had  
55 always voted for the eldest son of Cumnor Towers, and following in the ancestral  
track, every man-jack in the place gave his vote to the liege lord, totally irrespective  
of such chimeras as political opinion.

This was no unusual instance of the influence of the great landowners over their  
humbler neighbours in those days before railways, and it was well for a place where  
the powerful family, who thus overshadowed it, were of so respectable a character as  
60 the Cumnors. They expected to be submitted to, and obeyed; the simple worship of  
the townspeople was accepted by the earl and countess as a right; and they would  
have stood still in amazement, and with a horrid memory of the French *sansculottes*  
who were the bugbears of their youth, had any inhabitant of Hollingford ventured to  
set his will or opinions in opposition to those of the earl's. But, yielded all that  
65 obeisance, they did a good deal for the town, and were generally condescending, and  
often thoughtful and kind in their treatment of their vassals. Lord Cumnor was a  
forbearing landlord; putting his steward a little on one side sometimes, and taking the  
reins into his own hands from time to time, much to the annoyance of the agent, who  
was, in fact, too rich and independent to care greatly for preserving a post where his  
70 decisions might any day be overturned by my lord's taking a fancy to go 'pottering'  
(as the agent irreverently expressed it in the sanctuary of his own home), which,  
being interpreted, meant that occasionally the earl asked his own questions of his  
own tenants, and used his own eyes and ears in the management of the smaller details  
of his property. But his tenants liked my lord all the better for this habit of his. Lord  
75 Cumnor had certainly a little turn for gossip, which he contrived to combine with the  
failing of personal intervention between the old land-steward and the tenantry. But,  
then, the countess made up by her unapproachable dignity for this weakness of the  
earl's. Once a year she was condescending. She and the ladies, her daughters, had set  
up a school; not a school after the manner of schools now-a-days, where far better  
80 intellectual teaching is given to the boys and girls of labourers and work-people than  
often falls to the lot of their betters in worldly estate; but a school of the kind we  
should call 'industrial', where girls were taught to sew beautifully, to be capital  
housemaids, and pretty fair cooks, and, above all, to dress neatly in a kind of charity  
uniform devised by the ladies of Cumnor Towers;—white caps, white tippets, check  
85 aprons, blue gowns, and ready curtseys, and 'please, ma'ams', being *de rigueur*.

Now, as the countess was absent from the Towers for a considerable part of the year,  
she was glad to enlist the sympathy of the Hollingford ladies in this school, with a

view to obtaining their aid as visitors during the many months that she and her daughters were away. And the various unoccupied gentlewomen of the town  
90 responded to the call of their liege lady, and gave her their service as required; and along with it, a great deal of whispered and fussy admiration. 'How good of the countess! So like the dear countess—always thinking of others!' and so on; while it was always supposed that no strangers had seen Hollingford properly, unless they had been taken to the countess's school, and been duly impressed by the neat little pupils,  
95 and the still neater needlework there to be inspected. In return, there was a day of honour set apart every summer, when with much gracious and stately hospitality, Lady Cumnor and her daughters received all the school visitors at the Towers, the great family mansion standing in aristocratic seclusion in the centre of the large park, of which one of the lodges was close to the little town. The order of this annual  
100 festivity was this. About ten o'clock one of the Towers' carriages rolled through the lodge, and drove to different houses, wherein dwelt a woman to be honoured; picking them up by ones or twos, till the loaded carriage drove back again through the ready portals, bowled along the smooth tree-shaded road, and deposited its covey of smartly-dressed ladies on the great flight of steps leading to the ponderous doors of  
105 Cumnor Towers. Back again to the town; another picking up of womenkind in their best clothes, and another return, and so on till the whole party were assembled either in the house or in the really beautiful gardens. After the proper amount of exhibition on the one part, and admiration on the other, had been done, there was a collation for the visitors, and some more display and admiration of the treasures inside the house.  
110 Towards four o'clock, coffee was brought round; and this was a signal of the approaching carriage that was to take them back to their own homes; whither they returned with the happy consciousness of a well-spent day, but with some fatigue at the long-continued exertion of behaving their best, and talking on stilts for so many hours. Nor were Lady Cumnor and her daughters free from something of the same  
115 self-approbation, and something, too, of the same fatigue; the fatigue that always follows on conscious efforts to behave as will best please the society you are in.

For the first time in her life, Molly Gibson was to be included among the guests at the Towers. She was much too young to be a visitor at the school, so it was not on that account that she was to go; but it had so happened that one day when Lord  
120 Cumnor was on a 'pottering' expedition, he had met Mr Gibson, *the* doctor of the neighbourhood, coming out of the farm-house my lord was entering; and having some small question to ask the surgeon (Lord Cumnor seldom passed any one of his acquaintance without asking a question of some sort—not always attending to the answer; it was his mode of conversation), he accompanied Mr Gibson to the out-  
125 building, to a ring in the wall of which the surgeon's horse was fastened. Molly was there too, sitting square and quiet on her rough little pony, waiting for her father. Her grave eyes opened large and wide at the close neighbourhood and evident advance of 'the earl'; for to her little imagination the grey-haired, red-faced, somewhat clumsy man, was a cross between an archangel and a king.

130 'Your daughter, eh, Gibson?—nice little girl, how old? Pony wants grooming though,' patting it as he talked. 'What's your name, my dear? He is sadly behindhand with his rent, as I was saying, but if he is really ill, I must see after Sheepshanks, who is a hardish man of business. What's his complaint? You'll come to our school-scrimmage on Thursday, little girl—what's-your-name? Mind you  
135 send her, or bring her, Gibson; and just give a word to your groom, for I'm sure that pony was not singed last year, now, was he? Don't forget Thursday, little girl—what's-your-name?—it's a promise between us, is it not?' And off the earl trotted.

## **Question**

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

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

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

## 2. Prose non-fiction (*Pages twenty-one to twenty-two*)

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

Read the extract carefully and then answer the question that follows it (*Page twenty-two*).

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

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

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

Maybe there's some unwritten rule of inversion, to do with distance, a rule that makes the spaceman think of his house, and a room in his house, and a box in that room, and inside that box his most treasured possession, a rule that makes him open

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

### **Question**

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

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

### 3. Poetry (*Page twenty-three*)

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

#### *AT MARSDEN BAY*

Arid hot desert stretched here in the early  
Permian Period—sand dune fossils  
are pressed to a brownish bottom stratum.  
A tropical saline ocean next silted  
5 calcium and magnesium carbonates  
over this bed, forming rough Magnesian  
Limestone cliffs on the ledges of which  
*Rissa tridactyla* colonizes—  
an estimated four thousand pairs  
10 that shuttle like close-packed tracer bullets  
against dark sky between nests and North Sea.  
The call is a shrill “kit-e-wayke, kit-e-wayke”,  
also a low “uk-uk-uk” and a plaintive  
“ee-e-e-eeh, ee-e-e-eeh”.

15 Four boys about sixteen years old appear  
in Army Stores combat-jackets, one wearing  
a Balaclava with a long narrow eye-slit  
(such as a rapist might find advantageous),  
bleached denims rolled up to mid calf, tall laced boots  
20 with bright polished toe-caps, pates cropped to stubble.  
Three of the four are crosseyed, all are acned.  
Communication consists of bellowing  
simian ululations between  
each other at only a few inches range:  
25 “Gibbo, gerrofforal getcher yaffuga”,  
also a low “lookadembastabirdsmon”.

Gibbo grubs up a Magnesian Limestone  
chunk and assails the ledges at random,  
biffing an incubating kittiwake  
30 full in the sternum—an audible slap.  
Wings facing the wrong way, it thumps at the cliff base,  
twitching, half closing an eye. Gibbo seizes  
a black webbed foot and swings the lump joyously  
round and round his head. It emits  
35 a strange wheezing noise. Gibbo’s pustular pal  
is smacked in the face by the flung poultry, yowls,  
and lobs it out into the foam. The four  
gambol euphoric like drunk chimps through rock pools.  
Nests are dislodged, brown-blotched shells crepitate  
40 exuding thick rich orange embryo goo  
under a hail of hurled fossilized desert  
two hundred and eighty million years old.

#### **Question**

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

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

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

#### 4. Drama (*Pages twenty-four to twenty-eight*)

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

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

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

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

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

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

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

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

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

*Read the extract carefully and then answer questions (a), (b) and (c) that follow it (Page twenty-seven).*

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

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

MOTHER: Sure, I'll—

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

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

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

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

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

KELLER: You'll tell him.

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

ANN: Larry is dead, Kate.  
MOTHER [*—she stops*]: Don't speak to me.  
ANN: I said he's dead. I know! He crashed off the coast of China November  
30 twenty-fifth! His engine didn't fail him. But he died, I know . . .  
MOTHER: How did he die? You're lying to me. If you know, how did he die?  
ANN: I loved him. You know I loved him. Would I have looked at anyone else if  
I wasn't sure? That's enough for you.  
MOTHER [*moving on her*]: What's enough for me? What're you talking about? [*She  
35 grasps ANN's wrists.*]

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

ANN: Joe, go in the house.  
40 KELLER: Why should I—  
ANN: Please go.  
KELLER: Lemme know when he comes. [*KELLER goes into house.*]  
MOTHER [*as she sees ANN taking a letter from her pocket*]: What's that?  
ANN: Sit down. [*MOTHER moves left to chair, but does not sit.*] First you've got to  
45 understand. When I came, I didn't have any idea that Joe—I had nothing  
against him or you. I came to get married. I hoped . . . So I didn't bring  
this to hurt you. I thought I'd show it to you only if there was no other way  
to settle Larry in your mind.  
MOTHER: Larry? [*Snatches letter from ANN's hand.*]

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

MOTHER: Oh, my God . . .  
ANN [*with pity and fear*]: Kate, please, please . . .  
MOTHER: My God, my God . . .  
ANN: Kate, dear, I'm so sorry . . . I'm so sorry.  
60 [*CHRIS enters from driveway. He seems exhausted.*]

CHRIS: What's the matter—?  
ANN: Where were you? . . . You're all perspired. [*MOTHER doesn't move.*] Where  
were you?  
CHRIS: Just drove around a little. I thought you'd be gone.  
65 ANN: Where do I go? I have nowhere to go.

CHRIS        *[to MOTHER]*: Where's Dad?

ANN:         Inside lying down.

CHRIS:       Sit down, both of you. I'll say what there is to say.

MOTHER:     I didn't hear the car . . .

70 CHRIS:       I left it in the garage. Mother . . . I'm going away. There are a couple of firms in Cleveland, I think I can get a place. I mean, I'm going away for good. *[To ANN alone]* I know what you're thinking, Annie. It's true. I'm yellow. I was made yellow in this house because I suspected my father and I did nothing about it, but if I knew that night when I came home what I

75 know now, he'd be in the district attorney's office by this time, and I'd have brought him there. Now if I look at him, all I'm able to do is cry.

MOTHER:     What are you talking about? What else can you do?

CHRIS:       I could jail him! I could jail him, if I were human any more. But I'm like everybody else now. I'm practical now. You made me practical.

80 MOTHER:     But you have to be.

CHRIS:       The cats in that alley are practical, the bums who ran away when we were fighting were practical. Only the dead ones weren't practical. But now I'm practical, and I spit on myself. I'm going away. I'm going now.

ANN         *[going up to him]*: I'm coming with you.

85 CHRIS:       No, Ann.

ANN:         Chris, I don't ask you to do anything about Joe.

CHRIS:       You do, you do.

ANN:         I swear I never will.

CHRIS:       In your heart you always will.

90 ANN:         Then do what you have to do!

CHRIS:       Do what? What is there to do? I've looked all night for a reason to make him suffer.

ANN:         There's reason, there's reason!

CHRIS:       What? Do I raise the dead when I put him behind bars? Then what'll I do

95 it for? We used to shoot a man who acted like a dog, but honour was real there, you were protecting something. But here? This is the land of the great big dogs, you don't love a man here, you eat him! That's the principle; the only one we live by—it just happened to kill a few people this time, that's all. The world's that way, how can I take it out on him? What

100 sense does that make? This is a zoo, a zoo!

ANN         *[to MOTHER]*: You know what he's got to do! Tell him!

MOTHER:     Let him go.

ANN:         I won't let him go. You'll tell him what he's got to do . . .

MOTHER:     Annie!

105 ANN:         Then I will!

*[KELLER enters from house. CHRIS sees him, goes down near arbour.]*

KELLER:     What's the matter with you? I want to talk to you.

CHRIS:       I've got nothing to say to you.

KELLER       *[taking his arm]*: I want to talk to you!

110 CHRIS       *[pulling violently away from him]*: Don't do that, Dad. I'm going to hurt you if you do that. There's nothing to say, so say it quick.

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

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

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

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

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

125 CHRIS: That's exactly why.

KELLER: Then . . . why am I bad?

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

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

135 MOTHER: Give me that!

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

KELLER: Larry!

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

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

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

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

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

CHRIS: I know all about the world. I know the whole crap story. Now listen to this, and tell me what a man's got to be! [*Reads.*] 'My dear Ann: . . .' You listening? He wrote this the day he died. Listen, don't cry . . . Listen! 'My dear Ann: It is impossible to put down the things I feel. But I've got to tell you something. Yesterday they flew in a load of papers from the States and I read about Dad and your father being convicted. I can't express myself. I can't tell you how I feel—I can't bear to live any more. Last night I circled the base for twenty minutes before I could bring myself in. How

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160 could he have done that? Every day three or four men never come back and he sits back there doing business . . . I don't know how to tell you what I feel . . . I can't face anybody . . . I'm going out on a mission in a few minutes. They'll probably report me missing. If they do, I want you to know that you mustn't wait for me. I tell you, Ann, if I had him there now

165 I could kill him—' [KELLER *grabs letter from CHRIS's hand and reads it. After a long pause*] Now blame the world. Do you understand that letter?

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

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

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

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

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

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

CHRIS: I'm taking him.

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

CHRIS: Nobody could stop him now.

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

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

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

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

185 MOTHER: What more can we be!

CHRIS: You can be better! Once and for all you can know there's a universe of people outside and you're responsible to it, and unless you know that, you threw away your son because that's why he died.

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

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

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

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

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

CURTAIN

## Questions

- Trace the role of Mother in the above extract from *All My Sons*.
- Discuss the dramatic significance of the letter in the extract.
- Imagine you are directing a performance of the play. How would you advise the actors to deliver their lines in the final part of the extract (from "MOTHER [*to CHRIS, with determination*]: You're not going to take him!" to the end)? You should base your answer on a detailed exploration of the language of lines 176 to 197.

## Section 4—Reading the Media

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

Unless otherwise indicated, your answer must take the form of a **critical essay** appropriately structured to meet the demands of your selected question.

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

### Category A—Film

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

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

### Category B—Television

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

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

### Category C—Radio

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

### Category D—Print journalism

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

### Category E—Advertising

5. In this question you are provided with **two** advertisements (*Pages thirty-one and thirty-two*).

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

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

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

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



THE KAREN HUGHES DIAMOND.



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

DE BEERS  
A DIAMOND IS FOREVER

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



THE SARAH WESSON DIAMOND.



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

DE BEERS  
A DIAMOND IS FOREVER

[END OF QUESTION PAPER]



**[C270/SQP308]**

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English  
Advanced Higher  
Specimen Principles of Marking

NATIONAL  
QUALIFICATIONS

# PRINCIPLES OF MARKING

## 1. Introduction

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

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

Rather, the document outlines

- the principles upon which markers base their judgements of candidates' responses to questions in the examination paper;
- the framework of numerically weighted category descriptions based on the published Advanced Higher Arrangements that informs markers' decisions.

## 2. The decision to use category descriptions

Teachers and lecturers will be familiar with the use of category descriptions from their experience of assessing the work of candidates at other levels.

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

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

### 3. The decision to use numerically weighted category descriptions

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

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

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

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

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

#### 4. The construction of category descriptions

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

In all components, there is a clear consistency of statement in relation to both performance criteria and indicators of excellence.

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

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

The words that best strike the note that is characteristic of **competence of performance** (equivalent to Grade C) at Advanced Higher level are:

- relevant
- thoughtful
- secure
- consistent
- accurate
- effective.

At this level, **excellence** (equivalent to Grade A) is indicated by words such as:

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

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

The Arrangements document recognises this difficulty by noting: “Where the overall quality of a piece of work goes beyond the performance criteria for Grade C, but falls short of Grade A, it will attain Grade B. In this case, it may show only **one or two** of the A characteristics or it may show **three or more** of the indicators of excellence without reaching A quality for any”.

In response to this flexibility, the following external assessment framework of four “pass” categories and two “fail” categories has been adopted for the grading of candidate performance in each of the Advanced Higher English assessment components:

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

A 30–point scale (corresponding to a weighting of 30% in the final award) has been adopted for the assessment of the components that are assessed by external examination. It applies to these (briefly described) six categories as follows:

<p><b>CATEGORY 1</b> 27–30</p>	<p><b>Excellent</b>—well aligned with a significant number of the published indicators of excellence: thorough exploration and sustained insight; full, satisfying comment and skilful handling of technique; perceptiveness/incisiveness and skilful use of evidence; a sharply focused argument.</p>
<p><b>CATEGORY 2</b> 23–26</p>	<p><b>Still signs of excellence</b>—but not quite so well aligned with (or aligned with fewer of) the published indicators of excellence: not quite so thorough or sustained; not quite so full or satisfying or skilful; not quite so sharply focused.</p>
<p><b>CATEGORY 3</b> 19–22</p>	<p><b>More than competent</b>—in some significant ways beyond some of the published performance criteria: glimmers of insight or perceptiveness or incisiveness; occasionally satisfying critical comment; occasionally skilful deployment of evidence in support of argument.</p>
<p><b>CATEGORY 4</b> 15–18</p>	<p><b>Competent</b>—in overall quality firmly anchored to the published performance criteria: relevant and thoughtful and secure in understanding; secure and consistent; accurate and effective.</p>
<p><b>CATEGORY 5</b> 10–14</p>	<p><b>Less than competent</b>—in some significant ways not quite achieving all of the published performance criteria: some weakness in relevance or thoughtfulness or security of understanding or accuracy or consistency or range or effectiveness of critical/analytical comment in the development of argument.</p>
<p><b>CATEGORY 6</b> 00–09</p>	<p><b>Incompetent</b>—well below Advanced Higher level as required by the published performance criteria: deficient in (probably) more than one of— relevance, thoughtfulness, security of understanding, accuracy, consistency, effectiveness in the development of argument.</p>

## 5. Fully described categories

The following (fully described) categories are founded on the published performance criteria and indicators of excellence. They should be used as the basic “map” by which markers arrive at the category and the numerical mark within that category which best represents the attainment of each candidate.

### CATEGORY 1

**Marks: 27–30**

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

#### **Understanding**

- A thorough exploration is made of the implications of the prescribed task
- Sustained insight is revealed into key elements, central concerns and significant details of the texts or of the linguistic or media field of study.

#### **Analysis**

- A full and satisfying range of critical/analytical comment is offered.
- Literary, linguistic or media concepts, techniques, forms, usages are handled with skill and precision.

#### **Evaluation**

- Perceptive and incisive judgements are made.
- Deployment of evidence from texts, sources or contexts is skilful and precise.

#### **Expression**

- Structure, style and language, including the use of appropriate critical/analytical terminology, are skilfully deployed to develop a pertinent and sharply focused argument.

### CATEGORY 2

**Marks: 23–26**

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

#### **Understanding**

As for Category 1, but

- the implications of the prescribed task are not quite so thoroughly explored
- insight is not quite so well sustained.

#### **Analysis**

As for Category 1, but

- the range of critical/analytical comment is not quite so full or satisfying
- relevant techniques, concepts, forms, usages are not handled with quite the same level of skill or precision.

#### **Evaluation**

As for Category 1, but

- judgements made are not quite so perceptive or incisive
- deployment of evidence is not quite so skilful or precise.

#### **Expression**

As for Category 1, but

- structure, style and language are not quite so skilfully deployed or argument quite so sharply focused.

**CATEGORY 3****Marks: 19–22**

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

**Understanding**

As for Category 4, but

- with glimmers of—awareness of implications or thoroughness or insight.

**Analysis**

As for Category 4, but

- with glimmers of—fullness or skill or precision of critical/analytical comment.

**Evaluation**

As for Category 4, but

- with glimmers of—preceptiveness or incisiveness or skilful deployment of evidence.

**Expression**

As for Category 4, but

- with glimmers of—skilful deployment of language in the development of argument.

**CATEGORY 4****Marks: 15–18**

**Competent**—in overall quality firmly anchored to the published performance criteria.

**Understanding**

- The response takes a relevant and thoughtful approach to the prescribed task and demonstrates secure understanding of key elements, central concerns and significant details of the texts or of the linguistic or media field of study.

**Analysis**

- The response makes relevant and thoughtful critical/analytical comment and demonstrates secure handling of literary, linguistic or media concepts, techniques, forms, usages.

**Evaluation**

- Judgements made are relevant, thoughtful and securely based on detailed evidence drawn from texts, sources or contexts.

**Expression**

- Structure, style and language, including the use of appropriate critical/analytical terminology, are consistently accurate and effective in developing a relevant argument.

**CATEGORY 5****Marks: 10–14**

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

**Understanding**

As for Category 4, but

- with some weakness in—relevance or thoughtfulness or security of understanding of key elements, central concerns, significant details.

**Analysis**

As for Category 4, but

- with some weakness in—relevance or thoughtfulness or accuracy or range of critical/analytical comment.

**Evaluation**

As for Category 4, but

- with some weakness in—relevance or thoughtfulness or substantiation of judgements made.

**Expression**

As for Category 4, but

- with some weakness in—accuracy and effectiveness of structure or style or language or critical/analytical terminology in the development of argument.

**CATEGORY 6****Marks: 00–09**

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

**Understanding**

- The response is deficient in—relevance or thoughtfulness or security of understanding of key elements, central concerns, significant details.

**Analysis**

- The response is deficient in—relevance or thoughtfulness or accuracy or range of critical/analytical comment.

**Evaluation**

- The response is deficient in—relevance or thoughtfulness or substantiation of judgements made.

**Expression**

- The response is deficient in—accuracy and effectiveness of structure or style or language or critical/analytical terminology in the development of argument.

**N.B.** It should be noted that, in the category descriptions provided, where performance in one category is described as “significantly” different from performance in an adjacent category, this may be demonstrated by:

- marginally stronger or weaker performance **in a range of aspects**
- or**
- very much stronger or weaker performance **in one or two aspects.**

## 6. Using the category descriptions

Several factors should be taken into account before assigning a particular numerical mark within a category.

- (a) Categories are not grades. Although derived from the performance criteria for Grade C and the indicators of excellence for Grade A, the six categories are designed primarily to assist with the placing of each candidate response at an appropriate point on a continuum of achievement. Assumptions about final grades or association of final grades with particular categories should not be allowed to get in the way of objective assessment.
- (b) The expectation is that the vast majority of candidates will already have demonstrated in unit assessment a level of competence that has merited achievement of the unit outcome. Markers should begin, therefore, with the expectation that each response will meet, at least, the requirements of category 4. While there may be some responses that for various reasons fail to demonstrate the level of competence required by category 4, the likelihood is that they will prove characteristic of category 5—and it is hoped that no response will be so incompetent as to require assignment to category 6.
- (c) For each category, a range of marks is available within which markers may refine their assessments, for example within a mark or so at the upper end, the middle or the lower end of the category. The marks range within each category should prove sufficiently generous to allow markers scope for fair and justifiable discrimination. Markers are encouraged to make full use of the ranges of marks available to them.
- (d) Mixed profiles of attainment will occur. Normally, these will represent variations within the range of performance that is characteristic of a particular category. In some instances, however, performance may be so uneven as to require markers to weigh up strengths and weaknesses of performance that extend across categories. Markers are reminded that their assessment should at all times be **holistic**—assigning each response to the category (and to the numerical point within the category) that best describes its overall achievement. In instances where there is genuine doubt as to whether a response should be placed at the lower end of a higher category or at the upper end of a lower category (and only in such instances), candidates should be given the benefit of the doubt, and their responses awarded the lowest mark in the higher category.

[END OF PRINCIPLES OF MARKING]