



National  
Qualifications  
2015

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# 2015 English Reading for Understanding, Evaluation and Analysis

## New Higher

## Finalised Marking Instructions

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## General Marking Principles for Higher English: Reading for Understanding, Analysis and Evaluation

*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) If a specific candidate response does not seem to be covered by either the principles or detailed Marking Instructions, and you are uncertain how to assess it, you must seek guidance from your Team Leader.
- (d) 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.

Detailed Marking Instructions for each question

Question	Expected Answer(s)	Max Mark	Additional Guidance
1.	<p>Candidates should identify two positive aspects of Central Valley, California, given in lines 1 - 5.</p> <p>Candidates must use their own words. No marks for straight lifts from the passage.</p> <p>Any two of the points in the "Additional Guidance" column for 1 mark each.</p>	2	<p>Possible answers:</p> <ul style="list-style-type: none"> <li>• idyllic/pastoral ("almond trees", "sweet air", "orchards", "fields of ...")</li> <li>• perfect/attractive ("sweet air", "vision")</li> <li>• diverse ("pomegranates, pistachios, grapes and apricots")</li> <li>• bountiful/fertile/productive ("million almond trees", "Beyond the almond orchards ... fields of ...", "two million dairy cows ... six billion dollars' worth ...")</li> <li>• vast/expansive/scale ("a million almond trees", "Beyond ... were fields of ...", "Somewhere in the distance")</li> </ul> <p>NB idea of 'big' alone = 0 marks</p>
2.	<p>Candidates should analyse how the writer's use of language creates a negative impression of Central Valley in lines 6–10.</p> <p>For full marks there should be comments on at least 2 examples.</p> <p>2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for more basic comment; 0 marks for reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers:</p> <ul style="list-style-type: none"> <li>• "deeply disturbing" suggests unsettling/unnatural nature of agriculture in Central Valley</li> <li>• contrast eg "it may sound like ... but it is ..." - emphasises the unnatural qualities of Central Valley</li> <li>• repetition/list of "no birds, no butterflies, no beetles" - drives home the absence of nature/ lack of wildlife</li> <li>• "single blade of grass" suggests that the most basic elements of nature have been eradicated here/wild nature is not tolerated</li> <li>• "only bees" highlights the strange lack of insect life</li> <li>• "arrive by lorry"/"the bees are hired by the day" - highlights the artificiality of Central Valley</li> <li>• "multibillion-dollar"/"industry" suggests anonymity/mass-produced for profit</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
3.	<p>Candidates should analyse how the writer makes clear her disapproval of dairy farming methods used in Central Valley.</p> <p>For full marks there must be comment on both word choice and sentence structure, but these do not need to be evenly divided.</p> <p>2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for more basic comment; 0 marks for reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers:</p> <p>Word Choice</p> <ul style="list-style-type: none"> <li>• “last” suggests farmers see the cows as disposable objects, to be dismissed like rubbish when no longer productive</li> <li>• “crammed” suggests stifling, dangerous conditions</li> <li>• “barren” suggests emptiness, sterility, discomfort of the pens</li> <li>• “tiny patches” suggests restrictive, cramped areas in which cows are housed</li> <li>• “listlessly” suggests lack of life, lethargy, conditions weaken cows</li> <li>• “artificial (diets)” - emphasises the unnatural, unhealthy treatment of these cows</li> <li>• “pushed” suggests forceful manipulation</li> <li>• “grotesquely” suggests this type of dairy farming is monstrous, hideous</li> <li>• “worn out” suggests this type of farming is destructive</li> <li>• “short lives” - poignant description emphasises the tragic and unnatural consequences</li> </ul> <p>Sentence Structure</p> <ul style="list-style-type: none"> <li>• positioning of “As for the cows,” at the start of this paragraph creates a despairing tone and/or introduces the negative description of the cows’ lives</li> <li>• inversion used in “Crammed ... antibiotics.” highlights the atrocious conditions in which the cows are kept</li> <li>• list “fed, milked or injected with antibiotics” emphasises the assembly line/uncaring manner of the farms, suggesting the cows are merely part of a repetitive industrial process</li> <li>• list of procedures (“selective breeding ... hormones”) highlights the seemingly scientific procedures involved, making this type of farming seem like a cold and uncaring experiment on animals</li> </ul>

Question			Expected Answer(s)	Max Mark	Additional Guidance
					<ul style="list-style-type: none"> <li>climactic final sentence ("In their short lives ... grass.") emphatically/dramatically highlights the contrast between these cows and the environment with which we would normally associate them</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
4.	<p>For full marks candidates should show understanding of the key point: the movement from farming methods in California to their application in the UK.</p> <p>2 marks may be awarded for detailed/insightful comment supported by appropriate use of reference/quotation; 1 mark for more basic comment; 0 marks for reference alone.</p> <p>N.B. There may be a number of approaches to answering this question.</p>	2	<p>Possible references include:</p> <ul style="list-style-type: none"> <li>• the writer's change of focus from the USA to UK is signalled by the question "Could the British...look like this?"</li> <li>• the writer's move to consider intensive farming in the UK is suggested by "Farming in Britain...intensification from America"</li> <li>• the writer goes on to suggest that some of the intensive farming methods used in the USA - "bees arrive by lorry" - may soon arrive in the UK - "Bees are disappearing"</li> <li>• the writer goes on to suggest that some intensive farming methods are already being adopted in the UK, "mega-dairies and mega-piggeries"</li> <li>• the writer highlights the impact of intensive farming already being witnessed in the UK "countryside too sterile...native birds"</li> </ul>
5.	<p>Candidates should summarise the differences between Government food policy and consumer wishes. For full marks, both sides must be dealt with but not necessarily equally divided.</p> <p>Candidates must attempt to use their own words. No marks for straight lifts from passage.</p> <p>Marks awarded 1+1+1+1</p>	4	<p>Possible answers include:</p> <p>Government food policy:</p> <ul style="list-style-type: none"> <li>• buy more British/regional produce ("urging families to buy British food")</li> <li>• buy less foreign food ("Choosing to buy fewer imports")</li> <li>• ease pressure on farmers ("churn out more for less")</li> <li>• be more environmentally aware ("more eco-friendly way of eating")</li> <li>• buy in-season/healthy food ("seasonal fruit and vegetables")</li> </ul> <p>Consumer wishes:</p> <ul style="list-style-type: none"> <li>• drawn to less expensive produce ("addicted to cheap meat ... products")</li> <li>• not concerned about origins of food ("supply lines ... globe")</li> <li>• previously exotic/expensive food now commonplace/inexpensive ("once delicacies ...</li> </ul>

Question			Expected Answer(s)	Max Mark	Additional Guidance
					cheap as chips") • expectation of variety "supply lines... globe")

Question	Expected Answer(s)	Max Mark	Additional Guidance
6.	<p>Candidates should analyse how imagery and sentence structure convey the writer's criticism of industrial farming.</p> <p>For full marks there should be comments on both imagery and sentence structure but these do not have to be evenly divided. 2 marks may be awarded for reference plus detailed/insightful comment; 1 mark for more basic comment; 0 marks for reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers:</p> <p>Imagery:</p> <ul style="list-style-type: none"> <li>• "dirty secret": suggests that the methods used in factory farming are so shocking that they cannot be revealed</li> <li>• "front line": suggests that industrial farming is a desperate struggle against competitors, with frequent business casualties</li> <li>• "treadmill": suggests that industrial farming is very hard work and consists of never-ending repetitive chores</li> <li>• "plummeting": suggests that proximity to an industrial farm causes a devastating drop in the value of local homes</li> </ul> <p>Sentence structure:</p> <ul style="list-style-type: none"> <li>• Parenthesis "to investigate ... produced" makes clear the specific nature of the "truth"</li> <li>• List of countries "France ... South America" indicates extent of intensive farming</li> <li>• Colon in line 38 introduces example of people directly affected</li> <li>• Dash in line 39 introduces example of people directly affected</li> <li>• Repetitive sentence openings "I talked ... I also talked" emphasises the scale the problem, based on her evidence gathering/variety of people affected</li> <li>• List "their homes ... pollution" emphasises range of stories by people affected</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
7.	<p>Candidates should explain how the writer continues the idea that the Central Valley dairy farming is “nightmarish”, by making 3 key points.</p> <p>Candidates must attempt to use their own words. No marks for straight lifts from passage.</p> <p>Marks awarded 1 + 1 + 1</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• visible contamination of air/ pollution (“yellowish-grey smog”)</li> <li>• waste products in the ground (“bovine population...people”)</li> <li>• the animals are kept in terrible conditions (“mud, corrugated iron and concrete.”)</li> <li>• the overpowering smell (“nauseating reek”)</li> <li>• huge buildings are a blight on the landscape (“array of towering...muddy pens.”)</li> <li>• (apocalyptic) sense of desolation (“human population is sparse”)</li> </ul>
8.	<p>Candidates should evaluate the final paragraph’s effectiveness as a conclusion to the writer’s criticism of industrial farming.</p> <p>For full marks there must be appropriate attention to the idea of a conclusion but this does not have to be limited to points about structure. Candidates may make valid points about the emotive/ rhetorical impact of the conclusion.</p> <p>2 marks awarded for detailed/ insightful comment plus reference.</p> <p>1 mark awarded for a more basic comment.</p> <p>Marks awarded 2 or 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• by giving details of the proposed mega-dairy in Lincolnshire, the writer reminds us of her earlier point that the British countryside faces a similar fate to that of Central Valley</li> <li>• the writer reminds us of the ludicrous size of these factory farms by revealing the enormous number of cows planned for this mega-dairy</li> <li>• by including the ridiculous claim that “cows do not belong in fields” the writer forcefully reminds us that those who practise intensive farming have scant regard for nature or natural processes</li> <li>• the writer concludes the passage with a warning that factory farms are getting larger in a rather surreptitious way, suggesting that we are being duped by the unscrupulous owners of these farms</li> <li>• the writer’s rather poignant final sentence reminds the readers of the unnatural nature of this transition from the outdoors to indoors</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
9.	<p>Candidates should identify three key areas of agreement in the two passages.</p> <p>Candidates can use bullet points in this final question, or write a number of linked statements.</p> <p>Key areas of agreement shown in grid below on the next page. Other answers are possible.</p>	5	<p>The following guidelines should be used:</p> <p>Five marks – identification of three key areas of agreement with detailed/insightful use of supporting evidence</p> <p>Four marks – identification of three key areas of agreement with appropriate use of supporting evidence</p> <p>Three marks – identification of three key areas of agreement</p> <p>Two marks – identification of two key areas of agreement</p> <p>One mark – identification of one key area of agreement</p> <p>Zero marks – failure to identify any key area of agreement and/or misunderstanding of task</p> <p><b>N.B.</b> A candidate who identifies only two key areas of agreement may be awarded a maximum of four marks, as follows:</p> <ul style="list-style-type: none"> <li>• two marks for identification of two key areas of agreement</li> <li>• a further mark for appropriate use of supporting evidence to a total of three marks</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• a further two marks for detailed/insightful use of supporting evidence to a total of four marks</li> </ul> <p>A candidate who identifies only one key area of agreement may be awarded a maximum of two marks, as follows:</p> <ul style="list-style-type: none"> <li>• one mark for identification of one key area of agreement</li> <li>• a further mark for use of supporting evidence to a total of two marks</li> </ul>

Area of Agreement		Passage 1	Passage 2
1.	Intensive farming is a highly productive process.	<ul style="list-style-type: none"> <li>- size and fertility of the farms in Central Valley</li> <li>- high yields from dairy cows in Central Valley</li> <li>- farmers "churn out more or less"</li> </ul>	<ul style="list-style-type: none"> <li>- increased productivity of farms following introduction of intensive methods after Second World War</li> <li>- higher numbers of chickens raised in less space</li> <li>- shorter time taken for animals to reach "edible size"</li> </ul>
2.	Intensive farming yields affordable food for everyone.	<ul style="list-style-type: none"> <li>- meat, fish and dairy products from factory farms are much cheaper</li> <li>- whole chickens sell for ridiculously low prices</li> <li>- farmers are under pressure to produce cheaper food</li> </ul>	<ul style="list-style-type: none"> <li>- factory farming fulfilled post-war policy of "cheap meat, eggs and cheese for everyone"</li> <li>- intensive farming allowed poorer people to have a much richer diet</li> </ul>
3.	Intensive farming has brought about a change in people's dietary habits.	<ul style="list-style-type: none"> <li>- previously expensive foods are now within the reach of everyone</li> <li>- exotic foods are now widely available</li> <li>- cheap meats contain more fat</li> </ul>	<ul style="list-style-type: none"> <li>- we have switched from a diet which was based on cereals/vegetable to one which is high in animal fats</li> </ul>
4.	Intensive farming damages the environment and wildlife.	<ul style="list-style-type: none"> <li>- nature is almost absent in Central Valley</li> <li>- bee populations are in decline</li> <li>- bird populations are in decline</li> <li>- natural habitats are disappearing</li> <li>- the UK countryside is increasingly barren</li> <li>- "desecration" of countryside</li> <li>- Central Valley is heavily polluted</li> </ul>	<ul style="list-style-type: none"> <li>- traditional, attractive farms are disappearing</li> <li>- hedgerows and wildlife are being lost</li> <li>- rivers and streams are being polluted</li> </ul>

	Area of Agreement	Passage 1	Passage 2
5.	Intensive farming causes undue stress and suffering to farm animals.	<ul style="list-style-type: none"> <li>- factory farm animals are treated like machines rather than living creatures</li> <li>- these farm animals have shorter lifespans</li> <li>- conditions are very poor for these animals</li> </ul>	<ul style="list-style-type: none"> <li>- too many animals crammed into small spaces</li> <li>- unnatural for animals to be indoors all of the time</li> <li>- animal growth rates are unnatural</li> <li>- our misguided view that farm animals and pets have different needs causes suffering</li> </ul>
6.	People who live beside or work in factory farms are adversely affected.	<ul style="list-style-type: none"> <li>- property values are affected by industrial farms</li> <li>- people become ill because of pollution from these farms</li> <li>- air quality in Central Valley is worse than that of a big city</li> <li>- ruined aesthetics of Central Valley</li> <li>- farmers are under constant pressure to produce "more with less"</li> </ul>	<ul style="list-style-type: none"> <li>- introduction of intensive farming in the UK caused thousands of job losses in rural areas</li> <li>- the livelihoods of many traditional farmers have been badly affected</li> </ul>
7.	We need to restrict/oppose this development of intensive farming in the UK.	<ul style="list-style-type: none"> <li>- the writer argues that factory farming is not the only way to produce affordable food</li> <li>- Central Valley is presented as a warning about what could happen in the UK</li> <li>- the writer notes that the movement of farm animals indoors is insidious and unnatural</li> </ul>	<ul style="list-style-type: none"> <li>- in the final paragraph, the writer provides us with a set of guidelines on what "we need to" do in order to return to the "environmentally friendly, humane and healthy" farming methods of the past</li> </ul>
8.	Intensive farming may have a negative impact on human health	<ul style="list-style-type: none"> <li>- cheap meats contain more fat</li> <li>- meat contaminated with drugs</li> <li>- quality of produce is low</li> <li>- health problems linked to pollution produced by intensive farms</li> </ul>	<ul style="list-style-type: none"> <li>- contaminated meat enters the human food chain</li> <li>- degenerative diseases connected to a high fat diet</li> </ul>

	Area of Agreement	Passage 1	Passage 2
9.	The unnatural nature of intensive farming	<ul style="list-style-type: none"> <li>- limited lifespan of animals</li> <li>- animals prevented from living naturally outdoors</li> <li>- natural processes subject to human intervention</li> </ul>	<ul style="list-style-type: none"> <li>- animals denied natural living conditions</li> <li>- farm animals' lives considerably shortened in recent years</li> <li>- detrimental effects of unnatural animal diets</li> </ul>

[END OF MARKING INSTRUCTIONS]



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# 2015 English Critical Reading

## New Higher

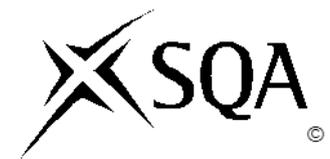
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- (d) We use the term “or any other acceptable answer” to allow for the possible variation in candidate responses. Credit should be given according to the accuracy and relevance of the candidate’s answers.
- (e)
  - (i) For questions that ask candidates 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.

Detailed Marking Instructions for each question

SECTION 1 - Scottish Text

SCOTTISH TEXT (DRAMA)

Question	Expected Answer(s)	Max Mark	Additional Guidance
1.	<p>Candidates should explain the contrast between the attitudes of Jack and Phil to Alan.</p> <p>For full marks both sides of contrast must be covered. (Marks awarded 1 +1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Jack: helpful, friendly, deferential, due to Alan's social position/family connections/youth</li> <li>• Phil: aggressive/hostile as he does not want to be patronised after being dismissed</li> </ul>
2.	<p>Candidates should analyse how the tension between Spanky and Phil is made clear in lines 16–31.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone. (Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Spanky's use of questions/exclamations show his irritation with Phil eg 'How should I know? I've got all these dishes to wash! Can you not give us a hand?'</li> <li>• Spanky's wounding retaliation about Phil losing his job: 'At least I still am one (a Slab Boy)'</li> <li>• Phil's sarcastic response to Spanky's comment identifying himself with Alan: 'Aw, it's 'me and the boy' now, is it?'</li> <li>• Phil's disgust at Spanky's abandonment of him/conforming to the conventional work ethic 'I think I'm going to be sick'</li> </ul>
3.	<p>Candidates should analyse how language is used to convey the feelings of Phil and/or Curry.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone. (Marks may be awarded 2 +2, 2+1+1 or 1 +1+1+1)</p>	4	<p>Possible answers include:</p> <p>Curry:</p> <ul style="list-style-type: none"> <li>• Dismissive towards Phil/gloating about his dismissal, shown in mock-helpful tone of 'Still here...any time'</li> <li>• Unsympathetic initially towards Phil/rules are rules attitude: formal language of 'Only urgent personal calls allowed'</li> <li>• Sympathetic (later) when discussing the plight of Phil's mother: 'She must've been badly injured'</li> </ul> <p>Phil:</p> <ul style="list-style-type: none"> <li>• Repeated questions demonstrating his incredulity and growing indignation that Curry is intruding into his personal life 'What...about it?'</li> </ul>

Question		Expected Answer(s)	Max Mark	Additional Guidance
				<ul style="list-style-type: none"> <li>Defiance/refusal to be an object of pity: use of blunt language/description emphasising the ludicrous visual effect rather than real pain of his mother's 'accident': 'What she done...simple'</li> </ul>
4.		<p>Candidates should discuss how humour is used to develop Phil's character.</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 how humour is used to develop Phil's character.</p> <p>A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references from at least one other part of the text.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) eg: Phil uses sarcasm/mockery/irony (1) as a defence mechanism to help him cope with work or home problems (1)</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>eg "Nope ... a Ford Prefect" use of bathos/name of car to 'correct' Curry's comment about the miracle shows his refusal to acknowledge the pain or seriousness of his mother's situation in front of Curry/humour used to protect/defend his own pride (2)</p> <p>From at least one other text/part of the text: Quotation/reference (1) plus comment (1) x3 for up to 6 marks</p> <p>OR</p> <p>Quotation/reference (1) plus very detailed comment (2) x2 for up to 6 marks</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question, (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting relevant material from elsewhere in the text.</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Phil and Spanky's witty banter and teasing of other characters/"Oh ... what trade was that, Mr. Curry?" (1) shows how he copes with his mundane life (1)</li> <li>• The farcical nature of Hector's "makeover"/reference to Phil forcing Hector into the clothes/the balaclava ... (1) shows Phil's cruelty towards others (1)</li> <li>• The use of black humour in the descriptions of Phil's mother/"The old dear's impromptu dip" (1) - euphemism describes his mother's suicidal tendencies (1)</li> <li>• The attempts to get Lucille to accompany Hector to the Staffie (1) shows that, underneath, Phil is a compassionate character (1)</li> <li>• Uses humour to show off/appear to be 'top dog'/put people down ... (1) - eg. "You can't even get the tin trunks off a chocolate soldier, Jack" (1)</li> </ul> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 mark(s) depending on the level of depth/detail/insight. The aim would be to encourage quality of comment rather than quantity of references.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
5.	<p>Candidates should analyse how language is used to create different tones in the Duke’s speeches, by referring to at least two examples.</p> <p>For full marks candidates must make reference to at least two distinct tones, but not necessarily in equal measure.</p> <p>2 marks are awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <p>Lines 1–4</p> <ul style="list-style-type: none"> <li>• persuasive, evoking national pride and loyalty through “the Queen” /use of precedent and tradition through “as always”</li> <li>• business-like/authoritarian in evoking “My Commissioner informs me...”</li> </ul> <p>Lines 8–10</p> <ul style="list-style-type: none"> <li>• patronising in the assumption that they can be bought off for personal gain: “6 golden sovereigns”</li> <li>• arrogant/presumptuous: “step up in an orderly manner”</li> </ul> <p>Lines 12–18</p> <ul style="list-style-type: none"> <li>• angry in the demands for “an explanation” and swearing “damn it” because of Highland defiance</li> <li>• frustration that his argument has failed: “Have you no pride...?”</li> <li>• scaremongering tone in the use of hyperbole/threats: “the cruel Tsar of Russia installed in Dunrobin Castle”</li> <li>• accusatory/hectoring tone in the series of questions</li> </ul>
6.	<p>Candidates should analyse how both the stage directions and dialogue in lines 17–27 convey the local people’s defiance of the Duke.</p> <p>For full marks candidates must cover both stage directions and dialogue, but not necessarily in equal measure</p> <p>2 marks are awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <p>Stage Directions</p> <ul style="list-style-type: none"> <li>• ‘<i>Silence.</i>’ Creates an unsettling atmosphere, showing the tension between the Highlanders and the Duke</li> <li>• ‘<i>Nobody moves.</i>’ The inaction of the Highlanders shows a passive resistance</li> <li>• ‘<i>OLD MAN stands</i>’ shows the shift from passive resistance to active resistance</li> <li>• ‘<i>in the audience</i>’ makes the audience identify with the man as a representative of the people/puts the audience in the position of the tenants</li> </ul> <p>Dialogue</p> <ul style="list-style-type: none"> <li>• The old man’s respectful, reasonable response adds weight to his argument: “I am sorry ...” / “your Grace”</li> </ul>

Question		Expected Answer(s)	Max Mark	Additional Guidance
				<ul style="list-style-type: none"> <li>The old man takes the Duke's threat as the basis of his counter-argument: "we could not expect worse treatment"</li> <li>Use of personal pronouns "We ... you" emphasises the lack of identification that the Highlanders have with the Duke's cause</li> <li>Climactically mocking the Duke by suggesting that the Duke conscripts the sheep</li> <li>The humorous solidarity shown by the collective "Baa-aa"</li> </ul>
7.		<p>Candidates should explain how the MC's speech brings this section of the play to an ironic conclusion.</p> <p>2 marks are awarded for detailed/insightful comment. 1 mark for more basic comment. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 or 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>Description of the fate of the one man who did enlist whose family was treated badly, in contrast to the promise of financial reward</li> <li>Duke's expectations/efforts in contrast to the lack of response</li> <li>The futility of the Highlanders' defiance: after they were cleared off the land they had to enlist anyway</li> <li>Use of the phrase 'The old tradition of loyal soldiering' when it was based on desperation rather than duty</li> </ul>
8.		<p>Candidates should discuss how McGrath develops the theme of change/resistance to change in this and at least one other extract from the play.</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 development of the theme of change/resistance to change in the play.</p> <p>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.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) (theme, characterisation, use of imagery, setting, or any other key element . . .)</p> <p>Eg Cultural/economical and social changes that have affected Scotland (1)</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>Variety of responses from the population to these changes (1)</p> <p>From the extract:  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>Eg. Change in the attitude of the common people to authority from unquestioning obedience to resistance (2)</p> <p>From elsewhere in the play:</p> <p>Quotation/reference (1) + comment (1) x3 for up to 6 marks  OR  Quotation/reference (1) + very detailed comment (2) x2 for up to 6 marks</p> <p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting relevant material from elsewhere in the text.</p> <p>Possible answers include:</p> <p>Role of women as defenders of the community in resisting the introduction of Cheviot sheep to the Highlands(1) for example, female members' direct appeal to the audience when recounting Patrick Sellar's evictions in their community (1)</p> <p>The erosion of Gaelic culture through the banning of language, music etc.(1) for example, the role of the MC in disseminating historical information(1)</p> <p>Forced emigration to the colonies to maximise profit at the behest of figures of authority (1) for example, the Duke of Selkirk's movement of his Lowland tenants to Canada (1)</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>The continued eviction of tenants to free up land for hunting (1) for example, Lady Phosphate's preference for gaming estates at the expense of the tenants in the area (1)</p> <p>The continued exploitation of the Highlands by entrepreneurial outsiders (1) for example, Andy McChuckemup plans to exploit the landscape through commercialisation (1)</p> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 marks depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
9.	<p>Candidates should explain two of Jenny's reasons for visiting the family home.</p> <p>(Marks may be awarded 1+1)</p>	2	<p>Possible answers:</p> <ul style="list-style-type: none"> <li>• Jenny wants to correct her mother's misunderstanding of Bertie's situation: the hospital will not let him come back to Maggie's very unhealthy slum tenement</li> <li>• Jenny wants to make sure her parents actively pursue the Corporation about getting a Council house, using Bertie's ill-health as a lever</li> <li>• When Jenny was considering suicide by drowning, she thought of her father and all the love and kindness he had shown her when she was a child</li> <li>• Jenny regrets her ill-treatment, partly influenced by Isa, of her parents; she has come back to admit her guilt and regret</li> </ul>
10.	<p>Candidates should analyse how Lily and Jenny's differing attitudes are shown in lines 22–42.</p> <p>For full marks, both Lily and Jenny's attitudes must be covered, although equal coverage is not necessary.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1.)</p>	4	<p>Possible answers:</p> <p>Lily:</p> <ul style="list-style-type: none"> <li>• does not believe in couples living together unless they're married - "livin in sin"</li> <li>• is contemptuous, highly critical of the money or gifts Jenny has received; she implies that what Jenny is doing is little better than prostitution - "We've had an eye-fu o yer wages o sin"; "she'll hae earned it, Maggie. On her back."</li> <li>• suggests strongly that Jenny has damned herself in exchange for material possessions "The wages o sin's nae deith, it's fancy hairdos an a swanky coat an pur silk stockings"</li> <li>• assumes that a woman who lives with a man outwith marriage will inevitably be punished, disappointed, discarded - "till yer tired business man gets tired o you an ye're oot on yer ear"</li> <li>• is unswervingly conventional, is determined not to behave in a way society might find unacceptable - "I've kept ma self-respect"</li> </ul>

Question		Expected Answer(s)	Max Mark	Additional Guidance
				<p>Jenny:</p> <ul style="list-style-type: none"> <li>• sees nothing wrong with couples living together outside marriage - "Aye, if ye want tae ca it sin! I don't."</li> <li>• is dismissive of conventional morality - "You seem tae ken yer Bible ... I never pretended tae."</li> <li>• favours happiness over convention - "kind", "generous", "I'm happy, an I'm makin him happy"</li> <li>• sees no point in sacrificing all hope of happiness, love or companionship just to follow the norms of society - "Aye. An that's about a ye've got."</li> </ul>
11.		<p>Candidates should analyse the dramatic impact of at least two of the stage directions in lines 43–62.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone. (Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers:</p> <p>(Her hands to her head):</p> <ul style="list-style-type: none"> <li>• conveys the depth of Maggie's distress and unhappiness. The argument between Lily and Jenny, which she has just brought to an end, has pushed her to her wits' end</li> <li>• creates a dramatic pause before Maggie goes on to reflect that the happiness she had felt on seeing Jenny return has gone</li> <li>• emphasises Maggie prefers to avoid confrontation and often ignores the reality of her problems</li> </ul> <p>(She draws a couple of chairs together...watching):</p> <ul style="list-style-type: none"> <li>• conveys Jenny's desire to discuss important matters with Maggie</li> <li>• Jenny only draws up two chairs, not three, clearly signaling she is excluding Lily from the discussion</li> <li>• Lily feels she is an important enough figure in the family and has the right to listen, so she withdraws but only a little</li> </ul> <p>(She doesn't even look at Lily):</p> <ul style="list-style-type: none"> <li>• conveys Jenny's determination to get somewhere with Maggie</li> </ul> <p>(Maggie nods):</p> <ul style="list-style-type: none"> <li>• shows the start of Maggie's</li> </ul>

Question		Expected Answer(s)	Max Mark	Additional Guidance
				<p>acceptance that she must listen to Jenny and perhaps act on her advice.</p> <p>(She opens her handbag...She gasps)</p> <ul style="list-style-type: none"> <li>given the Morrisons' poverty, producing the "roll of notes" has a powerful physical impact on Maggie</li> </ul> <p>(John comes in...lips tighten)</p> <ul style="list-style-type: none"> <li>conveys his conflicting emotions about his daughter: initial pleasure at seeing her followed by his anger at her current situation</li> </ul>
12.		<p>Candidates should discuss how Jenny's growing maturity is made clear and should refer to appropriate textual evidence to support their discussion.</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 how Jenny's growing maturity is made clear.</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 from at least one other part of the text.</p> <p>In practice this means:  Identification of commonality (2)  eg: Jenny's concern for her family shows a sense of responsibility (1)  her earlier behaviour was self-centred and immature (1)</p> <p>From the extract:  2 marks for detailed/insightful comment plus quotation/reference;  1 mark for more basic comment plus quotation/reference  0 marks for quotation/reference alone  eg Jenny's admission of her previous lack of respect towards her mother shows her willingness to accept responsibility for her actions (2)  OR "Listen, Mammy. We canna wait for a hoose ... So while ye're waitin, ye're goin tae flit tae a rented hoose." shows that Jenny is now capable of taking control where her mother has been unable to do so (2)</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>from at least one other part of the play: quotation/reference (1) plus comment (1) x3 for up to 6 marks</p> <p>OR</p> <p>Quotation/reference (1) plus very detailed comment x2 for up to 6 marks</p> <p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting relevant material from elsewhere in the text.</p> <p>Possible answers include:</p> <p>Jenny shows little sympathy for her parents' financial plight(1) - "I'm chuckin the shop"/she does not want to be disgraced by bringing home the "chipped apples and bashed tomaties" to help eke out the family budget (1)</p> <p>Jenny's late arrival home from the "pickshers" and her impudent response to John's concern (1) - shows that she is selfish and often irresponsible (1)</p> <p>Jenny's desperate attempts to carve her own identity often result in cruel, unloving behaviour towards her parents (1) - "Ye needna worry! When I leave this rotten pig-stye I'm no comin back. There's ither things in life..." (1)</p> <p>Jenny's guilt over abandoning her home and family (1) becomes apparent through her attempts to reassure Maggie/"Ma, ye've got Dad and Alec and the weans. Ye'll no miss me oot of the hoose." (1)</p> <p>Mrs Bone and Mrs Harris' description of Jenny as "a right mess" (1) - reveals the difficult circumstances Jenny has managed to overcome before returning to the family home (1)</p>

Question			Expected Answer(s)	Max Mark	Additional Guidance
					Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 mark(s) depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.

SCOTTISH TEXT (PROSE)

Question	Expected Answer(s)	Max Mark	Additional Guidance
13.	<p>Candidates should analyse the writer's use of language in lines 1–22 to reveal the nature of the relationship between mother and son.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• pattern of relationship has been set/it had happened before/likely to happen again - "beginning again..."</li> <li>• Their conflict followed a regular pattern - "always..." / emphasis on repeated pattern of sentence structure - "You know well enough"</li> <li>• He is tired of the inevitable, repetitive conflicts - "spoke wearily"</li> <li>• She dominates him by hurtful comments - "same brutal pain stabbed him"</li> <li>• little chance of success in being understood/making his point - "retired defeated"</li> <li>• mother appears to give the son the chance to change/take responsibility but doesn't really mean it - "if you'll only say"</li> </ul>
14.	<p>Candidates should identify the tone of the mother's words in lines 27–28 and analyse how this tone is created.</p> <p>1 mark awarded for identification of appropriate tone.</p> <p>Analysis: 2 marks awarded for detailed/insightful comment plus quotation/reference; 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 1+2, 1+1+1)</p>	3	<p>Possible answers include:</p> <p>Tone:</p> <ul style="list-style-type: none"> <li>• cruel/vicious/dismissive/critical ... (1)</li> <li>• dismissive put-down - "Lessons aren't everything."</li> <li>• repetition of accusatory "you" - "You aren't a mechanic."</li> <li>• Repeated use of negatives - "aren't"/"can't" ...</li> <li>• short, quick-fire list of complaints/criticisms - "You ... Why don't you hurry up with that tea?"</li> <li>• accusatory question - "Why don't you hurry up with that tea?"</li> <li>• escalating list of her perception of his inadequacies - "You aren't a mechanic ... Fat good you'd be at a job."</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
15.	<p>Candidates should analyse how the language of lines 29–38 conveys the son’s reaction to his mother’s words.</p> <p>2 marks awarded for detailed/ insightful comment plus quotation/ reference.  1 mark for more basic comment plus quotation/reference.  0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+1, 1+1+1)</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• defeated in the face of mother’s constant criticism - “despairingly leaning”; “head on his hands”</li> <li>• acceptance of inadequacies - “wasn’t a mechanic”; “never could understand”</li> <li>• deepening lack of self-esteem/self-doubt - “something had gone wrong”</li> <li>• unhappy/despairing - “sad look on his face”</li> </ul>
16.	<p>Candidates should discuss how Iain Crichton Smith uses contrasting characters to explore theme.</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 contrast used to explore character and/or theme.</p> <p>A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references from at least one other short story.</p> <p>In practice this means:  Identification of commonality (2)</p> <p>eg.  Iain Crichton Smith will often create contrast between characters from different backgrounds (1) with differing personalities (1)  OR  the sense of an outsider in a closed community or alien environment (1) such as restricted island setting or war-time situation (1)</p> <p>From the extract:  1 x relevant reference to technique/idea/feature  1 x appropriate comment (2)  (maximum of 2 marks only for discussion of extract)</p> <p>eg.  The domineering mother contrasts with the submissive son - “her spiteful, bitter face”/“his head in his hands” (2)  The mother’s directness contrasts with the son’s tentative responses - “you’d be no good in a job”/“I’ll take a job tomorrow ... if you’ll only say” (2)</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>From at least one other text: Quotation/reference (1) plus comment (1) x3 for up to 6 marks OR Quotation/reference (1) plus very detailed comment (2) x2 for up to 6 marks</p> <p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting relevant material from elsewhere in the text(s).</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• <i>The Telegram</i> - the fat woman and thin woman contrast as the thin woman is an incomer whereas the fat woman has always lived in this village - highlights small-mindedness of village(1) - "she was an incomer from another village and had only been in this one for thirty years or so" (1)</li> <li>• <i>The Telegram</i> - contrasting attitudes towards education/aspiration (1) - "thin woman was ambitious: she had sent her son to university ..." (1) whereas the fat woman has lived there all her life/is more conventional/her son was only an ordinary seaman but both are equally affected by the war (1)</li> <li>• <i>The Red Door</i>: Murdo contrasts with the rest of the islanders through his ultimate willingness to be different (1) when he accepts the red door instead of re-painting it (1)</li> <li>• <i>The Painter</i>: painter sees the fight as an artistic opportunity whereas the other villagers are horrified by his apparent lack of concern for the violence (1) - "... a gaze that had gone beyond the human and was as indifferent to the outcome as a hawk's might be." (1)</li> <li>• <i>The Crater</i>: contrast in</li> </ul>

Question			Expected Answer(s)	Max Mark	Additional Guidance
					<p>attitude between Lt Robert Mackinnon and Sergeant Smith to the war (1). Mackinnon is sensitive/horrified by the brutality of war whereas Sergeant Smith is stolidly accepting - happy to be back (1)</p> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 mark(s) depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
17.	<p>For full marks, candidates should explain how Mackay Brown creates a sense of both community life and the role of the wireless set within it.</p> <p>Marks are awarded (1) + (1). 0 marks for reference/quotation alone.</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• “passed the shop and the manse and the schoolhouse” - postman’s journey encapsulates the centres of community life</li> <li>• “the island postman” - suggests he is a central part of the community/small community requiring only one postman</li> <li>• “Joe Loss and his orchestra” - alien (from London) music intruding into island life via wireless set</li> <li>• Contrast traditional island life (“croft”/“track”) with new, modern music (from outside/ London)</li> </ul>
18.	(a)	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Repetition/parallel expressions in “Is there anybody with you?” and “There should be somebody with you” - reveals his insistence that she have support before he gives her the bad news - sympathetic/ concerned</li> <li>• “miser parting with a twenty pound note” - image reveals his extreme reluctance to tell her/ telling her the news is compared with parting with a thing that is precious: protective towards her/ relishing power the knowledge gives him</li> <li>• “disappearing on his bike round the corner” - already left (by the time she has read the telegram) suggests he doesn’t know how to deal with her/his concern is not deep/he has now moved on and left her to someone else to care for her (the missionary)</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
(b)	<p>Candidates should analyse how Mackay Brown uses language to convey the differing reactions of the missionary and Betsy to the news in lines 16–22.</p> <p>Marks are awarded (1) + (1). 0 marks for reference/quotation alone.</p>	2	<p>Possible answers include:</p> <p>Missionary:</p> <ul style="list-style-type: none"> <li>• “He died for his country” / “He made the great sacrifice” - platitudes/conventional clichés suggest insincerity/no real sympathy</li> </ul> <p>Betsy:</p> <ul style="list-style-type: none"> <li>• “It’s time the peats were carted” suggests that Betsy is taken up with the work on the land rather than facing her personal tragedy/a coping strategy</li> <li>• “That isn’t it at all” suggests Betsy’s simple dismissal of the missionary’s cliché/reveals her honesty in the face of his platitudes</li> <li>• “Howie’s sunk with torpedoes. That’s all I know” - blunt statement of the fact shows that she is forced to face up to the brutal reality of what has happened</li> </ul>
19.	<p>Candidates should refer to both sides of the contrast: the couple’s real feelings and the missionary’s perception of their feelings.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 3+1, 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <p>The couple:</p> <ul style="list-style-type: none"> <li>• “How many lobsters ... I got two lobsters ... I got six crabs” determined focus on practicalities/modest numbers which define their frugal life/getting on with normalities of life as coping mechanism</li> <li>• “The wireless stood, a tangled wreck, on the dresser” - utter destruction of the object which ‘brought the war’ shows Hugh’s agony</li> </ul> <p>The missionary’s view:</p> <ul style="list-style-type: none"> <li>• “I’ll break the news to him” - slightly officious/patronising attempt to take charge of the situation - he does not realise that Hugh already knows</li> <li>• “awed by such callousness” - complete failure to understand their stoical way of dealing with extreme grief</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<ul style="list-style-type: none"> <li>• “slowly shaking his head” - demonstrates that the missionary doesn’t understand their coping strategy/thinks they don’t care</li> <li>• “My poor man” - tries to impose what he thinks their reaction should be</li> </ul>
20.	<p>Candidates should discuss how the writer deals with the relationship between the island community and the outside world.</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 relationship between the island community and the outside world.</p> <p>A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references from at least one other short story.</p> <p>In practice this means:  Identification of commonality (2) - eg George Mackay Brown often reveals the intrusion of the modern or violent outside world (1) into the traditional/safe/secure world of an island community (1).</p> <p>From the extract:  2 marks for detailed/insightful comment plus quotation/reference; 1 mark for more basic comment plus quotation/reference; 0 marks for quotation/reference alone.  eg The music belongs to another world outside the island - “The wireless was playing music inside, Joe Loss and his orchestra.” (2)  OR  The news of the Howie’s death, arriving by telegram, shows the destructive intrusion of the war on the local community (2)</p> <p>From at least one other text:  quotation/reference (1) + comment (1) x3 for up to 6 marks  OR  Quotation/reference (1) + very detailed comment (2) x2 for up to 6 marks</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting relevant material from the text.</p> <p><i>Tartan</i> - the Vikings' journey through the village - apparently aggressive/predatory (1) but villagers' silent, brooding presence follows them to shore - they leave hastily/gaining little from the raid (1)</p> <p><i>Tartan</i> - the Vikings are searching for anything valuable to plunder (1) but, ironically, give a silver coin to a child because of his wit (the only money to change hands in the raid) (1)</p> <p><i>Tartan</i> - Vikings threaten violence/pillaging/attacking dark-haired woman (1) but the only death is Kol, murdered by the villagers while he lies drunk (1)</p> <p><i>The Eye of the Hurricane</i> - the narrator, Barclay's, slightly patronising attempt to relate to the island people (1) shown in his description of them: "I had come to live ... among simple, uncomplicated people" (1)</p> <p><i>A Time to Keep</i> - the "missionary" (title suggests patronising attempt to bring enlightened religion to the community) offers comfort on death of Ingi (1) but his words are hollow and meaningless and are rejected by Bill: "She's in the earth"/"The ground isn't a particularly happy place to be." (1)</p> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 mark(s) depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
21.		<p>Candidates should analyse how Galloway makes the reader aware of Joy's efforts to cope.</p> <p>2 marks may be awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment + quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2, 1+1)</p>	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Repetition of "I" eg "I wanted"; "I made"; "I kept going" emphasises all the things she was trying to do/creates a listing effect</li> <li>• Comparison to Bunyan's Pilgrim and Dorothy emphasises her determination</li> <li>• Reference to "endurance test" demonstrates the effort needed just to keep going</li> <li>• "all I had to do was last out" emphasises that she is trying to convince herself that she can cope</li> </ul>
22.		<p>Candidates should analyse how the writer uses language to convey Joy's desperation for Michael's presence.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Repetitive sentence structure in lines 9–14 emphasises her obsession with Michael</li> <li>• Use of list in sentence beginning "I saw him in cars" emphasises the number and variety of places she imagines seeing him</li> <li>• Use of question "How could he be...?" emphasises that she wants to believe/is trying to convince herself that he is still alive</li> <li>• Use of the senses eg smell ("I started smelling...") and sight ("I saw him...") emphasises that she can imagine his presence/wants his presence</li> <li>• "roaring past"; "drifting by"; "hovering in a cloud" emphasises that he is always just out of reach</li> <li>• "sunk my face into his clothes" emphasises how she totally immerses herself; wants to feel his presence</li> <li>• "howled" emphasises how much despair she feels at his absence</li> <li>• "invisible presence" emphasises her emptiness; imagines he is there but cannot see him</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
23.	<p>Candidates should analyse how the writer conveys Joy's feelings of despair.</p> <p>For full marks at least two different examples must be commented on.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Sentence structure "Please god ..." - plea/prayer emphasises her desire to die</li> <li>• "mashed remains"; "marrowbone jelly oozing" - word choice creates vivid visual image of the aftermath of boulders crashing through the roof; emphasises her desire to be wiped out completely</li> <li>• Use of humour in the Health Visitor's words emphasises her sarcasm/bitterness towards the medical professionals who are supposed to be helping her</li> <li>• "shrinking" emphasises that she feels as if she is disappearing</li> <li>• "shiver" emphasises her coldness/fear</li> <li>• Use of contrast in the final paragraph helps us to understand her despair at her situation</li> </ul>
24.	<p>Candidates should discuss how the writer conveys Joy's fear/anxiety about relating to other people and should refer to appropriate textual evidence to support their discussion.</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 evidence of Joy's fear/anxiety about relating to other people.</p> <p>A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references from at least one other part of the text.</p> <p>In practice this means: Identification of commonality (2) eg Fear/anxiety is ever-present in Joy's view of the world around her and how she relates to other people (1) shown through a range of narrative techniques/descriptions of her experiences (1).</p> <p>From the extract: 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>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>Eg Health Visitor's clichéd comments reveal (Joy's perception of) her lack of understanding of the depth of Joy's problems and show that they cannot relate to one another (2)</p> <p>OR</p> <p>Joy's direct statement ("Needing people ... wearing me out") reveals her inability to cope with forming relationships which she, nevertheless, recognises she needs (2)</p> <p>From at least one other part of the text: quotation/reference (1) plus comment (1) x3 for up to 6 marks.</p> <p>OR</p> <p>Quotation/reference (1) plus very detailed comment (2) x2 for up to 6 marks.</p> <p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question 0 marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting relevant material from elsewhere in the text.</p> <p>Possible references include:</p> <ul style="list-style-type: none"> <li>• Joy's attempts to distance herself from/avoid contact with her sister, Myra (1) "Tell me where you live" (1)</li> <li>• Anxiety about visits from the Health Visitor - Joy refers to herself as a patient to distance herself from her illness (1) and putting on a brave front by not being honest about how much she is struggling/how deep her depression is (1)</li> <li>• Anxiety about meeting doctors - eg referring to them by numbers, "Doctor 1, Doctor 2" (1) which shows her refusal to engage with them on a personal level (1)</li> <li>• Fear of the phone - eg. after she self-harms she says "I can't face the phone tonight either" (1) showing that, even when desperate, she cannot use the</li> </ul>

Question			Expected Answer(s)	Max Mark	Additional Guidance
					<p>phone to seek help (1)</p> <ul style="list-style-type: none"> <li>• Fear/avoidance of communication - eg. despite having a landline, Joy prefers to use the phone box nearby (1) because the landline represents people coming in/ she can't control who is calling (1)</li> </ul> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 mark(s) depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
25.	<p>Candidates should explain how Chris is feeling in lines 1–8.</p> <p>2 marks are awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 or 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Chris’s desire to arrive at the Stones displays great mental strength like the strength of the metal iron;</li> <li>• the strength of Chris’s will in her single-mindedness;</li> <li>• peace and restfulness of Chris lying down after her exertions;</li> <li>• sense of Chris’s complete freedom from tension;</li> <li>• Chris feels at peace with nature;</li> <li>• Physical symptoms indicative of exertion or distress</li> </ul>
26.	<p>Candidates should analyse how the writer conveys the impact her mother’s death has had on Chris in lines 9–23.</p> <p>2 marks are awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• “as a dark cold pit” - the simile suggests Chris’s misery and difficulty in escaping from so much sorrow;</li> <li>• “and the world went on . . . the world went on and you went with it” - repetition reinforces the fact that Chris has no choice but to carry on with her life, despite her personal tragedy;</li> <li>• “something died in your heart and went down with her to lie” - suggests that emotionally Chris has suffered a loss which will accompany her mother to her grave;</li> <li>• “the child in your heart died then” - shows Chris’s acknowledgement of the abrupt end of childhood for her;</li> <li>• “hands ready to snatch you back . . . over-rough” - image conveys a past where Chris knew she would be rescued from harm;</li> <li>• “the Chris of the books and the dreams died with it” - all that might have been must be cast aside because reality has taken over from fantasy;</li> <li>• “the dark, quiet corpse that was your childhood” - stark image of death conveys the certainty of this childhood stage of Chris’s life being over.</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
27.	<p>Candidates should analyse how the writer conveys the horror of Chris's memory of her mother's death in lines 23–45.</p> <p>2 marks are awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Description of Mistress Munro as a terrifying presence: "uncaring", "black-eyed futret", "snapping", "terrified"</li> <li>• Pathetic fallacy showing Chris's despair: "awful night", "rain-soaked parks"</li> <li>• Chris's initial feelings of shock/numbness: "dazed and dull-eyed"</li> <li>• Description of mother's body as beautiful heightening the horrific nature of Chris's loss: "sweet to look at"</li> <li>• Chris's movement from denial to the agony of grief: "hot tears wrung from your eyes like drops of blood"</li> <li>• Chris's thoughts conveyed directly to show her utter despair, including repetition: "Oh mother, mother, why did you do it?"</li> </ul>
28.	<p>Candidates should discuss how Grassic Gibbon presents Chris's growing to maturity in this and at least one other part of the novel.</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 Chris's growing to maturity.</p> <p>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) (theme, characterisation, use of imagery, setting, or any other key element . . . ) Eg Her evolving identification with the land. (1) This helps her to resolve her internal conflict and find her own identity at a time of personal and societal change. (1)</p> <p>From the extract: 2 marks for detailed insightful comment + quotation/reference. 1 mark for more basic comment + quotation/reference.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>0 marks for quotation/reference alone.</p> <p>Eg during a time of change she finds comfort in the permanence of the Standing Stones (2) OR Mistress Munro's role in reminding Chris of her familial responsibilities leads to her leaving behind her childhood and assuming the role of mother: "you'll find little time for dreaming and dirt when you're keeping house at Blawearie" (2)</p> <p>From at least one other part of the text:</p> <p>Quotation/reference (1) + comment (1) x3 for up to 6 marks OR Quotation/reference (1) + very detailed comment (2) x2 for up to 6 marks</p> <p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting relevant material from elsewhere in the text.</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Chris's loss of her father and decision to stay on the land (1) which shows her increased sense of her identity being tied up with the land/taking responsibility for her own future (1)</li> <li>• Chris falling in love with and marrying Ewan further links her to the land (1) as Ewan represents the agricultural way of life (1)</li> <li>• Her pregnancy and the birth of her son (1) which shows her taking on responsibility and starting new life with her own family (1)</li> <li>• The return of Ewan as a soldier and the apparent destruction of their relationship (1) when she</li> </ul>

Question			Expected Answer(s)	Max Mark	Additional Guidance
					<p>displays resilience and determination to endure as an independent woman (1)</p> <ul style="list-style-type: none"> <li>• The death of Ewan which brings about redemption/reconciliation in her eyes (1) as he “went into the heart that was his forever” (1)</li> </ul> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 marks depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</p>

Question		Expected Answer(s)	Max Mark	Additional Guidance
29.		<p>Candidates should analyse how language is used to create a positive picture of Lady Runcie-Campbell in lines 1–19.</p> <p>2 marks are awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Her attractiveness: “clear courteous musical voice”/ “charming” speaker/ “loveliness”/ “outstanding beauty of face”</li> <li>• Her sense of fairness and justice: “earnestness of spirit”/ “almost mystical sense of responsibility”/ “passion for justice, profound and intelligent”/ “determination to see right done, even at the expense of rank or pride”</li> <li>• Her ability to bring out the best in people: “ability to exalt people out of their humdrum selves”</li> <li>• Her Christian beliefs/ altruism/spirituality: “almost mystical sense of responsibility”/ “associated religion ... with her perfume”/ “her emulation of Christ”</li> </ul>
30.		<p>Candidates should analyse two instances of the use of language to convey the contrast between the two characters in lines 23–43.</p> <p>2 marks are awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p>	4	<p>Possible answers include:</p> <p><b>Openness and duplicity:</b> Duror’s desire to corrupt Lady Runcie-Campbell’ - “it would implicate her in his chosen evil”; in contrast she “looked at him frankly and sympathetically”, suggesting her honesty and compassion</p> <p><b>Beauty/Purity and ugliness:</b> Setting in the room suggests beauty - “sunny scented room” which contrasts with the evil thoughts in Duror’s mind - “black filth”</p> <p><b>Contrast in physical appearance</b> She is beautiful and “vital”; in contrast he is unkempt and ill-looking - “hadn’t shaved”.</p> <p><b>Light and dark</b> Setting of the room suggests light/ “glittering rings” contrasts with “black filth”</p>

Question		Expected Answer(s)	Max Mark	Additional Guidance
				<p><b>Good and evil:</b> Reference to the goodness of nature in the birdsong - "everywhere birds sang" - which contrasts with Duror's evil thought which "crept up until it entered his mouth, covered his ears, blinded his eyes, and so annihilated him"</p>
31.		<p>Candidates should explain why Lady Runcie-Campbell now feels more able to identify with Peggy's situation.</p> <p>2 marks may be awarded for a detailed/insightful explanation. 1 mark for a more basic explanation.</p> <p>Marks may be awarded 2 or 1+1.</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>The war (and the fact she is separated from her husband as a result) has demonstrated to Lady Runcie-Campbell what it is like to miss a loved one - she links this to Peggy Duror's illness as her 'war' and understands how she and Duror must feel</li> <li>The war has stopped Lady Runcie-Campbell being able to appreciate aspects of everyday life: "flowers ... friends", something Peggy has been deprived of for years</li> <li>Word-choice such as "dreadful separations"/"cut off" may also be commented on, showing the hurt/pain caused by being apart</li> <li>Candidates may also notice that her sympathies lie with Peggy rather than Duror - she empathises with a wife who is missing her husband (and perhaps fails to acknowledge his lack of emotion)</li> </ul>
32.		<p>Candidates should discuss how Duror is presented not just as an evil character, but one who might be worthy of sympathy or understanding, and should refer to appropriate textual evidence to support their discussion.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p> <p>For the full 6 marks on elsewhere in the text, both evil and sympathy must be covered, although coverage will not necessarily be balanced.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie how Duror is presented not just as an evil character, but one who might be worthy of some sympathy.</p> <p>A further 2 marks can be achieved for reference to the extract given. 6 additional marks can be awarded for discussion of similar references from at least one other part of the text.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>In practice this means:  Identification of commonality (2)  eg: Duror’s evil character is primarily shown through his persecution of those whom he perceives as imperfect (1) yet some sympathy can be felt because of personal circumstances (1)</p> <p>From the extract:  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>eg.  His duplicitous behaviour towards Lady Runcie-Campbell, yet some sympathy could be evoked by awareness of his own immorality (2).  OR his intention in this extract is to damage the cone gatherers, but we have some sympathy for the burden he carries with his wife (2).</p> <p>From at least one other part of the text:  Quotation/reference (1)  plus comment (1) x3 for up to 6 marks  OR  Quotation/reference (1) plus very detailed comment (2) x2 for up to 6 marks  Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting relevant material from elsewhere in the text.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>Possible answers include:</p> <p>Duror as evil:</p> <ul style="list-style-type: none"> <li>• Duror lurking in the wood, spying on the cone-gatherers/ aiming his gun at them (1) suggests that he sees them as animals/inferior beings to be hunted/suggests his devious nature (1)</li> <li>• His determination to drive them out of the wood (1) shows selfish protection of his own territory (1)</li> <li>• The lies he spreads about Calum (eg. with reference to the doll) (1) shows his desire to crush his innocence and/or destroy others' views of him (1)</li> </ul> <p>Sympathy for Duror:</p> <ul style="list-style-type: none"> <li>• His nightmare about Peggy before the deer drive/his collapse at the end of the deer drive (1) shows that he is mentally ill - reflected in many of his thoughts (1)</li> <li>• His mother-in-law accuses him of spending more time with his dogs than with his wife (1) suggests his loneliness/isolation (1)</li> </ul> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 mark(s) depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</p>

SCOTTISH TEXT (POETRY)

Question	Expected Answer(s)	Max Mark	Additional Guidance
33.	<p>Candidates should analyse how at least two aspects of the speaker's personality are established.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference.                      1 mark for more basic comment plus quotation/reference.                      0 marks for quotation/reference alone.</p> <p>(Marks could be 2+2, 2+1 +1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <p>Sympathetic</p> <ul style="list-style-type: none"> <li>• shows awareness of mouse's vulnerability - "poor, earth-born companion, /An' fellow-mortal"</li> <li>• apologetic tone of "I'm truly sorry"</li> <li>• reflected in the language emphasising the mouse's vulnerability - "wee", "cowrin", "tim'rous", "poor", "panic"</li> </ul> <p>Understanding</p> <ul style="list-style-type: none"> <li>• of the mouse's need to live/the modest nature of its needs - "A daimen icker in a thrave"</li> </ul> <p>Affectionate</p> <ul style="list-style-type: none"> <li>• tone of diminutives - "beastie"/ "breastie";</li> <li>• reassurance in direct address: "Thou need na start..."</li> </ul> <p>Forgiving</p> <ul style="list-style-type: none"> <li>• the mouse's thieving put into the context of its need to "live"</li> </ul> <p>Reflective</p> <ul style="list-style-type: none"> <li>• his apologetic tone of "I'm truly sorry" suggests speaker's regret for man's destruction of the environment</li> </ul> <p>Generous</p> <ul style="list-style-type: none"> <li>• "'S a sma' request" suggests his willingness to share; "blessin" in allowing the mouse a living</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
34.	<p>Candidates should analyse how the poet's language creates pity for the mouse and its predicament by dealing with at least two examples. These examples could be of the same, or of different technique(s).</p> <p>2 marks awarded for detailed/ insightful comment plus quotation/ reference.  1 mark for more basic comment plus quotation/reference.  0 marks for quotation/reference alone.</p> <p>(Marks could be 2+2, 2+1 +1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <p>Word choice</p> <ul style="list-style-type: none"> <li>• "wee bit" or "wee bit heap" or "silly" underline the smallness and fragility of the mouse's nest</li> <li>• "housie" - as above; "house" (as opposed to nest) humanises the mouse</li> <li>• "strewin" - emphasises the power and harshness of the wind in the utter destruction of the nest; emphasises the fragility and flimsiness of the nest, so easily blown away</li> <li>• "bleak December's" - the harshness of the weather/ season reinforces the desperation of the mouse's situation</li> <li>• "ensuing" - sense of inevitability, unavoidable harshness</li> <li>• "bare an' waste"; - emphasises/ reinforces the devastation caused by winter and the hopelessness/harshness of the mouse's situation</li> <li>• "winds" or "snell" or "keen" or "blast" - (unrelenting) harshness of weather to emphasise vulnerability of mouse without its nest</li> <li>• "sleety dribble" - depicts the coldness and misery in store for the mouse without shelter</li> <li>• "cruel coulter" - harshness/ malice of the plough; sense of a force set against the mouse</li> <li>• "thole" - underlines suffering in store for mouse</li> </ul> <p>Personification</p> <ul style="list-style-type: none"> <li>• "housie"/"house or hald" - compares the mouse's nest to a human habitation encouraging empathy from the reader</li> <li>• "Now thou's turn'd out" - suggests forced eviction, homelessness</li> </ul> <p>Alliteration</p> <ul style="list-style-type: none"> <li>• "weary Winter" - underlines the difficulty/hopelessness posed by the coming cold</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<ul style="list-style-type: none"> <li>• “Beneath the blast” - emphasises the harshness of the elements and the shelter the mouse might have had</li> <li>• “crash! the cruel coulter” - harsh sounds mirror the harsh action</li> <li>• “But house or hald” - underlines the complete loss the mouse has suffered</li> <li>• “Cranreuch cauld” - underlines the harshness of the cold the mouse will have to endure</li> </ul> <p>Onomatopoeia</p> <ul style="list-style-type: none"> <li>• “crash!” - adds drama to the sudden destruction; relives the experience from the mouse’s perspective to make us feel the disaster</li> </ul> <p>Contrast</p> <ul style="list-style-type: none"> <li>• “cozie here” with “blast” (and any of the other weather words) - reinforce pity for mouse; hope for warmth and safety replaced with coldness and vulnerability</li> <li>• “thought to dwell” with “ now thou’s turned out” - reversal of fortune creates pity</li> </ul> <p>Repetition</p> <ul style="list-style-type: none"> <li>• “An’ ” - used at the start of lines to emphasise sense of all the problems/difficulties piling up to add to the mouse’s predicament</li> <li>• words to do with harshness of weather - reinforce the mouse’s vulnerability in face of the remorseless elements</li> <li>• “December - winter - winter” - emphasises the inescapable nature of the elements and the vulnerable mouse</li> </ul> <p>Tone</p> <ul style="list-style-type: none"> <li>• emotional, empathetic tone underlined by frequent use of exclamation marks, underlining the pitiful nature of the mouse’s situation</li> <li>• empathetic - in the speaker putting himself in mouse’s</li> </ul>

Question			Expected Answer(s)	Max Mark	Additional Guidance
					<ul style="list-style-type: none"> <li>• situation - "Til crash! the cruel coulter" - and relating what has happened as a disaster</li> <li>• sympathetic - towards the effort now destroyed without hope of mending - "has cost thee mony a weary nibble"</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
35.	<p>Candidates should explain how the final two verses highlight the contrast between the speaker and the mouse.</p> <p>2 marks awarded for detailed/insightful comment plus quotation reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• the mouse is fortunate only living in the present whereas mankind must suffer the anxiety and trouble which come from being conscious of the past and the future</li> <li>• the penultimate verse deals with the mouse and the speaker's shared experience(s) whereas the final verse contrasts the emotions/feelings of the speaker and the mouse</li> <li>• the final verse starts with a direct comparison "Still thou are blest, compared wi' me!"</li> </ul>
36.	<p>Candidates should discuss how Burns uses a distinctive narrative voice to convey the central concerns of <i>To a Mouse</i> and at least one of his other poems.</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 Burns uses a distinctive narrative voice to convey the central concerns in <i>To a Mouse</i> and at least one of his other poems. A further 2 marks can be achieved for the reference to the extract given. 6 additional marks can be awarded for discussion of similar references in at least one other poem by Burns.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) eg the creation of a persona/speaker in a dramatic situation and/or communicating directly with reader (1) allows Burns to explore a variety of themes - hypocrisy/social class/love religion/nature etc (1)</p> <p>From the extract: 2 marks for detailed/insightful comment plus quotation/reference; 1 mark for more basic comment plus quotation/reference; 0 marks for quotation/reference alone. eg The regretful tone adopted by the persona allows Burns to reflect on man's destruction of nature and the impermanence of existence. (2) OR</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>The persona's compassion for the mouse allows Burns to comment on how even the "best laid plans" can be destroyed by fate. (2)</p> <p>From at least one other text: quotation/reference (1) plus comment (1) x3 for up to 6 marks</p> <p>OR</p> <p>Quotation/reference (1) plus very detailed comment (2) x2 for up to 6 marks</p> <p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting relevant material from elsewhere in the texts.</p> <p>Possible answers include:</p> <p>In comments on other poems by Burns, possible references include:</p> <ul style="list-style-type: none"> <li>• <i>A Poet's Welcome to his Love-Begotten Daughter</i> - the emotions of the defensive/combative speaker/persona (1) are appropriate for the heartfelt challenge to contemporary religious and moral attitudes (1)</li> <li>• <i>Address to the Deil</i> - humorous, ironic speaker/persona (1) is appropriate for poet's satirical critique of Calvinism (1)</li> <li>• <i>A Man's A Man For A' That</i> - a spokesman, champion of equality and fraternity (1) speaking as the voice of a community/nation (1)</li> <li>• <i>Holy Willie</i> - creation of hypocritical character for dramatic monologue (1) is an apt vehicle for poet's religious satire (1)</li> <li>• <i>Tam O'Shanter</i> - character of moralising, commentating narrator (1) allows Burns to point out the vagaries of human nature/undermine the apparent moral 'message' of the poem (1)</li> </ul>

Question			Expected Answer(s)	Max Mark	Additional Guidance
					Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 marks depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.

Question	Expected Answer(s)	Max Mark	Additional Guidance
37.	<p>Candidates should analyse how imagery is used to create a serious atmosphere.</p> <p>A detailed/insightful comment on one example may be awarded 2 marks.</p> <p>More basic comments can be awarded 1 mark each.</p> <p>(Marks may be awarded 2 or 1+1)</p> <p>Identification of image alone = 0</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• The metaphor “spools of suffering” links the content of the photographic images in the spools to the subjects of the photographs to highlight the awareness of the (on-going, cyclical) misery endured by the subjects.</li> <li>• The image “spools ...ordered rows” compares the meticulous arrangement of the spools to the graves in a (war) cemetery to highlight the scale of deaths witnessed/the violent nature of the deaths.</li> <li>• The image of the “dark room” with its red light as a “church” compares the interior lighting within the darkroom to that of a church to highlight the gloomy, funereal atmosphere of the darkroom.</li> <li>• Word choice of “red” suggests danger (of war zone/pictures) or blood (represents the horror of the war zone).</li> <li>• The image of the photographer as “a priest ... intone a Mass” suggests a similarity between the role of the photographer and the priest in terms of the seriousness of the processes they are involved in/the importance of their roles in spreading the word.</li> <li>• The image “All flesh is grass” compares human life to short lived “grass” to highlight the transient nature of human life (especially in times of conflict).</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
38.	<p>Candidates should analyse how Duffy conveys the contrast between the photographer's perception of life in Britain and life in the war zones he covers.</p> <p>For full marks both sides of the contrast should be dealt with but not necessarily in equal measure.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference.  1 mark for more basic comment plus quotation/reference.  0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• The word choice of "Rural England" suggests the idealised view of England as predominantly countryside which is leafy, peaceful, natural, wholesome.</li> <li>• The juxtaposition of "ordinary pain" suggests how trivial and unimportant the problems faced in Britain are compared to those in war zones.</li> <li>• The word choice of "simple weather" and/or "dispel" suggests how shallow/easily addressed the problems faced in Britain are.</li> <li>• The word choice of "explode" suggests the unpredictability and danger of life in the war zone.</li> <li>• The word choice of "nightmare heat" suggests extreme climactic conditions endured (with suggestion of oppressive or threatening atmosphere).</li> <li>• An extended contrast could be drawn between the stereotypical feature of "rural England" - "fields" and "running children" and how this is contrasted with reality of life in the war zone - "exploded" and "nightmare heat".</li> <li>• The word choice of "hand, which did not tremble then" - emphasises contrast between his ability to cope with the job at the time and the impact on him now as he reflects on it.</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
39.		<p>Candidates should analyse how poetic technique is used to convey the distressing nature of the photographer's memories.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference; 1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for reference/quotation alone.</p> <p>(Marks may be awarded 2 or 1+1)</p>	<p>2</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Word choice - "twist" suggests the subject's body distorted by pain/injury; writhing in agony.</li> <li>• Word choice - "half-formed ghost" suggests memories of death/being haunted by the memories.</li> <li>• Word choice of "cries" suggests the anguish of the man's wife.</li> <li>• Enjambement "cries/of this man's wife" suggests emotional turmoil, uncontained by ordinary line structure.</li> <li>• Word choice of "blood stained" suggests the scale of the violence remembered/the indelible nature of the memory.</li> <li>• use of sense words such as "blood stained" and "cries" suggests the vivacity of the memory.</li> <li>• Word choice of "foreign dust" suggests abandoned and forgotten.</li> </ul>
40.		<p>Candidates should analyse how the poet's use of poetic technique conveys the indifference of the readership of the newspapers to the suffering shown in them.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference; 1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for reference/quotation alone.</p> <p>(Marks may be awarded 2 or 1+1)</p>	<p>2</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Word choice - "A hundred agonies" suggests the emotional power/quantity of images that the public respond to in a limited way.</li> <li>• Word choice - "black and white" suggests the veracity of the images that the public respond to in a limited way.</li> <li>• The contrast in numbers, "hundred" with "five or six", illustrates the public's limited capacity for images of this horrific nature.</li> <li>• Word choice of "prick with tears" suggests the public's limited emotional response to the images.</li> <li>• The juxtaposition/alliteration of "between the bath and the pre-lunch beers" suggests the brief impact of the suffering shown in the images.</li> <li>• The positioning/tone of "they do not care" reinforces sense of the British public's indifference to the suffering.</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
41.	<p>Candidates should discuss the link between the past and present in this poem by Duffy and at least one other poem.</p> <p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie the way one's past influences one's present.</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><b>In practice this means:</b>  Identification of commonality (2)  eg past exerts a powerful influence on the present (1) this can be negative, haunting or add further complexity to life (1).</p> <p><b>From the extract:</b>  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>"half-formed ghost" suggests haunted by the memories of conflicts that he has witnessed (2)</p> <p><b>From at least one other text :</b>  Quotation/reference (1)  plus comment (1) x3 for up to 6 marks  OR  Quotation/reference (1) plus very detailed comment (2) x2 for up to 6 marks</p> <p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting accurate material from elsewhere in the text/texts.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• <i>Originally</i> - sense of childhood security lost in moving to unfamiliar environment still remembered vividly in adulthood (1) shown in “big boys...shouting words you don’t understand”</li> <li>• <i>Anne Hathaway</i> - happy memories of the past with her late husband influencing her thoughts in the present (1) “we would dive for pearls” (1)</li> <li>• <i>Mrs. Midas</i> - intimacy of past relationship intensifies pain of absolute separateness in present (1) memory of “his hands, his warm hands on my skin” (1)</li> <li>• <i>Havisham</i> - pain of betrayal in youth has become the defining bitterness of age (1) “ropes on the backs of my hands I could strangle with” (1)</li> <li>• <i>Havisham</i> “the dress yellowing” - wedding dress losing its bright whiteness (1) symbolises the tarnishing/loss of her youthful dreams/ideals (1)</li> </ul> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 marks depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
42.	<p>Candidates should explain why the speaker feels uncomfortable in her rival's house.</p> <p>2 marks may be awarded for detailed/insightful comment. 1 mark for more basic comment.</p> <p>(Marks may be awarded 2 or 1+1.)</p>	2	<p>Possible answers may include:</p> <ul style="list-style-type: none"> <li>• the decorative materials look expensive but are cheap suggesting the rival's welcome is false/only superficial - "ormolu and gilt, slipper satin"</li> <li>• the furnishings seem luxurious at first glance but, in reality, are uncomfortable suggesting an unwelcoming atmosphere - "cushions so stiff...can't sink in"</li> <li>• disconcerting reflections in polished surfaces suggest deceptive nature of rival/too perfect to be true - "polished clear enough to see distortions in"</li> <li>• rival's almost aggressive pride in the perfection of the house - "ormolu and gilt, slipper satin"</li> </ul>
43.	<p>Candidates should analyse how the poet conveys a tense atmosphere by referring to at least two examples from these lines.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for reference/quotation alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1.)</p>	4	<p>Possible answers may include:</p> <ul style="list-style-type: none"> <li>• "Silver sugar-tongs ... salver" - suggests the rival is trying to intimidate the speaker with a display of wealth</li> <li>• "glosses over him and me" - gives the impression the rival thinks the speaker's relationship with the son is unimportant</li> <li>• "I am all edges ... shell - suggests the speaker's sense of her own fragility/anxiety</li> <li>• "squirms beneath her surface" - suggests the speaker is aware that she will never be able to get to grips with her rival's hidden nature</li> <li>• "tooth ... nail ... fight" suggests the animalistic/visceral nature of the rivalry</li> <li>• "Will fight, fight foul ..." - repetition of 'fight' emphasises the ongoing/intense nature of the rivalry</li> <li>• "Deferential, daughterly..." - irony as she is well aware of her rival's true feelings and is also putting up a façade</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
44.	<p>Candidates should discuss how the speaker's resentment of her rival is made clear in at least two examples.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for reference/quotation alone.</p> <p>(Marks may be awarded 2+2,2+1+1,1+1+1+1.)</p>	4	<p>Possible answers may include:</p> <ul style="list-style-type: none"> <li>• "first blood to her" - grudging acknowledgement of mother's blood relationship/boxing imagery suggests speaker views this as a bitter match</li> <li>• "never, never can escape scot free" - repetition of "never" emphasises speaker's reluctant admission that she will never truly have her partner to herself</li> <li>• "sour potluck of family" suggests the speaker's bitter feelings about family ties</li> <li>• "And oh how close ..." - mocking tone to suggest speaker's resentment</li> <li>• minor sentences "Lady of the house. Queen Bee." - suggest speaker's derogatory dismissal/summation of her rival's position</li> <li>• repetition of "far more" suggests the speaker's fearful view of the threat posed by her rival</li> <li>• "I was always my own worst enemy ... taken even this from me" - speaker's sardonic comment reveals her awareness of her rival's power/destructive qualities</li> <li>• brevity of final two lines encapsulates the idea that the rivalry will never end</li> </ul>
45.	<p>Candidates should discuss how Lochhead uses descriptive and/or symbolic detail to explore personality in this and in at least one other poem.</p> <p>Candidates can answer in bullet points in this final question or write a number of detailed linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie how Lochhead uses descriptive and/or detail to explore personality</p> <p>A further 2 marks can be achieved for the reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references in at least one other poem by Lochhead.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>In practice this means:  Identification of commonality (2) eg details of description and/or symbolism of objects or activities (1) can help to focus on key personality elements developed in the poem (1).</p> <p>from the extract:  2 marks for detailed/insightful comment plus quotation/reference; 1 mark for more basic comment plus quotation/reference; 0 marks for quotation/reference alone.  eg process of the rival's making tea for the speaker in such a superficially proper way is both patronising and, she senses, a precursor for more open hostility (2)</p> <p>From at least one other text:  Quotation/reference (1) plus comment (1) x3 for up to 6 marks  OR  Quotation/reference (1) plus very detailed comment (2) x2 for up to 6 marks</p> <p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting relevant material from elsewhere in the texts.</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• <i>Last Supper</i> - "So here she is, tearing foliage," (1) reveals savagery of revenge underlying 'civilised' making of meal (1)</li> <li>• <i>Last Supper</i> - "cackling round the cauldron" (1) in their desire to criticise the faithless boyfriend, the friends have become consumed by malice themselves (1)</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<ul style="list-style-type: none"> <li>• <i>For my Grandmother Knitting</i> - "the needles still move/their rhythms" (1) even though woman is old and frail, the need to provide for her family still defines her</li> <li>• <i>For my Grandmother Knitting</i> - "deft and swift/you slit the still-ticking quick silver fish." (1) evokes the dexterity and skill as a young woman (1)</li> <li>• <i>View of Scotland/Love Poem</i> "Down on her hands and knees ... on Hogmanay" (1) conveys mother's commitment to ritual, but not the spirit, of celebration (1)</li> </ul> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 marks depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
46.	<p>Candidates should analyse how the poet's use of language establishes his response to the surroundings.</p> <p>2 marks awarded for detailed/ insightful comment plus quotation/ reference.  1 mark for more basic comment plus quotation/reference.  0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2 or 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Opening line of the poem "The hospital smell" is blunt and matter-of-fact defining the odour universal to all hospitals.</li> <li>• Unusual imagery of "combs my nostrils" combines the senses of touch and smell to convey the pungent nature of the odour. It is so strong it is almost palpable.</li> <li>• Quirky word choice of "bobbing" is designed to disguise his discomfort/shut out the unpleasant reality he is facing/ The disembodied nature of "nostrils/bobbing" indicates how dislocated he feels at this point as he struggles to remain detached.</li> <li>• Reference to unpleasant colours "green/yellow" connote sickness and echo his inner turmoil as he prepares to face the reality of his situation.</li> <li>• Word choice of "corpse" hints at the seriousness of the patient's position/his preoccupation with death. The impersonal terminology creates a darker tone, thus foreshadowing the inevitable.</li> <li>• "Vanishes" has connotations of magic/make-believe/ disappearing forever suggesting that there is no afterlife and that, for him, death is final.</li> <li>• Religious imagery of "vanishes heavenward" introduces the hoped for final destination for those, unlike him, who believe in an afterlife. Ironic imitation of the "soul's" final journey is an observation conveying his view that this visiting hour will not be about recovery.</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
47.	<p>Candidates should analyse how the poet's use of language conveys his sense of his own inadequacy.</p> <p>2 marks awarded for detailed/ insightful comment plus quotation/ reference.  1 mark for more basic comment plus quotation/reference.  0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2 or 2+1+1or 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Repetition in stanza 3 "I will not feel" emphasises the sharp contrast between the acuteness of his senses in his previous observations and his endeavours to keep his emotions entirely contained.</li> <li>• "I" repeated three times illustrates the intensely personal difficulty he is experiencing in keeping his anguish in check.</li> <li>• Climax of "until I have to" shows his acknowledgement of his own avoidance.</li> <li>• Adverbs "lightly, swiftly" create a sense of immediacy and a change to a lighter tone. They suggest the tactful/sensitive/ deliberate way in which the nurses work. This contrasts with his feelings of inadequacy.</li> <li>• Inversion of "here ... there" echoes the busy and varied nature of the nurses' demanding jobs yet they remain focused.</li> <li>• Word choice of "slender waists" conveys their slight physical frames and sets up the contrast with the following expression - "miraculously ... burden" - to highlight the poet's admiration for their dignified demeanour whilst working in this difficult environment whereas he is struggling to cope.</li> <li>• Word choice of "miraculously" has connotations of wonder and awe, suggesting he finds it inconceivable that the nurses could withstand so much emotional suffering.</li> <li>• Word choice of "burden/pain" echoes the emotional and physical responsibilities of their job highlighting its exacting nature.</li> </ul>

Question		Expected Answer(s)	Max Mark	Additional Guidance
				<ul style="list-style-type: none"> <li>• Repetition of “so much/so many” illustrates his observations that a large proportion of a nurse’s job is dealing with death and the dying ie it is a regular occurrence.</li> <li>• Word choice of “clear” shows their ability to remain professional and not form deep emotional attachments to their dying patients.</li> </ul>
48.		<p>Candidates should analyse how the poet’s use of language emphasises the painful nature of the situation for both patient and visitor.</p> <p>For full marks, both patient and visitor must be dealt with for full marks, although not necessarily in equal measure.</p> <p>2 marks awarded for detailed/ insightful comment plus quotation/ reference.  1 mark for more basic comment plus quotation/reference.  0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <p>Patient</p> <ul style="list-style-type: none"> <li>• Metaphor “white cave of forgetfulness” suggests that her reduced mental capacity offers her some protection/refuge from the horrors of her situation OR diminishes her insight into her own situations/lessens her ability to communicate</li> <li>• Imagery of a flower/plant “withered hand ... stalk” suggests her weakness and helplessness. The image is ironic as flowers are traditional tokens of recovery for hospital patients.</li> <li>• The unconventional inverted vampire image “glass fang/ guzzling/giving” emphasises the reality that the patient is being kept alive medically as her body is decaying and death is imminent. Candidates may choose to deal with this as word choice/ alliteration/onomatopoeia. All are acceptable approaches and should be rewarded appropriately.</li> <li>• Imagery of “black figure/white cave” suggests the patient is dimly aware of her surroundings but the “black figure” who has now entered her environment symbolises her approaching death.</li> <li>• Word choice of “smiles a little” indicates that the patient has, perhaps, accepted the reality of her situation/does have a sense of the caring nature of the visit</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>Visitor</p> <ul style="list-style-type: none"> <li>• Personal pronouns “her/me/she/I” indicate that both are suffering albeit in different ways. The patient suffers the physical agony of dying but the visitor has to face the emotional anguish of her loss.</li> <li>• Repetition of “distance” highlights that on a literal level he has arrived at her bedside but there is still a gulf between them as he cannot help her.</li> <li>• Word choice “neither ... cross” conveys he is no longer an observer but a helpless participant who now feels acute emotional misery.</li> <li>• Word choice of “clumsily” highlights his feelings of inadequacy and ineptitude in the situation in which he finds himself.</li> </ul> <p>Either/both:</p> <ul style="list-style-type: none"> <li>• Symbolic reference to “books that ... read” creates a tone of futility/despair as the pleasure to be gained from reading will never be experienced again.</li> <li>• Oxymoron/pun “fruitless fruits” effectively conveys the hopelessness of the situation for both patient and visitor. Just as fruits are traditional gifts brought to hospital to aid recuperation, “fruitless” ironically reveals that this patient will never recover so there is no hope. The agony of her loss is, therefore, laid bare.</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
49.	<p>Candidates should discuss the significance of loss in this poem and in at least one other by MacCaig 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 presentation of the theme of loss.</p> <p>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>In practice this means:  Identification of commonality (2)  loss is a universal human experience(1)  Which can have a profound and long-lasting effect on the individual (1)</p> <p>From the extract:  2 marks for detailed/insightful comment plus quotation/reference;  1 mark for more basic comment plus quotation/reference  0 marks for quotation/reference alone  Eg fear of loss of the loved one influences the speaker's perception of everything in the hospital eg 'what seemed a corpse' (2)  OR sense of despair at end of visit due loss of communication with the loved on- nothing has been achieved 'fruitless fruits;(2)</p> <p>From at least one other text:  Quotation/reference (1)  plus comment (1) x 3 for up to 6 marks  OR  Quotation/reference (1) plus very detailed comment (2) x2 for up to 6 marks</p> <p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting accurate material from elsewhere in the text/texts.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• <i>Sounds of the Day</i> - profound impact of loss when a relationship ends (1) shown through contrast between sounds - meaning life - and the 'silence' after parting (1)</li> <li>• <i>Sounds of the Day</i> use of 'numb' as final word (1) emphasizes finality and intensity of negative feelings associated with the relationship ending (1)</li> <li>• <i>Memorial</i> - all consuming, all pervading nature of loss in the death of a loved one (1) shown in 'Everywhere she dies'</li> <li>• <i>Memorial</i> - despite passage of time, his life is now a 'memorial' devoted to her memory (1)'I am her sad music' (1)</li> <li>• <i>Aunt Julia</i> loss of opportunity to communicate with his aunt (1) shown in 'absolute silence' of her death/grave, by the time he could have spoken Gaelic to her (1)</li> </ul> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 marks depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
50.	<p>Candidates should analyse how the poet's use of language emphasises the impact of this experience.</p> <p>2 marks awarded for detailed/ insightful comment plus quotation/ reference.  1 mark for more basic comment plus quotation/reference.  0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Reference to "that slope" suggests that the specific place is imprinted on the mind of the persona</li> <li>• "soughing" is surprising, suggesting the deadly shells make a gentle noise</li> <li>• "six dead men at my shoulder" - a matter-of-fact tone, suggesting that the persona has become accustomed to the extraordinary and the traumatic.</li> <li>• "waiting ... message" suggests a communication with a higher power, as if the dead soldiers are in a state of limbo</li> <li>• "screech" conveys the disturbing nature of the noise from shells</li> <li>• "throbbing" suggests pain and discomfort</li> <li>• "leaped ... climbed ... surged" makes clear the rapid spread of deadly fire</li> <li>• "blinding ... splitting" shows how the shell robs the persona of his senses.</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
51.	<p>Candidates should analyse how the poet uses at least two examples of language to emphasise the meaninglessness of the men's deaths.</p> <p>2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• "the whole day" suggests that their deaths have been ignored</li> <li>• "morning ... midday ... evening" emphasising the time continues as normal/is never-ending</li> <li>• "sun ... so indifferent" - the sun, rather than being a primary life-force, is portrayed as being cold and lacking in nurturing qualities</li> <li>• juxtaposition of "painful" and "comfortable/kindly" highlights the ironic nature of the landscape ignoring the men's deaths</li> <li>• "In the sun ... under the stars" highlight the starkness of death in the midst of the continuous nature of time/life's cycle</li> <li>• contrast of "six men dead" and "stars of Africa/jewelled and beautiful" emphasises the triviality of the men's deaths beside the greatness/majesty of nature</li> </ul>
52.	<p>Candidates should explain what the speaker finds puzzling when he reflects on the men's deaths.</p> <p>2 marks may be awarded for detailed/insightful comment; 1 mark for more basic comment (Marks may be awarded 2 or 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• he is puzzled by the random/indiscriminate nature of death - "took them and did not take me"</li> <li>• he is puzzled as these deaths seem to contradict the beliefs/religious teaching of his background - the notion of the Elect</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
53.	<p>Candidates should discuss how MacLean uses nature to convey the central concern(s) of this and at least one other poem.</p> <p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie how MacLean uses nature to convey the central concerns of his poetry</p> <p>A further 2 marks can be achieved for the reference to the extract given.</p> <p>6 additional marks can be awarded for discussion of similar references from at least one other poem by MacLean.</p> <p>In practice this means:</p> <p>Identification of commonality (2) eg vivid images from nature (1) allow MacLean to explore a variety of themes - war/heritage and tradition/love/relationships etc (1)</p> <p>from the extract: 2 marks for detailed/insightful comment plus quotation/reference; 1 mark for more basic comment plus quotation/reference; 0 marks for quotation/reference alone. eg The grandeur contained in the imagery of the "stars of Africa, jewelled and beautiful" highlights humanity's insignificance. (2) OR Autumn is used to suggest the transience of life/inevitability of death in the continuous cycle of nature.(2)</p> <p>From at least one other text: quotation/reference (1) plus comment (1) x3 for up to 6 marks OR Quotation/reference (1) plus very detailed comment (2) x2 for up to 6 marks</p> <p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting relevant material from elsewhere in the texts.</p>

Question		Expected Answer(s)	Max Mark	Additional Guidance
				<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• <i>Hallaig</i>: the native trees of Raasay (1) are used to symbolise the traditional ways of life/inhabitants who have been removed as a consequence of The Clearances (1)</li> <li>• <i>Screapadal</i>: the beauty of the natural setting (1) allows the persona to reflect on his connection with the Hebrides (1)</li> <li>• <i>Screapadal</i>: the peaceful nature of the seal and basking shark(1) is contrasted with the submarine/threat of destruction from humans (1)</li> <li>• <i>Shores</i>: the sea coming into "Talisker bay forever" (1) depicts the fulfilling qualities of love (1)</li> <li>• <i>I gave you Immortality</i>: the permanence of nature (1) symbolises his undying love for Eimhir (1)</li> </ul> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 marks depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</p>
54.		<p>Candidates should analyse how the poet's use of poetic technique in lines 1–12 emphasises the importance of the story of the trees.</p> <p>2 marks are awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/reference. 0 marks for quotation/reference alone.</p> <p>(Marks may be awarded 2+2, 2+1+1, 1+1+1+1)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Temporal sequence of 'One morning ... Over the years ...' suggests the ever-present/universal nature of the story</li> <li>• Interest in character of Don Miguel as obsessive: 'one idea rooted'</li> <li>• Allegorical representation/characterisation/symbolism of trees: 'the magic tree' suggest powerful nature of the story</li> <li>• Impact of the tree on the villagers: 'not one kid in the village didn't know'</li> </ul>

Question		Expected Answer(s)	Max Mark	Additional Guidance
55.		<p>Candidates should analyse how language is used to create an impression of 'the man'.</p> <p>2 marks will be awarded for 1 detailed/insightful comment plus reference. 1 mark for more basic comment plus reference (2+2, 2+1+1, 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"> <li>• "The man" is unnamed, remains faceless/anonymous</li> <li>• "had no dream" suggests lack of imagination or empathy</li> <li>• "dark" suggests sense of foreboding</li> <li>• "malicious" suggests evil intent</li> <li>• "whim" suggests casual, thoughtless act</li> <li>• "who can say" suggests his actions were inexplicable/unaccountable</li> <li>• "axe"/"split the bole" suggests a violence/brutality in his actions</li> </ul>
56.		<p>Candidates should explain the irony of the final two lines.</p> <p>2 marks awarded for one detailed/insightful comment. 1 mark for more basic comment.</p> <p>(Marks may be awarded 2 or 1+1)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• Idea of trees having no human qualities despite earlier allusions</li> <li>• Trees are essentially prosaic with no magical qualities</li> <li>• The definitive statement that the poem is only about trees when it is clearly not</li> </ul>

Question	Expected Answer(s)	Max Mark	Additional Guidance
57.		<p>Candidates should discuss how Paterson develops the theme of relationships.</p> <p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements</p>	<p><b>10</b></p> <p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question, ie the theme of relationships.</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 short story by the writer.</p> <p>In practice this means:  Identification of commonality (2)  eg the profound and complex nature of intimate relationships on the individual (1) and the potential fragility of human relationships (1)</p> <p>From the extract:  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>eg "so tangled up" suggests complex mutual dependency which can be either damaging or productive (2)  OR  "nor did their unhealed flanks weep every spring" suggests the resilience of the human spirit/ the pain of separation/longing for intimacy (2)</p> <p>From at least one other text:  Quotation/reference (1)  plus comment (1) x3 for up to 6 marks  OR  Quotation/reference (1) plus very detailed comment (2) x2 for up to 6 marks</p>

Question	Expected Answer(s)	Max Mark	Additional Guidance
			<p>Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting accurate material from elsewhere in the text/texts.</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> <li>• <i>Waking with Russell</i> - father/son bond explored through transformative power of love (1) showing it is unconditional - "pledged myself forever" (1)</li> <li>• <i>Waking with Russell</i> - 'lit it as you ran' (1) suggests love providing mutual benefit, enriching lives (1)</li> <li>• <i>The Ferryman's Arms</i> - relationship with self when he plays pool alone (1), suggesting the conflict between different aspects of the self (1)</li> <li>• <i>The Thread</i> -development of the thread image(1) shows fragility of family relationship/resilience gained through trauma (1)</li> <li>• <i>The Thread</i> - 'the great twin-engined wingspan of us' (1) suggests the uplifting exhilaration of sharing experiences with loved ones (1)</li> </ul> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 marks depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</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><b>Knowledge and understanding</b></p> <p><b>The critical essay demonstrates:</b></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><b>Analysis</b></p> <p><b>The critical essay demonstrates:</b></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><b>Evaluation</b></p> <p><b>The critical essay demonstrates</b></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><b>Technical Accuracy</b></p> <p><b>The critical essay demonstrates:</b></p>	<p>few errors in spelling, grammar, sentence construction, punctuation and paragraphing</p> <p>the ability to be understood at first reading</p>				<p>significant number of errors in spelling, grammar, sentence construction, punctuation and paragraphing which impedes understanding</p>	

[END OF MARKING INSTRUCTIONS]