



EP14/H/12

**English
Critical Reading**

Date — Not applicable

Duration — 1 hour and 30 minutes

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Total marks — 40

SECTION 1 — Scottish Text — 20 marks

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

Choose ONE text from either

Part A — Drama Pages 2–8

or

Part B — Prose Pages 9–18

or

Part C — Poetry Pages 19–31

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical Essay — 20 marks

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

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

You should spend approximately 45 minutes on each Section.

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

Use blue or black ink.

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



SECTION 1 – SCOTTISH TEXT – 20 marks

Choose **ONE** text from Drama, Prose or Poetry.

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

You should spend approximately 45 minutes on this Section.

PART A – SCOTTISH TEXT – DRAMA

Permission has not yet been received from Faber and Faber to reproduce *The Slab Boys* by John Byrne in the Higher English Exemplar Question Paper on SQA's open access site. The poem is reproduced in the Exemplar Question Paper held on SQA's secure site which centres can access through their SQA co-ordinator, **strictly for classroom use only**.

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

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Questions

1. Look at lines 1–20.

By referring to at least two examples of language and/or stage directions, analyse how we are made aware of Curry's anger at the poor standard of the Slab Boys' work.

4

2. Look at lines 21–38.

Curry comments on the contrast between the past and present ethos of the slab room. Explain how this contrast is made clear in these lines.

2

3. Consider the whole extract.

By referring to at least two examples, explain how Spanky and/or Phil's disregard for Willie Curry is shown.

4

4. By referring to this extract and elsewhere in the play, discuss the differing aspects of the relationship between Phil and Spanky.

10

OR

Text 2 – Drama

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

Read the extract below and then attempt the following questions.

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

In this extract, the tenants of Glendale meet to discuss their grievances.

WOMAN 1: Dè th’ann? (What’s this?)

5 WOMAN 2: (*reads*) “We the tenants on the estate of Glendale do hereby warn each other to meet on or about 1 pm on 7th Feb 1882 at Glendale Church, for the purpose of stating our respective grievances publicly” — So they’re doing something about it at last — “in order to communicate the same to our superiors.”

WOMAN 1: Dè th’ann superiors?

WOMAN 2: Na daoine mhora! (The great ones.)

WOMAN 1: Huh.

10 WOMAN 2: As if they’d listen.

The rest of the Company, as the MEN of Glendale, enter discussing the meeting.

OLD MAN: The whole of the bruachs are being emptied to make way for the sheep, as if they hadn’t done enough already.

15 YOUNGER MAN: Aye, all the crofts in Glendale are being split up to make room for those they’ve thrown off, and the land’s being worked to death till it will grow no more.

OLD MAN: No wonder, when half our own seaweed is taken from us and we have to row all the way round the point to Dunvegan to buy it at 31 shillings and sixpence a ton, and sometimes he’s not even in . . .

20 YOUNGER MAN: Aye, and the rents are going up forbye.

WOMAN 2: Did you hear, the factor’s closed all the shops — he’s to open his own meal store and we can only buy from him.

OLD MAN: And it’s a helluva long row all the way to Dunvegan . . .

25 WOMAN 1: And they’ve stuck up a notice to stop us gathering the driftwood from our own shores.

OLD MAN: And that loch can be very choppy . . .

MAN 3: And do you know the factor has ordered me to shoot my own dog in case he worried the sheep —

30 OLD MAN: Och what are the sheep worried about, they don’t have to row all the way round the point —

YOUNGER MAN: Bith eamh sabhach. (Behave yourself.)

MAN 3: Order! Order!

35 YOUNGER MAN: (*Addresses them all*) Contrary to the opinion of our noble proprietors set forth in the newspapers, notably The Scotsman, known hereabouts as The United Liar, they have shown themselves to have no interest in these parts except for the extraction of greater and greater rents, the removal of the people to all corners of the earth and the subjection of those who remain to the will of their factor. Over the last 60 years, we in Skye have put up with just about every indignity a human being can suffer.

40 They have succeeded because we are divided amongst ourselves. It has been proposed that the people of Glendale should unite to take action altogether as one body. We are all in the same situation. Every man and every township has a grievance.

OLD MAN: Och that's right enough.

45 YOUNGER MAN: If we go one by one to make separate claims, we know what will happen. It should not fall on any one person to be singled out for the wrath of the factor. We must go altogether, and any punishment will have to be inflicted on all of us.

Questions

5. Look at lines 1–11.

By referring to at least one feature of language, discuss what is revealed about the female characters' attitude(s) towards their "superiors"?

2

6. Look at lines 12–28.

By referring to at least two examples, analyse how language is used to create an impression of the meeting.

4

7. Look at lines 29–32.

By referring to these lines, explain the dramatic impact of this moment in the extract.

2

8. Look at lines 33–48.

By referring to at least one example of ideas and/or language, explain how this speech by the Younger Man demonstrates his anger against his "superiors".

2

9. By referring to this extract and elsewhere in the play, discuss how capitalism is presented in the play.

10

OR

Text 3 – Drama

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

Read the extract below and then attempt the following questions.

***Men Should Weep* by Ena Lamont Stewart**

In this extract Maggie and John, who have just provided a temporary home for their son and his wife, discuss family problems.

JOHN: You get intae bed, Maggie, and rest yersel. *(Pause)* If ye can.

Maggie doesn't move: she watches him sit down and light a Woodbine.

5 Ma son! *(Pause)* I used tae think, when he was wee, it'd be rare when he grew up. He'd go tae the night-school an learn a trade — we'd be rare pals, him an me . . . *(Pause)* An look at whit I've got!

MAGGIE: *(bursting into tears)* I've din ma best wi him! I have! I have!

JOHN: I'm no blamin you, Maggie. If I'm blamin onybody, I'm blamin masel. A man's got nae right tae bring weans intae the world if he canna provide for them. *(Turning to her)* It's a winner ye don't hate me.

10 MAGGIE: *(wiping her cheeks with her hands)* Don't talk daft. It's because things have aye been right atween you an me that I can struggle on.

JOHN: Struggle! Aye, ye've hit on the right word — struggle . . . Weans! They roast the heart and liver oot o ye!

15 MAGGIE: Aye . . . but it's as if they wis tied on tae ye — they'll tug awa till the day ye dee.

JOHN: Ye're right. I can get that mad at Jenny I could . . . then she looks up at me wi that wee smile o hers an I can feel — I can actually feel ma heart turnin intae butter.

MAGGIE: Jenny's your pet.

20 JOHN: *(smiling)* Aye. Canna deny it. Didna see her the night. I suppose she was in bed time I got back wi that pair in there.

He nods towards the door. Maggie doesn't answer: she puts a hand up to her mouth, afraid he'll pursue the question: then she gets into the bed.

25 Well, I don't know whit's done it, the excitement or the vexation, but I'm damned hungry. Is there onythin tae eat? Hey! Whit about Lily's beans?

MAGGIE: Whit about tomorrow?

JOHN: *(hunts in the drawer)* Ach, tomorrow! Whaur's the tin-opener? Goad! It's never twice in the same place, Maggie.

MAGGIE: I've nae system. *(She giggles.)*

30 *He finds the tin-opener, opens the tin, finds a pan and heats the beans, stirring and tasting.*

MAGGIE: Pit some o them aside for the weans the morn.

JOHN: Aye right. A wee bit Ayrshire bacon would go great wi these.

They exchange a look of greedy longing and lick their lips.

35 MAGGIE: It says on the tin: beans wi pork.

JOHN: Pork? (*He lifts out a cube of something.*) Could be onythin. Blubber. (*He eats it.*) Aw, I've ett it a Maggie! The hale square-inch o it!

MAGGIE: Aw, ye greedy thing! Fancy no haufin it wi me. (*She giggles.*)

He hands her a plate of the beans.

40 That's ower much, John! I said keep some for the weans.

JOHN: You eat the lot. I've kept some.

They eat. In the silence, there is a prolonged fit of Bertie's coughing: they look at each other.

Maggie ye'll need tae —

45 MAGGIE: I ken. I ken. I wull go; but I'll hae tae bother Mrs Harris tae mind Granny and the weans . . . an I had words wi her the night.

JOHN: Yous women! Whit wis it this time?

MAGGIE: She said I didnae tak ma turn o the dunny stairs, an I said her Mary had somethin in her heid.

50 JOHN: I've tellt ye and tellt ye! Can ye no keep yersel tae yersel?

MAGGIE: No I canna. It's only rich folks can keep theirselves tae theirselves. Folks like us hev tae depend on their neighbours when they're needin help.

Questions

10. Look at lines 1–9.

Analyse how the writer uses language to convey John and Maggie's different attitudes to Alec.

4

11. Analyse how stage directions are used to indicate the relationship between John and Maggie in the extract.

2

12. By referring closely to dialogue, discuss how positive and negative aspects of John's personality are revealed in this extract.

4

13. By referring to this extract and elsewhere in the play, discuss how the impact of poverty on the family is revealed.

10

SECTION 1 – SCOTTISH TEXT – 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend approximately 45 minutes on this Section.

PART B – SCOTTISH TEXT – PROSE

Text 1 – Prose

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

Read the extract below and then attempt the following questions.

In Church by Iain Crichton Smith

Colin followed him down some stone steps to what appeared to be a crypt which was lit by candles. The priest walked with his hands folded in front of him as all priests seemed to walk, slow and dignified.

They arrived at a small room. “Here is my bed, you see,” said the priest. “And here . . . ”

- 5 All over the floor, bones were scattered, and there seemed to be an assortment of bloody animal traps.

“Rabbit bones,” said the priest smiling. “Bones of hares. It is not very . . . ”

“You mean you . . . ”

- 10 “This is how I live,” said the priest. “I have no bread to offer you, I’m afraid. If you would please sit down?”

“I think I had better . . . ”

“I said please sit down. I shall tell you about myself. I have lived now for a year by myself. Alone. What do you think of that?” The priest smiled showing blackened teeth. “You see, I couldn’t stand it any more.”

- 15 “Stand what?”

“The war, of course. I was in the trenches you see. And I couldn’t stand it. I wasn’t intended to be a soldier. I was studying for the ministry and they took me out here. I couldn’t stand the people one got in the trenches. I couldn’t stand the dirt and I couldn’t stand all that dying. What do I live on? I eat rabbits, anything I can find. One morning, you see, I ran away. I didn’t know where I was going. But I knew that I couldn’t stay there any longer. And I found this place. Perhaps God directed me. Who knows? I was frightened that someone would find me. But no one did. I used to hide in the crypt here. But today I felt very alone so I thought I would talk to you. Do you know what it is to be alone? Sometimes I wish to go back but it is impossible now. To hear the sound of one human voice again! One human voice. I needn’t have revealed I was here. If you had been German I wouldn’t have come out. I don’t speak German, you see, not at all. I’m not good at languages, though I did once study Hebrew. Now, shall we go up again?”

“If you wish.”

30 “I wish to preach. I have never preached. That is something I must do. Shall we go up?
If you would go first? I was going to offer you something to eat but I think I should preach
first. If you would please sit in the front row. You haven’t brought anyone else with you,
have you?”

Colin preceded him, knowing that he was in the presence of a madman. He sat down in
the front seat and prepared to listen. He felt as if he were in a dream but then he had
35 felt like that for a long time since he had taken the train south to join up in the first
place.

The minister went up into the pulpit with great gravity and began to speak:

“I shall not pray because that would mean closing my eyes. God will understand. After
all, while I was closing my eyes you might run away. I shall talk about war.”

40 “Dearly beloved,” he began, his voice growing more resonant, not to say rotund, as he
continued:

“May we consider who we are? What we are? When I was young I read books as so many
of the young do about the legends of Greece and Rome. I believed in the gods.
I believed that we are godlike. My favourite god was Mercury because of his great speed
45 and power. Later my favourite hero was Hector because he was so vulnerable.”

“I grew up innocent and hopeful. One night when I was sixteen years old I went to a
prayer meeting. A visiting preacher spoke of Christ’s sufferings and his mercy so
vehemently, with such transparent passion, that I was transported into that world and I
suffered the thorn and the vinegar in the land of Galilee. I thought that I should lay my
50 life at the feet of a merciful God.”

Questions

14. Look at lines 1–14.

By referring to at least two examples, analyse how Iain Crichton Smith uses
language to create a growing sense of disquiet.

4

15. Look at lines 15–32.

By referring to at least two examples, analyse how Iain Crichton Smith uses
language to present the priest’s character as unusual and/or disturbing.

4

16. Look at lines 37–50.

Explain what is unusual about the priest’s sermon.

2

17. Many of Iain Crichton Smith’s short stories combine the ordinary and the
extraordinary. By referring to this and at least one other short story by Iain Crichton
Smith, discuss how he achieves this.

10

OR

Text 2 – Prose

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

Read the extract below and then attempt the following questions.

A Time to Keep by George Mackay Brown

Sheepay oatfield was the first to ripen. We went there with our scythes and we cut the oatfield in a day. The field was too steep for the reaper to operate. The women of Sheepay made a supper for us in the evening, as much ale and cheese and bannocks as we could eat. It was very hot in the valley that day. The men worked bare to the waist.

5 Then Hawkfall barley took the burnish. The field was steep also and right on the top of high crags. Gannets circled under the circling scythes. It was a rather thin crop but it was dark before the last of it was cut. “The old man of Hawkfall shouldn’t have opened that bottle of rum in the middle of the morning,” said Jeremiah of Whalerest, “and in the hot sun too. It slowed us up . . .” We had a sleepy supper of oatcakes and ale at
10 Hawkfall.

The good weather held. The third morning the widow of Girss was at every door before daybreak screeching that her oats were ready. We cut her half-acre with the reaper before dinner-time. There was no drink at Girss, neither whisky nor ale, for she was a very religious woman. But she was generous with her bread and slices of mutton. We
15 must have eaten half a sheep. And in the heat her buttermilk tasted better than any beer.

Still the rain kept off. Two-Waters’s oats that had been green the day before echoed the sunlight next morning. Peter of Two-Waters, cap in hand, stood in my door. “We would be pleased,” said the old man, “if you would help in our field.” “Get the lobsters to help
20 you,” said I. “We’re sorry for speaking to you as we did that day on the beach,” he said, “we realise now that you didn’t take our lobsters.” “Keep your mouth shut,” I said, “and maybe you’ll get more harvesters . . .” I fished all that day alone. The other men turned up at Two-Waters, and after the field was cut they had a great night with fiddles and dancing till after midnight. I couldn’t sleep for the noise of them. Ingi said she was
25 sorry I hadn’t gone to the Two-Waters oats. “We must repay hatred with kindness,” she said. “Anna was very hurt.”

I never saw such sorry-looking agriculture as the barley-field of Cleft, where we all gathered next morning – a few droopy golden beards like kings that had been long in exile. The field wasn’t worth to cut. But we cut it. And Andrew of Cleft thanked us. He
30 said if we were thirsty he had a barrel of sweet water at the end of his house. That was the meanest most miserable man in the world. He thanked us very much indeed for our trouble. He only wished he could reward us better, he said (and we all knew for a fact he had a thousand pounds, the legacy from his uncle in Australia, in the bank at Hamnavoe). We left his barley lying like a few slaughtered kings in the high field and we went home.
35 His meanness didn’t anger me so much as it might have done because I saw that it was my turn next. My oats had heaved at the sun like a great slow green wave all summer. Now the sun had blessed it. The whole field lay brazen and burnished under a blue sweep of sky. And the wind blessed it continually, sending long murmurs of fulfilment, whispers, secrets, through the thickly congregated stalks. “Your field tomorrow, Bill,” they all said.
40 I had laid in whisky. Ingi had been brewing and baking for a week (and now her ale for the first time was beginning to taste good). She had boiled eight cock chickens for the harvesters.

The sound of rain and wind woke me after midnight. I could hear the deep gurgle in the throat of the burn. “Just a shower,” I said to Ingi who had woken also with the noise of rain on the window and the sough in the chimney.

But next morning when I went to the door at first light my cornfield was all squashed and tangled. And the rain still fell, flattening, rotting, burning, destroying. It would have been foolishness trying to cut such mush that day. All the harvesters went out in the storm to save their lobster creels. And the man of Mathouse said it was his turn next for the reaper, “because Bill,” he said, “has missed his turn.”

“It will be a fine day tomorrow,” said Ingi.

The rain lasted a full week.

“The plain truth is,” said Jeremiah of Whalerest, “you’re an unlucky crofter. Some crofters are lucky and some are not. You’re a good fisherman, Bill. Stick to the sea.”

Questions

18. Look at lines 1–16.
Explain the role of the community as presented in these lines. 2
19. Look at lines 17–26.
By referring to at least two examples, analyse how the writer’s use of language in these lines conveys Bill’s relationship with the community. 4
20. Look at lines 36–39.
Analyse how Mackay Brown uses language to create an impression of Bill’s fields at harvest time. 2
21. Explain what is revealed about the character of Ingi in this extract. 2
22. Discuss how Mackay Brown develops the theme of the relationship between nature and humanity in this and at least one other short story. 10

OR

Text 3 – Prose

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

Read the extract below and then attempt the following questions.

The Trick is to Keep Breathing by Janice Galloway

In this extract Joy has just been admitted to hospital for the treatment of her depression.

I find my sea legs in the green and blue corridor. A man at the glass partition of the reception bay is filing little bits of buff card. I ask if it's OK to go for a walk. He doesn't look up, just keeps shuffling cards.

Of course you can. Of course, of course.

5 I walk away slow to give him the time to change his mind. People do.

Just round the grounds.

I shout walking backwards to keep an eye on his face, fishing for the remaining armhole of my black coat. Maybe he doesn't know I'm a patient.

I won't go anywhere, just round the grounds.

10 Sure, he says. Remember back for tea, still filing. Party.

Just around the grounds.

My voice has a little echo. He keeps his eyes on the cards and his face fuzzes over. I get woozier with every step.

It's freezing.

15 No moon and cloud over the stars. I stop and wait for my pupils to enlarge, finding enough light to keep me on the straight and narrow round the white hospital block. It's soft underfoot and the boots make no noise. Moss. It cracks its way through the paving and makes me stumble. But I keep going. The path stops abruptly behind the maintenance block. Off the track the ground is marshy. There is a slow suck on the soles
20 and worms of fluid between my toes. One-legged, I stumble, bump into a wall in the dark: a low flat building with no windows. The sign is blurry and I have to hold it down to read. It takes a moment or two to come clear. MORTUARY. Just like the thing. I go for a walk and find the dead centre of town. White breath scatters from my mouth and nose when I laugh and the skin on my teeth frosts over. I lean back against the sign, wondering
25 how long I can last out here. Maybe I could wait till the meals are over. Only the cold keeps me awake and cunning.

I didn't go and see my mother in the mortuary. I didn't want her laughing at me, falling for a trick. Besides, the undertaker warned us she had hit herself against the fire-tiles. The living room had been full of the sweet smell of turned ham. I know it doesn't make
30 sense now but I didn't go. I was sorry afterwards but there's no going back on it. I didn't go.

In Spain, they had to talk me out of the room where they kept Michael after I got dopey from the injection. I felt like my skin was on fire. They told the courier to take me for a walk and he left it to his girlfriend. She took me for miles. Maybe it wasn't far at all but
35 it seemed that way. When I started to buckle she called a taxi. She put me to bed in their flat and told me to sleep. I swallowed the whole bottle of tranquilisers I'd been

taking at home and half a bottle of their vodka. The only thing I could find to write on was a magazine. I wrote YOU'VE BEEN VERY KIND. THANKS across Joan Collins' face on the cover. Then I lay back down again. I felt too shaky to sleep but I tried. The vodka
 40 was a mistake. After ten minutes or so I threw up into their en suite sink, right down to the bile. When the courier's girlfriend came to fetch me for the mortuary I was out cold. It took her all morning just to get me to stand up. By the afternoon they had started the post-mortem so I missed that one too.

MORTUARY.

45 I've never been this close to one before. The sign comes and goes. My vision doubles. I have to feel my way in the wavering dark, the soles of my boots seeping through the moss.

Questions

23. Look at lines 1–13.

Analyse how Galloway uses language to convey Joy's uncertainty about her new situation.

2

24. Look at lines 14–26.

By referring to at least two examples, analyse how Galloway's language highlights Joy's feelings of anxiety.

4

25. Look at lines 27–40.

Analyse how Galloway uses language to emphasise the impact on Joy of:

(a) her mother's death

2

(b) Michael's death

2

26. Despite struggling to deal with the tragic losses, Joy attempts to appear to others as if she is coping. By referring closely to this extract and to elsewhere in the novel, discuss how Galloway demonstrates this character trait in Joy.

10

OR

Text 4 – Prose

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

Read the extract below and then attempt the following questions.

Sunset Song by Lewis Grassie Gibbon

In this extract Chris Guthrie helps her mother wash some blankets on a hot day.

Chris took a bit peep or so in *Religio Medici* and nearly yawned her head off with the reading of it, it was better fun on a spare, slow day to help mother wash the blankets. In the sun of the red, still weather Jean Guthrie had every bed in Blawearie cleared and the blankets piled in tubs half-filled with lukewarm water and soap, and Chris took off
5 her boots and her stockings and rolled her knickers far up her white legs and stepped in grey, lathered folds of blankets and tramped them up and down. It felt fine with the water gurgling blue and iridescent up through your toes and getting thicker and thicker; then into the next tub while mother emptied the first, lovely work, she felt she could trample blankets forever, only it grew hot and hot, a red forenoon while they did the
10 washing. So next time mother was indoors she took off her skirt and then her petticoat and mother coming out with another blanket cried *God, you've stripped!* and gave Chris a slap in the knickers, friendly-like, and said *You'd make a fine lad, Chris quean*, and smiled the blithe way she had and went on with the washing.

But John Guthrie came home from the fields then, him and Will, and as soon as he saw
15 her father's face went all shrivelled up and he cried *Get out of that at once, you shameful limmer, and get on your clothes!* And out she got, white and ashamed, shamed more for father than herself, and Will turned red and led off the horse, awkward-like, but John Guthrie went striding across the close to the kitchen and mother and began to rage at her. *What would folk say of the quean if they saw her sit there, near naked? We'd be
20 the speak and laughing-stock of the place.* And mother looked at him, sweet and cold, *Ah well, it wouldn't be the first time you've seen a naked lass yourself; and if your neighbours haven't they must have fathered their own bairns with their breeks on.*

Father had been in a fair stramash at that, he left mother and went out with his face dead-white, not red, and he didn't say another word, he didn't speak to mother all that
25 evening nor all the next day. Chris went to her bed that night and thought of the happening, lying close-up and alone, it had been as though she saw a caged beast peep from her father's eyes as he saw her stand in the tub. Like a fire that burned across the close, it went on and on as though she still stood there and he glowered at her. She hid her face below the blankets but she couldn't forget, next morning she was able to bear
30 thinking of it no longer, the house had quietened with the folk gone out, she went to mother and asked her straight, she'd never asked anything of the kind before.

And then an awful thing happened, mother's face went grey and old as she stopped from her work at the kitchen table, she went whiter and whiter second on second, Chris near went out of her mind at the sight. *Oh, mother, I didn't mean to vex*, she cried and flung
35 her arms round mother and held her tight, seeing her face then, so white and ill-looking it had grown in the last month. And mother smiled at her at last, putting her hands on her shoulders. *Not you, Chris quean, just life. I cannot tell you a thing or advise you a thing my quean. You'll have to face men for yourself when the time comes, there's none can stand and help you.* And then she said something queerer, kissing Chris, *Mind that for me
40 sometime if I cannot thole it longer* — and stopped and laughed and was blithe again.

We're daft, the two of us, run out and bring me a pail of water. And Chris went out with the pail, out and up to the pump in the hot red weather, and then something came on her, she crept back soft-footed and there mother stood as she'd left her, white and lovely and sad, Chris didn't dare go in to her, just stood and looked.

Questions

27. Identify two aspects of Chris' character that are referred to in the opening sentence of the extract. 2
28. Look at lines 3–13.
Analyse how Grassie Gibbon uses language to convey Chris' experience of washing the blankets. You should refer to at least two examples in your response. 4
29. Look at lines 14–28.
Analyse how language is used to convey John Guthrie's reaction to the sight of Chris trampling the blankets. You should refer to at least two examples in your response. 4
30. By referring to this extract and elsewhere in the novel, discuss the role and/or importance of Jean Guthrie in Chris' life. 10

OR

Text 5 – Prose

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

Read the extract below and then attempt the following questions.

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

In this extract Duror, having persuaded Lady Runcie Campbell of the need for the brothers to participate in the deer hunt, goes to seek them out in the forest.

In the tree here was Calum's happiness. Here were his friends the finches, safe from the hawk scouting above. The ground of snares and stumbles was far below. In the loch the seals were playing, with audible splashes. In a nearby Douglas fir cushat doves were crooning. Above all, his brother beside him was singing. So much present joy was there
5 for him he did not have to look forward. He did not wonder, as Neil sometimes did, whether the cones he was gathering would be fertile; nor did he see the great trees born from this seed in his hands being toppled down in fifty years' time to make ammunition boxes for that generation's war. He was as improvident as the finches to whom he had fed more than half of his morning slice of bread.

10 Yet it was he who first saw the gamekeeper approaching through the sunshine and shadow of the wood, with his three glossy dogs running silently in front. In agitation he stretched over to touch Neil, and point.

Neil paused in his singing and picking to watch Duror. The latter, he thought, must be on a patrol of the wood, looking for deer or foxes or weasels to shoot. Even if he saw their
15 ladder against the tree, and from it learned where they were, he would still pass by. While they were gathering cones, they were none of his business: his own mistress had given them permission.

"It's all right," he murmured to Calum. "He's got nothing to do with us. He'll pass by."

Indeed, as he watched the gamekeeper now in and now out of sight on the dappled
20 ground among the trees, he felt the sympathy he could never withhold when he saw any human being alone in a vast place, on a hillside say, or here in a wood. Unlike his brother, he saw nature as essentially hostile; and its resources to take away a man's confidence were immense. He felt sure, for instance, that the gamekeeper treading on the withered leaves must be thinking of his sick wife.

25 In a clearing Duror halted, laid down his gun, took his binoculars out of their case, and trained them on the top of the larch.

Neil knew that they must be clearly visible; it seemed to him typical of nature that the foliage was gone which would have hidden them. It took an effort to go on picking cones. He told Calum to keep on picking too. He objected to this spying on them, but would not
30 show it even by stopping work.

Calum could not concentrate on the cones. He became like an animal in danger with no way of escape. He began to whimper, and tilting over in a panicky attempt to hide from that distant scrutiny he let some cones dribble out of his bag.

"What's the matter with you?" asked Neil. "Aye, I ken he's looking at us. But where's the
35 harm in that? He's just doing his work, like you and me. Maybe he's not looking at us at all. Maybe it's that hawk we saw that he's looking at. Didn't I tell you, if we keep out of his way, he can't harm us? Well, we're out of his way up here."

Calum was not reassured; he still whimpered and cowered, like a dog in the presence of someone who has been cruel to it.

40 Neil's own fear suddenly increased. He became angry.

"What are you moaning for?" he demanded. "I ken he doesn't like us, but we don't like him either. This wood doesn't belong to him; it belongs to the lady and she's given us permission to climb the trees and pick the cones. You heard Mr Tulloch say it. As long as we don't saw branches off and injure the trees, nobody would interfere with us, he said.

45 Have we ever sawn any branches off?"

He repeated that last question in a passion of resentment, for on most trees the best harvest of cones was on the tips of branches too far out from the trunk to be reached. If sawing was permitted, then those branches so small as hardly to be noticed, could be dropped to the ground where it would be easy and safe to strip them of every cone. The trees' wounds would soon heal, the yield of cones would be doubled, and the strain on arms, legs, and back would be greatly relieved.

50

"The trees are more precious than we are," he added bitterly.

Questions

31. Look at lines 1–9.

By referring to at least one example, analyse how Robin Jenkins has included a hint of danger in an apparently peaceful scene.

2

32. Look at lines 10–26.

By referring to at least two examples, analyse how Robin Jenkins uses language to create a sense of threat when Duror arrives.

4

33. Look at lines 27–45.

By referring to at least two examples, analyse how Robin Jenkins uses language to convey the two brothers' contrasting attitudes to Duror.

4

34. By referring to this extract and elsewhere in the novel, discuss how contrasting characters are developed through the theme of nature.

10

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this Section

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

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

Read the poem below and then attempt the following questions.

Holy Willie's Prayer by Robert Burns

This extract begins at stanza 10 of the poem.

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

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

Lord, mind Gaw'n Hamilton's deserts;
He drinks and swears, an' plays at cartes,
Yet has sae monie takin' arts

10 Wi' great and sma',
Frae God's ain priest the people's hearts
He steals awa'.

An' when we chasten'd him therefore,
Thou kens how he bred sic a splore,

15 And set the warld in a roar
O' laughin at us —
Curse Thou his basket and his store,
Kail an' potatoes!

Lord, hear my earnest cry and pray'r,
20 Against that Presbyt'ry of Ayr!
Thy strong right hand, Lord, make it bare
Upo' their heads!
Lord, visit them, and dinna spare,
For their misdeeds!

25 O Lord, my God! that glib-tongu'd Aiken,
My very heart and flesh are quaking
To think how I sat sweating, shaking,
And pish'd wi' dread,
While he, wi' hingin lip and' snakin',
30 Held up his head.

Lord, in Thy day of vengeance try him!
Lord, visit them that did employ him!
And pass not in Thy mercy by them,
Nor hear their pray'r,
35 But for Thy people's sake, destroy them,
And dinna spare!

But, Lord, remember me and mine
Wi' mercies temp'ral and divine
That I for grace an' gear may shine
40 Excell'd by nane;
And a' the glory shall be Thine —
Amen, Amen!

Questions

35. Look at lines 1–18.
By referring to at least two examples from these lines, explain how Holy Willie’s spiteful and/or vengeful nature is conveyed. 4
36. Look at lines 13–30.
By referring to two examples from these lines, explain how Holy Willie’s belief in his superiority as one of the “chosen race” is shown. 2
37. Look at lines 31–42.
By referring to at least two examples from these lines, analyse how language is used to emphasise Holy Willie’s hypocrisy. 4
38. By referring to this and at least one other poem, discuss how Burns uses language to evoke a variety of emotional responses from his reader. 10

OR

Text 2 – Poetry

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

Read the poem below and then attempt the following questions.

***Valentine* by Carol Ann Duffy**

Not a red rose or a satin heart.

I give you an onion.

It is a moon wrapped in brown paper.

It promises light

5 like the careful undressing of love.

Here.

It will blind you with tears

like a lover.

It will make your reflection

10 a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.

Its fierce kiss will stay on your lips,

15 possessive and faithful

as we are,

for as long as we are.

Take it.

Its platinum loops shrink to a wedding ring,

20 if you like.

Lethal.

Its scent will cling to your fingers,

cling to your knife.

Questions

39. By referring to the title and lines 1–2, analyse how Duffy creates a dramatic opening to the poem. 2
40. Look at lines 3–17.
Analyse how Duffy uses the extended image of “an onion” to suggest both the positive and negative aspects of love. 3
41. Look at lines 18–23.
Analyse how Duffy creates a sinister mood in these lines. 3
42. Consider the text as a whole.
By referring to the text evaluate how successful the poet has been in conveying the personality of the poem’s speaker. 2
43. By referring to this and at least one other poem, discuss how effective Duffy is in challenging pre-conceived views. 10

OR

Text 3 — Poetry

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

Read the poem below and then attempt the following questions.

***View of Scotland/Love Poem* by Liz Lochhead**

This extract is the first three stanzas of the poem.

Down on her hands and knees
at ten at night on Hogmanay,
my mother still giving it elbowgrease
jiffywaxing the vinolay. (This is too
5 ordinary to be nostalgia.) On the kitchen table
a newly opened tin of sockeye salmon.
Though we do not expect anyone,
the slab of black bun,
petticoat-tails fanned out
10 on bone china.
‘Last year it was very quiet . . . ’

Mum’s got her rollers in with waveset
and her well-pressed good dress
slack across the candlewick upstairs.
15 Nearly half-ten already and her not shifted!
If we’re to even hope to prosper
this midnight must find us
how we would like to be.
A new view of Scotland
20 with a dangling calendar
is propped under last year’s,
ready to take its place.

Darling, it's thirty years since
 anybody was able to trick me,
 25 December thirty-first, into
*'looking into a mirror to see a lassie
 wi as minny heids as days in the year'* -
 and two already since,
 familiar strangers at a party,
 30 we did not know that we were
 the happiness we wished each other
 when the Bells went, did we?

Questions

44. Explain how the title introduces two main concerns of the poem. 2
45. Look at lines 1–22.
 By referring to at least two examples, analyse how the poet uses language to create a vivid impression of the mother. 4
46. Look at lines 4–5.
 Explain what the poet means by the parenthesis “(This is too ordinary to be nostalgia.)” 2
47. Look at lines 23–32.
 By referring to at least one example, analyse how these lines convey the idea of a shift in time. 2
48. By referring to this and at least one other poem, discuss how Lochhead develops the theme of the complexities of love in her poetry. 10

OR

Text 4 — Poetry

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

Read the poem below and then attempt the following questions.

***Aunt Julia* by Norman MacCaig**

Aunt Julia spoke Gaelic
very loud and very fast.
I could not answer her —
I could not understand her.

- 5 She wore men's boots
when she wore any.
— I can see her strong foot,
stained with peat,
padding with the treadle of the spinningwheel
10 while her right hand drew yarn
marvellously out of the air.

- Hers was the only house
where I've lain at night
in the absolute darkness
15 of a box bed, listening to
crickets being friendly.

- She was buckets
and water flouncing into them.
She was winds pouring wetly
20 round house-ends.
She was brown eggs, black skirts
and a keeper of threepennybits
in a teapot.

- Aunt Julia spoke Gaelic
25 very loud and very fast.
By the time I had learned
a little, she lay
silenced in the absolute black
of a sandy grave

30 at Luskentyre. But I hear her still, welcoming me
with a seagull's voice
across a hundred yards
of peatscrapes and lazybeds
and getting angry, getting angry
35 with so many questions
unanswered.

Questions

49. Look at lines 1–11.

By referring to at least two examples, analyse how MacCaig uses language to convey an impression of Aunt Julia's personality, from the perspective of his younger self.

4

50. Look at lines 12–16.

By referring to these lines, explain what is surprising about how the poet felt when he visited Aunt Julia.

2

51. Look at lines 24–36.

In this final stanza MacCaig, as an adult, reflects on his relationship with his aunt. By referring to at least two examples, analyse how the poet's language conveys her importance in his life.

4

52. By referring to this and at least one other poem, discuss how MacCaig's descriptions of familiar things and/or situations enhance our understanding of the central concerns of his poetry.

10

OR

Text 5 – Poetry

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

Read the poem below and then attempt the following questions.

***I gave you Immortality* by Sorley MacLean**

I gave you immortality
and what did you give me?

Only the sharp
arrows of your beauty,

5 a harsh onset
and piercing sorrow,
bitterness of spirit
and a sore gleam of glory.

If I gave you immortality

10 you gave it to me;
you put an edge on my spirit
and radiance in my song.

And though you spoiled
my understanding of the conflict,

15 yet, were I to see you again,
I should accept more and the whole of it.

Were I, after oblivion of my trouble,

to see before me

on the plain of the Land of Youth

20 the gracious form of your beauty,

I should prefer it there,

although my weakness would return,

and to peace of spirit

again to be wounded.

25 O yellow-haired, lovely girl,
 you tore my strength
 and inclined my course
 from its aim:
 but, if I reach my place,
 30 the high wood of the men of song,
 you are the fire of my lyric –
 you made a poet of me through sorrow.

I raised this pillar
 on the shifting mountain of time,
 35 but it is a memorial-stone
 that will be heeded till the Deluge,
 and, though you will be married to another
 and ignorant of my struggle,
 your glory is my poetry
 40 after the slow rotting of your beauty.

Questions

53. Look at lines 1–8.

By referring to at least two examples, analyse how the language of this stanza conveys the speaker's state of mind.

3

54. Look at lines 9–24.

In these stanzas, the speaker reflects on his unrequited love. By referring to at least two examples, analyse how the poet's use of language conveys the conflicting nature of his feelings.

4

55. Look at lines 39 and 40.

By referring to at least two examples, analyse how these lines create an effective conclusion to the poem.

3

56. Sorley MacLean is a poet whose work is often characterised by its emotional intensity. By referring to this and at least one other poem by MacLean, discuss how he uses language to achieve this intensity.

10

OR

Text 6 – Poetry

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

Questions

57. Look at lines 1–4.
Analyse how language is used in these lines to create a sense of adventure. 2
58. Look at lines 11–16.
In these lines the mood of the poem darkens. By referring to at least two examples, analyse how the writer uses language to achieve this. 3
59. Look at lines 17–26.
By referring to at least two examples, analyse how language is used in these lines to convey a feeling of insecurity. 3
60. Look at lines 27–30.
By referring to ideas and/or language, evaluate how effective these lines are as a conclusion to the poem. 2
61. By referring to this and at least one other poem, discuss how Don Paterson develops the theme of change in his poetry. 10

[END OF SECTION 1]

SECTION 2 – CRITICAL ESSAY – 20 marks

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

You may use a Scottish text but NOT the one used in Section 1.

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

You should spend approximately 45 minutes on this Section.

DRAMA

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

62. Choose a play which deals with a disturbing aspect of human life such as injustice, unfulfilled ambition or disappointment.

Briefly explain the nature of this disturbing aspect and discuss how the dramatist's presentation of it contributes to your appreciation of the play as a whole.

63. Choose from a play a scene which features a reunion, a separation or a moment of understanding.

Explain how this element of the scene is revealed and discuss how important the scene is in developing your understanding of the play as a whole.

64. Choose a play in which the relationship between a male and female character is a significant feature.

Explain the nature of this relationship and discuss how the dramatist's presentation of this relationship enhances your understanding of the central concerns of the play.

PROSE — FICTION

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

65. Choose a novel or short story in which a central character could be viewed as having courageous or heroic qualities.

Describe how the character's courageous or heroic qualities are made apparent and discuss how the presentation of these qualities enhances your understanding of the text as a whole.

66. Choose a novel or short story in which symbolism is a significant feature.

Discuss how the writer's use of this feature enhances your understanding of character and/or theme in the text as a whole.

67. Choose a novel or short story which deals with the complexities or breakdown of a relationship.

Briefly explain the circumstances surrounding the complexities or breakdown and discuss how the characters' feelings and/or reactions enhance your appreciation of the text as a whole.

PROSE — NON-FICTION

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

68. Choose a work of biography or autobiography in which an individual is portrayed in a humorous and engaging way.

Describe how the writer uses language and/or ideas to establish these aspects of this portrayal and discuss to what extent the use of humour adds to your understanding of the individual being portrayed.

69. Choose a non-fiction text which presents an uplifting or celebratory impression of humanity.

Discuss how the writer creates this impression and explain how the positive nature of the impression adds to your appreciation of the text as a whole.

70. Choose a non-fiction text which features a vivid depiction of a historical event.

Discuss how the writer uses language and/or ideas to recreate the past in a way which engages your interest.

POETRY

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

71. Choose a poem in which you consider the poet's depiction of an event to be particularly effective.

Explain in what ways the poet's depiction is particularly effective and discuss how this enhances your understanding of the central concern(s) of the poem.

72. Choose a poem in which a dark or pessimistic mood is prevalent.

Explain how the poet creates this mood, and discuss how this mood is used to enhance your understanding of the poem's subject matter.

73. Choose a poem which involves a character with whom you sympathise or respect or dislike.

Explain how the poet presents the character and discuss how your reaction to him/her enhances your appreciation of the poem.

FILM AND TELEVISION DRAMA

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

74. Choose a film or television drama which contains a sequence that provokes shock or disgust in the viewer.

Explain how the film or programme makers have created the sequence to provoke this reaction, and then discuss the significance of the sequence in your appreciation of the drama as a whole.

75. Choose a film or television drama in which a character displays exceptional determination in challenging circumstances.

Explain how the film or programme makers present the character's determination and discuss how this aspect of characterisation enhances your understanding of the central concern(s) of the text.

76. Choose a film or television drama which explores a relationship within a family.

Discuss how the film or programme makers' exploration of this relationship adds to your appreciation of the text as a whole.

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

LANGUAGE

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

77. Choose the language associated with the presentation of popular science such as climate change, environment, GM foods, space exploration and so on.

Identify key features of the language used in the presentation of popular science and discuss how these features contribute to its appeal and accessibility.

78. Choose the language which is used in communicating via social media.

Identify some of the distinctive features of this language and discuss to what extent these features help or hinder communication.

79. Choose a speech or piece of journalism which you feel has inspirational or motivational qualities.

Discuss how specific features of language enhanced the inspirational or motivational qualities of this speech or piece of journalism.

[END OF SECTION 2]

[END OF EXEMPLAR QUESTION PAPER]

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EP14/H/02

**English
Critical Reading**

Marking Instructions

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

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General marking principles for Higher English: Critical Reading

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

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

Marking Instructions for each question

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

1. Scottish Texts

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

2. Critical Essay

- If minimum standards have been achieved, then the supplementary marking grid will allow you to place the work on a scale of marks out of 20.
- The essay should first be read to establish whether it achieves minimum requirements for technical accuracy, and whether it is relevant to the question. There may be a few errors, but they should not impede understanding. If minimum standards are not achieved, the maximum mark that can be awarded is 9. To access the full range of marks the essay should communicate clearly at first reading.
- Assessment should be holistic. There may be strengths and weaknesses in the essay; assessment should focus as far as possible on the strengths, taking account of weaknesses only where they significantly detract from the overall essay.
- Candidates may display ability across more than one band descriptor. Assessors should recognise the closeness of the band descriptors and consider carefully the most appropriate overall band for the candidate's performance.

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

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

For band descriptors of 4 marks, for example 9–6, assessors should reconsider the candidate's abilities in the three main areas: knowledge and understanding, analysis and evaluation.

If the candidate just misses a 9, award an 8. If the candidate is slightly above a 6, award a 7.

SECTION 1 – Scottish Text

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

Question	Expected response	Max mark	Additional guidance
1	<p>Candidates should analyse how language/stage directions make us aware of Curry’s anger at the poor standard of the Slab Boys’ work.</p> <p>At least two examples should be included for full marks.</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 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • stage direction, <i>carrying a paper pattern</i>, suggests Curry is bringing physical evidence with which he can confront the Slab Boys • interrogative tone of double question, “Who is responsible . . .mess??” suggests Curry’s determination to discover who is to blame for this latest error • scathing retort “That is precisely what you don’t do” shows his combative stance • “don’t try and get smart with me . . .” is a direct reprimand highlighting his seniority • series of commands, “Look at . . . just look at it. Feel that . . .go on” suggests his need to point out the flaws in the Slab Boys’ work • “bloody roughcast” – comparison with building material shows his poor opinion • sarcastic tone of “Or should I say who didn’t grind them?” shows he is aware of their lack of effort • his cutting summary of their procedures, “thrown on . . . willy-nilly . . . whisked round . . . nothing” shows his contempt for the standard of their work <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
2	<p>Candidates should explain how the contrast between the past and present in the Slab Room is made clear in lines 21–36.</p> <p>1 mark for each appropriate reference with comment.</p> <p>In order to score two marks, both sides of the contrast must be dealt with – ie – 1 mark will be awarded for appropriate reference and comment on the past, plus 1 mark will be awarded for appropriate reference and comment on the present.</p> <p>0 marks for reference/quotation alone.</p>	2	<p>Possible answers include:</p> <p>Present</p> <ul style="list-style-type: none"> • “nothing but complaints” shows that nothing positive can be said of the Slab Room • “abysmal standard” suggests that the quality of work could go no lower • anecdotes about “two dog-ends” and the loss of Jimmy Robertson’s scrolls exemplify the ineptitude of the Slab Boys • “Bloody mayhem” suggests the totally chaotic nature of the Slab Room <p>Past</p> <ul style="list-style-type: none"> • “When Jack Hogg was in here . . .” – sets up a nostalgic tone and establishes the Slab Room of the past as a pleasant place • “pride and joy” shows that the Slab Room held a special place above every other department • “never a word of complaint” is in direct contrast to “nothing but complaints”, highlighting the deterioration of the Slab Room • “like a new pin” suggests an orderly and clean environment <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
3	<p>Candidates should explain how Spanky and/or Phil’s responses demonstrate their disregard for Willie Curry.</p> <p>Candidates are free to comment on a single response from each character or on two responses from one character.</p> <p>At least two examples should be included for full marks.</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 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <p>Spanky</p> <ul style="list-style-type: none"> • “ ’S not us that do them . . . colour.” – mockery implied by Spanky’s impression of a forelock-tugging inferior suggests that he sees Curry as part of an outdated world • deliberate use of “Mr Cardew” rather than the correct name suggests Spanky is baiting Curry • Spanky’s quick-witted response about the “two dog-ends” reveals his refusal to submit to Curry’s authority • “It was half full this morning . . .” – witty inversion of Curry’s words undermines his opinion of the state of the colour cabinet • belligerent tone of “What for . . . done?” suggests Spanky is only too ready to argue with Curry <p>Phil</p> <ul style="list-style-type: none"> • insolent question, “. . . what trade was that, Mr Curry?” suggests Phil does not accept Curry as a tradesman/undermines Curry’s comments about the Slab Room apprenticeship in the past • Phil’s comment that Spanky would be “lucky” to be fired suggests his negative opinion of working with Curry • “Christ, talking furniture.” – Phil’s sarcastic response to Curry’s complaint shows that he is very quick to ridicule Curry’s comments <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
4	<p>Candidates should discuss the differing aspects of the relationship between Phil and Spanky.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question – ie the relationship between Phil and Spanky.</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 part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) – for example, their friendship is close, shown by mutual support in ‘pranks’ and more serious aspects of life (1) though there is tension between them at times. (1)</p> <p>From this 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>For example, Spanky supports Phil by quickly coming up with the reason for Phil’s illness – “That’s right . . . Miss MacDonald made a mutton curry yesterday . . .”. (2) OR Spanky then attempts to lend credibility to Phil’s story by claiming that he has experienced similar symptoms – “. . . even I had a touch of it . . .”.(2)</p> <p>From at least one other part of the text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p>

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

Question	Expected response	Max mark	Additional guidance
			<p>Possible answers include:</p> <p>Shared resentment, mockery and contempt directed towards Alan and for employers who provide privileged treatment for him- when he arrives in Act 1 (2)</p> <p>Phil confides upsetting and embarrassing details about his mother’s mental illness to Spanky suggesting a closeness with and confidence in him which does not exist with other characters. (2)</p> <p>Their cheeky banter with Sadie – along with their occasional thefts from the tea trolley reveal a shared refusal to submit and obey and a playful collusion, helping to make their days at work bearable. (2)</p> <p>Shared angry reaction and sense of outrage about the injustice of Hector’s promotion and Alan’s replacing Phil in the Slab Room. (2)</p> <p>Tension between them at times– for example, when Phil accuses Spanky of knowing “what side your Madeira cake was buttered” ie hypocritically making use of those with influence during conversation with Alan. (2)</p> <p>Many other references are possible.</p>

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

Question	Expected response	Max mark	Additional guidance
5	<p>Candidates should discuss what is revealed about the female characters' attitude towards their "superiors", referring to at least one feature of language to support their view.</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 or 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • when they use Gaelic, they are displaying a degree of resistance by excluding those in power who do not speak the language • by translating "superior", this implies that it does not have an equivalent in Gaelic, especially when the response is "Huh"— an exclamation of derision or bewilderment • the meeting is seen as futile, as they do not expect those in power to "listen". The tone is of futility. <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
6	<p>Candidates should analyse how language is used to create an impression of the meeting. At least two examples should be included for full marks.</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 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • In the opening dialogue, the Old Man and the Younger Man show their collective agreement through the use of “aye” as the various/financial effects are listed. This list does not escalate from one exemplar to another but has a cumulative effect. • Various characters open their lines with “and” indicative of not making individual statements but being part of a collective body made up of different parts, yet speaking as one voice through the use of the conjoining word. This maintains the momentum of the scene. • By use of the ellipsis on several occasions and dashes, it suggest the meeting is both vibrant and emotionally high with various characters being unable to complete their lines against a polyphony of other voices joining in. • Language slips from English to Gaelic occasionally, again indicative of agitation. <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
7	<p>Candidates should explain the dramatic impact of this moment, by referring to at least one feature.</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 or 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • The Old Man and the Younger Man form a double act of comedian and straight man, with these lines representing the climax of their humour. • Reversal of expected relationship with young man telling older man “behave yourself” • The topical focus of humour is the ridiculous image of sheep rowing round the island. • Juxtaposed against the seriousness of the meeting is the humour of the Old Man, which acts to relieve the tension and bring greater focus on the issues taking place. • Old Man’s introduction is at a point following the uninterrupted listing of the various grievances by the tenants and although the complaints continue, he acts to counterbalance them, allowing the complaints to maintain a potency. <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
8	<p>Candidates should explain how the Younger Man’s speech in Lines 37–49 demonstrates his anger towards his “superiors”, by referring to at least one example of ideas and/or language.</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 or 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • His anger is focused on the landlords who “have shown themselves to have no interest in these parts” except to exploit them to bring greater profits for themselves, regardless of human suffering. This practice has resulted in divisiveness among the crofters as they try to survive. • He is indignant for the crofters, because beyond parochial/provincial means, they have no means to express themselves, as the landowners have control over the national media with <i>The Scotsman</i>, which acts as a platform for their opinions. • References for language might include: word choice – “extraction”, “indignity” and “grievance”; tone – “The United Liar” and repetition – “greater and greater rents” <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
9	<p>Candidates should discuss how capitalism is presented in 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 how capitalism is presented.</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 part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) – for example, capitalism is not seen in national terms – Scottish or English, duke and duchess or Texan oilman (1) all strive to maximise profits, regardless of human suffering through land exploitation. (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>For example, resistance to change comes from an anonymous cast using collective action (“Younger Man”, “Old Man”, “Woman 1 and 2”), unifying as opposed to competing with each other. (2)</p> <p>From at least one other part of the text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p>

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

Question	Expected response	Max mark	Additional guidance
			<p>Possible answers include:</p> <p>Through innovations in agriculture and industry, capitalism perpetually continues and leads to colonisation/imperialism with Lord Selkirk and the Walla Walla Wooskie scene. Indigenous people, like Scots, are marginalised, paid off or exterminated. (2)</p> <p>Through a series of “double acts”, the powerful are seen to do as they please and continue to display ignorance and indifference to the people they are affecting, the callous indifference of Sellar and Loch becomes the lack of loyalty of Crask and Phosphate and, in turn, Lord Vat sees the land as a commodity to be sold to Andy McChuckemup.(2)</p> <p>Resistance by direct confrontation comes in response to 1820s evictions illustrating significant shift in gender roles for women, who become principal defenders. Ruthless suppression of women met with short-term successes at Knockin and Elphin. Opposition in 1880s displayed greater success as at The Battle of the Braes. (2)</p> <p>Dichotomy between industrial workers and crofters. The latter, although not owning the land, live at their place of work – identification by affiliation – work, home and class – are all under threat. (2)</p> <p>If the figures of authority/capital are ridiculed constantly, then so are their agents (1) whether it be factor’s men, partial judges or hypocritical ministers who preach conformity and compliance. (1)</p> <p>Many other references are possible.</p>

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

Question	Expected response	Max mark	Additional guidance
10	<p>Candidates should analyse how the writer uses language to convey John and Maggie’s different attitudes to Alec.</p> <p>For full marks both John and Maggie should be dealt with, but this does not have to be done equally.</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>	4	<p>Possible answers include:</p> <p>John</p> <ul style="list-style-type: none"> disappointment/disgust as Alec has turned out so badly – “An look whit I’ve got” – “whit” suggests an object – dismissive tone nostalgic memories of his hopes for, pride in and closeness to his son – “he was wee. . . it’d be rare. . . we’d be pals, him an me”– pronouns and “wee” create sense of intimacy <p>Maggie</p> <ul style="list-style-type: none"> anguish and guilt – feels she has failed him, yet could do no more for him: “I’ve din the best wi’ him! I have! I have!”– exclamations/repetition suggests her desperation <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
11	<p>Candidates should analyse how stage directions are used to indicate the relationship between John and Maggie in the extract.</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 or 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • <i>They exchange a look of greedy longing and lick their lips</i> – shared intimacy as they both suffer hardship/hunger – can be honest about their feelings • <i>She giggles</i> – emphasises her appreciation of his humour/a shared moment of fun in the midst of their struggle • <i>They look at each other</i> – shared concern about Bertie’s coughing <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
12	<p>By referring to dialogue, candidates should discuss how positive and negative aspects of John’s personality are revealed in this extract.</p> <p>For full marks, both positive and negative aspects must be discussed.</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>	4	<p>Possible answers include:</p> <p>Positive</p> <ul style="list-style-type: none"> • “You get intae bed” – his concern and affection for the exhausted Maggie • “You eat the lot” – concern/realisation that she is sacrificing herself • “A man’s got nae right tae bring weans intae the world if he canna provide for them” – sense of responsibility • “I can <i>actually feel</i> ma heart turnin intae butter” – loving father <p>Negative</p> <ul style="list-style-type: none"> • “Ach tomorrow” – tendency not to think ahead/suggestion of irresponsibility • “I’ve tell’t ye and tell’t ye” – impatience betrays lack of understanding of Maggie’s plight • “An look at whit I’ve got!” – disgust at his son <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
13	<p>Candidates should discuss how the impact of poverty on the family is revealed.</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 impact of poverty on the family.</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 elsewhere in the text</p> <p>In practice this means:</p> <p>Identification of commonality (2) – for example, poverty not only causes practical deprivation (housing, food, etc) (1) but is limiting in terms of opportunity and can cause strain on relationships. (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>For example, a tin of beans is a huge treat in the lives of Maggie/John – emphasises how actually physically hungry they are. (2) OR Anxiety of parents over the future of Alec/Jenny as poverty creates insecurity in terms of young people’s prospects. (2)</p> <p>From at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p>

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

Question	Expected response	Max mark	Additional guidance
			<p>Possible answers include:</p> <p>Bertie’s ever-worsening health due to the terrible living conditions leading hospital to refuse to let him home to current house, slum tenements indicating the severity of problem (2)</p> <p>Plight of Granny, representing women who have no home or security, living as an inconvenience once her husband gone/children grown. “I’m just an aul nuisance, takin up room.”(2)</p> <p>Alec turns to crime in desperate attempt to please Isa by having more money for her. This demonstrates that poverty can lead to selfish ways of coping, when there is no sense of community to bind people together. (2)</p> <p>Jenny’s embarrassment about her home – never felt she could bring “nice” men there, never had the opportunity to broaden her horizons - constantly felt trapped, therefore her desire to escape puts huge strain on family relationships. (1)</p> <p>Strain on John – feels, as the man, he should be supporting the family but no jobs. Does not help much at home as would lower his manly pride further – increased difficulties result for Maggie, who both works outside the home and in the home. (1)</p> <p>Many other references are possible.</p>

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

Question	Expected response	Max mark	Additional guidance
14	<p>Candidates should analyse how Crichton Smith uses language to create a sense of disquiet.</p> <p>For full marks at least two examples should be included.</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>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “bloody animal traps” – word choice suggesting primitive/savage life of priest/ degeneration into something not quite human • The priest’s certainty/familiarity – “the priest smiling” and Colin’s growing comprehension – “You mean you. . .” Use of ellipsis suggests a reluctance to address the situation • Primitive survival of the priest – “This is how I live” while trying to preserve polite manners – “I have no bread to offer” (simple statements emphasise the incongruity of the combination) • The priest’s repeated instruction – “I said please sit down” when Colin desires to leave – “I think I had better. . .” (disturbing change in balance of power) • The priest’s smile “showing blackened teeth” – ghastly image of decay <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
15	<p>Candidates should analyse how language is used to present the unusual/disturbing nature of the priest's personality.</p> <p>For full marks at least two examples should be included.</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>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “couldn't stand the people” – his sense of being different from the others/the norm • “I didn't know where I was going” – a sense of panic/a lack of any rational, planned approach • “Perhaps God directed me” – first indications of ego • “Do you know what it means to be alone?” – rhetorical question indicating intensity of feelings and sense of grievance • “not good at languages. . . did once study Hebrew” – incongruity of the combination • “I wish to preach” – banality of desire following intensity of feelings • “Have you brought anyone else with you?” – sudden slyness <p>Or any other acceptable answer</p>
16	<p>Candidates should explain what is unusual about the priest's sermon.</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 or 1 + 1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • sermon opens by priest referring to not closing his eyes, so he can keep watch on Colin – implied threat is incongruous • references to heroic characters of ancient non-Christian mythology – sense of them as inspiration • deeply personal involvement of speaker in reference to Christ: vivid sense of self-sacrifice (no 'lesson' for others) <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
17	<p>Candidates should discuss how Iain Crichton Smith combines the ordinary and the extraordinary in his short stories.</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 ordinary and the extraordinary.</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:</p> <p>Identification of commonality (2) – for example, extraordinary human behaviour – extremes of good and bad (1) can be found in apparently ordinary settings and situations. (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>For example, the description of the “scarred ground” of the battlefield shows the extraordinary nature of the war’s events contrasting with the “ordinary” little churchyard – “quite small and with gravestones beside it”. (2)</p> <p>OR</p> <p>The madness of the priest leading to Colin’s death shows the extraordinary nature of the war while the description of the churchyard shows the very ordinary nature of the setting in which Colin finds himself. (2)</p> <p>From at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p>

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

Question	Expected response	Max mark	Additional guidance
			<p>Possible answers include:</p> <p><i>Mother and Son</i> – The son’s lamp-lighting while his mother sleeps is interrupted by the clock chiming – everyday, ordinary events prompting her to display extreme, bitter and negative feelings towards him “curious hint of contempt”. (2)</p> <p><i>The Painter</i> – the ordinary life and relationships of a small, parochial village are disturbed by the extraordinary event of the fight and the villagers’ fierce enjoyment of the violence. (2)</p> <p><i>The Telegram</i> – the apparently ordinary domestic scene of two women from the same small village having a cup of tea together is disturbed by the extraordinary sight of the village elder/figure of death bearing news of death in the war.(2)</p> <p><i>The Telegram</i> – the two women are ordinary characters who lead simple lives in the village yet the thin woman shows heroism in her comforting of the fat woman, while thinking her own son is dead. (2)</p> <p>Many other references are possible.</p>

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

Question		Expected response	Max mark	Additional guidance
18		<p>Candidates should explain the role of the community as presented in lines 1–14.</p> <p>2 marks may be awarded for detailed/ insightful comment.</p> <p>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"> • mutual support within community as each person helps to harvest the fields of everyone else • individuals show appreciation by providing food/drink for the harvesters • crofters take turns to receive community help with harvest <p>Or any other acceptable answer</p>
19		<p>Candidates should analyse the writer’s use of language to convey Bill’s relationship with the community.</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>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • Bill’s resentment of earlier suspicion shown in rude, abrupt answer to request “Get the lobsters to help you” even though his neighbour is “cap-in-hand” • Bill’s refusal to conform to community expectations of everyone helping everyone, regardless of personal feelings. Aggressive tone of “Keep your mouth shut. . . harvesters” • Bill’s isolation from community shown in simple statement “I fished all that day alone” • Bill’s refusal to conform leads to excluding himself – and Ingi – from happy community events. Contrast of “great night” with “couldn’t sleep” <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
20	<p>Candidates should analyse how Mackay Brown uses language to create an impression of Bill’s fields at harvest time.</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>(Marks may be awarded: 2 or 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “My oats heaved at the sun like a slow green wave” – sense of a power/movement/intention of nature • “brazen and burnished under a blue sweep of sky” – impact of brightness of crop/contrasting colours, emphasised by alliteration • “long murmurs. . .stalks”– personification creates sense of oats as living, mysterious <p>Or any other acceptable answer</p>
21	<p>Candidates should explain how the character of Ingi is presented.</p> <p>(Marks awarded 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • anxious/lonely/keen to fit in shown by her being sorry when Bill refused to help with harvest • eager to please shown when she made such efforts to provide food for harvesters <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
22	<p>Candidates should discuss how Mackay Brown develops the theme of the relationship between nature and humanity.</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 nature and humanity.</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:</p> <p>Identification of commonality (2) – for example, nature is ever-present active force in life of humanity, not just in background. (1)</p> <p>Can be positive or negative – but essentially uncaring (1)</p> <p>very detailed comment (2) x 2 for up to 6 marks</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>For example, Bill’s crop is ruined by rainfall the night before harvest, which shows how a random natural event can destroy all that potential/life/beauty. (2)</p> <p>OR</p> <p>Absolute and final quality of the natural destruction shown in “all squashed and tangled”.(2)</p> <p>From at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p>

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

Question	Expected response	Max mark	Additional guidance
			<p>Possible answers include:</p> <p><i>The Bright Spade</i> – the harsh, uncompromising winter claims many lives in the community the spade is ‘bright’ through so much work – ie grave-digging. Life is hard and bleak for the people. (2)</p> <p><i>The Bright Spade</i> – seven of the strongest men set off to find food and are killed in blizzard – their heroism ‘rewarded’ by death– “like a troop of spectres” describes their ill-fated trek/foreshadows their fate. (2)</p> <p><i>The Bright Spade</i> – universal nature of deaths caused by famine/harshness of nature is shown by ages of two victims mentioned together 94 and 16 - encapsulates the range of old and young victims. (2)</p> <p><i>The Whaler’s Return</i> – Flaws and other sailors have faced death at sea through harsh/dangerous seas resulting in need to escape/find solace through alcohol once on land - many temptations as Flaws heads across the island, danger no less than that at sea. (2)</p> <p><i>The Eye of the Hurricane</i> – Captain Stevens survived many dangers on the seas which led to his crew respecting him as a leader, despite his weaknesses as a flawed human being. (2)</p> <p>Many other references are possible.</p>

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

Question	Expected response	Max mark	Additional guidance
23	<p>Candidates should analyse how the writer uses language to convey Joy’s uncertainty about her new situation.</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 or 1 + 1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • use of metaphor: “I find my sea legs” – gradually adjusts/becomes less hesitant/ getting used to things • candidates may also refer to this as a cliché to suggest the same effects • repetition of “just round the grounds” to emphasise that she is not going to go far – suggests that she needs reassurance that it is permitted • contrast between her uncertainty and the man’s lack of concern – suggests that she is making too much of the situation because it is new to her. • “I walk away slow”/“I shout walking backwards” – suggests she is expecting him to suddenly change his mind • “My voice has a little echo” suggests that it is faint/ distant and reflects her uncertainty • “woozier” – suggests she feels less certain/dizzy/ faint as she gets further away from him <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
24	<p>Candidates should analyse how the writer’s use of language highlights Joy’s anxiety.</p> <p>At least two examples should be included for full marks.</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 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <p>Sentence structure Short sentence/ sentence on its own on line 14 emphasises the cold hitting her suddenly/ sudden chill may suggest sense of fear</p> <ul style="list-style-type: none"> • minor sentence: “No moon. . .stars” emphasises the sudden darkness. Suggests tension • reference to repeated minor sentences: “No moon. . .stars”; “Moss.”; “MORTUARY” – describes each thing as she comes across it to help create effect of Joy feeling her way/uncertain/anxious • statement: “But I keep going.” emphasises her determination to conquer her fear of/anxiety about the dark. • capitals for MORTUARY makes the word stand out/associations with death <p>Word choice and imagery</p> <ul style="list-style-type: none"> • “freezing” – chilling weather reflects her own feelings of fear • “make no noise” – emphasises the quiet and builds up the tension • “stumble”/repetition of “stumble”/“bump” emphasises her uncertainty • “(White breath) scatters” – sudden escape of breath as if she has been holding her breath/exhales suddenly • Onomatopoeia “cracks” – emphasises sudden sound/sound that stands out in the quiet • Metaphor “worms of fluid” – suggests the mud/marshy ground is squirming into her shoes, pulling her down/claiming her

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

Question			Expected response	Max mark	Additional guidance
					<p>Tone</p> <ul style="list-style-type: none"> Use of black humour/pun: “the dead centre of town” in reference to the mortuary suggests she may be trying to lighten the mood/make light of her situation/make an attempt to be positive or keep calm. <p>Or any other acceptable answer</p>
25	(a)	<p>Candidates should analyse how the writer’s use of language emphasises the impact of Joy’s mother’s death.</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 or 1 + 1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> felt disbelief/in denial about it: “didn’t want her laughing”/“falling for a trick” afraid to see her mother – “undertaker had warned us. . .”/“sweet smell of turned ham” – grotesque image suggesting mother had been badly burned/disfigured regret: “I was sorry afterwards”; short emphatic sentence sums up regret “I didn’t go”. <p>Or any other acceptable answer</p>	

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

Question		Expected response	Max mark	Additional guidance
25	(b)	<p>Candidates should analyse how the writer’s use of language emphasises the impact of Michael’s death.</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 or 1 + 1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> was in shock: refers to sedation “dopey from the injection” – creates effect of feeling disconnected refers to physical effects of the shock: “I felt like my skin was on fire”/“I started to buckle”/“shaky” – emphasises how the shock/sedation has affected her ability to do basic things incapable of looking after herself: “took me for miles”/“called a taxi”/“put me to bed”/“told me to sleep” – suggests she has given herself over to other people desperate to block out the experience – “swallowed the whole bottle of tranquilisers. . .vodka” emphasises her fragility/inability to cope <p>Or any other acceptable answer</p>
26		<p>Candidates should discuss how the writer demonstrates Joy’s attempts to appear as if she is coping.</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 Joy’s attempts to appear as if she is coping.</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>In practice this means:</p> <p>Identification of commonality (2) – for example, as Joy struggles more and more to cope with the shock of her bereavements and her mental health issues (1) she adopts a range of strategies to appear ‘normal’ to the outside world, including those close to her. (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>

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

Question	Expected response	Max mark	Additional guidance
			<p>For example, attempts to make “normal” conversation with man at reception (1) while actually anxiously analysing every comment/second-guessing the man’s thoughts. (1)</p> <p>From at least one other part of the text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>Possible answers include:</p> <p>Joy’s eagerness to conform to the regime set by the “authorities”, her attempts to appear as if she is coping when visited by the social worker, her attempts to show the doctors that she is complying with her treatment/ the contrast between her anger/ frustration in her thoughts and the outward appearance of complying.(2)</p> <p>Joy’s eagerness to convince Marianne that she can cope; attempts to do the activities suggested by her friend; visits Marianne’s mother regularly so that neither will worry about her whilst in reality, she is suffering from anxiety, she panics, is constantly afraid. (2)</p> <p>Joy hides her anorexia from others – for example, social worker, Marianne’s mum. Eats what Marianne’s mum gives her, but is inwardly panicking. (2)</p> <p>Return to work following Michael’s death: dressed neatly, handing in his keys. She conforms to the norms of behaviour: keeps smiling by grinding her teeth – indicated her desperation. (2)</p> <p>Her ritual of bathing/scrubbing herself clean before applying make-up to look “acceptable” for public “display”, despite self-loathing within. (2)</p> <p>Many other references are possible.</p>

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

Question		Expected response	Max mark	Additional guidance
27		<p>Candidates should identify two aspects of Chris’ character which are referred to in the opening sentence of the extract.</p> <p>(Marks may be awarded 2 or 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • interest in books and learning • love of being outdoors and physical work <p>Candidates might point out that the “Scottish” Chris is stronger, as later in novel.</p> <p>Or any other acceptable answer</p>
28		<p>Candidates should analyse how Grassic Gibbon uses language to convey Chris’ experience of washing the blankets.</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>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “took off her boots and her stockings and rolled her knickers far up her white legs” – wholehearted involvement, repetition of “and” suggests her eager speed to get ready • “felt fine with the water gurgling. . .thicker” her senses fully engaged, with the build up to touch – intensity of feelings • “blue and iridescent” – bright colour and shine of water – she is vividly aware • “it grew hot and hot, a red forenoon” – the continuous prose style captures Chris’ experience <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
29	<p>Candidates should analyse how language is used to convey Guthrie’s reaction to the sight of Chris trampling the blankets.</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>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “father’s face went all shrivelled up” – intense shock/anger causing physical reaction • “Get out of that at once. . .clothes!” – shouting at Chris, calling her “limmer” (prostitute) – command given in direct, angry tone shows extent of his rage • “a caged beast peep” – sexual desire for Chris inflamed by sight of her – but kept in check/not admitted to himself <p>Or any other acceptable answer</p>
30	<p>Candidates should discuss the role/importance of Jean Guthrie.</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 role/importance of Jean.</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 elsewhere in the text.</p> <p>In practice this means:</p> <p>Identification of commonality (2) – for example, although Jean appears only in “Ploughing”, she is very important in terms of plot, Chris’ development as a character and/or theme (1) and as a symbol (1).</p> <p>From the extract:</p> <p>2 marks for detailed/insightful comment plus quotation/reference</p>

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

Question	Expected response	Max mark	Additional guidance
			<p>1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>For example, close relationship between Chris and mother shown in shared enjoyment of blanket washing – “gave Chris a slap in the knickers, friendly-like”. (2) OR Chris’ concern for Jean, does not understand why she is so “white and lovely and sad” wants to help her but does not dare question her further. (2)</p> <p>From at least one other part of the text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>Possible answers include:</p> <p>Jean’s stories of barefoot days, her beautiful, long hair and spontaneity of her love for Guthrie suggests a more innocent attitude to life (2)</p> <p>Birth of the twins – agony of the experience leaves Chris horrified, upset and helpless as she cannot prevent her mother’s suffering and loss of innocence as Chris learns about sex. (2)</p> <p>Jean’s suicide marks ends of Chris’ childhood innocence and dreams as she loses the feeling of warm security provided by Jean “dark, quiet corpse that was your childhood”. (2)</p> <p>Practical terms – Chris forced to give up her dreams of education at college and keep house for her father and Will after death of her mother. (2)</p> <p>When Chris pregnant herself, empathises with Jean and shares a sense of night fears – is close to her through a bond of womanhood, only women who have been through it understand. (2)</p> <p>Many other references are possible.</p>

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

Question	Expected response	Max mark	Additional guidance
31	<p>Candidates should analyse how Jenkins has included a hint of danger in an apparently peaceful scene, by referring to at least one example in lines 1–9.</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 or 1 + 1.)</p>	2	<p>Possible examples include:</p> <ul style="list-style-type: none"> • “safe from the hawk scouting above” – the sense of constant danger and the threat of being preyed upon • “great trees born. . .toppled down . . .war” – the sense of nature’s permanence being illusory in the face of Man’s destructiveness • “improvident as the finches” – the sense of the natural world being victim of any future unforeseen event <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
32	<p>Candidates should analyse how Jenkins uses language to create a sense of threat when Duror arrives.</p> <p>At least two examples should be included for full marks.</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 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “the gamekeeper approaching through the sunshine and shadow”— the inclusion of “shadow” hinting at Duror’s dark presence/malevolent thoughts • “his three glossy dogs running silently in front” – connotations of hunting prey/ victim(s), of overpowering, and of running to ground – the silence implying the prospective victim(s)’ ignorance of this • “looking for deer or foxes or weasels to shoot” – whether looking for prey or eradicating vermin, Duror would decide • “they were none of his business: his own mistress had given them permission” – the possibility/fear that Duror would decide for himself regardless of what had been agreed • “took his binoculars out of their case, and trained them on the top of the larch” – “trained” has connotations of precision and a clear purpose <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance									
33	<p>Candidates should analyse how language is used in lines 27–45 to convey the two brothers’ contrasting attitudes to Duror.</p> <p>For full marks, both brothers’ attitudes must be commented on, but not necessarily equally.</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 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <table border="0"> <tr> <td data-bbox="922 316 1496 416"> <p>Calum “agitation” (panic)</p> </td> <td data-bbox="1496 347 1541 379" style="text-align: center;">V</td> <td data-bbox="1608 316 2123 416"> <p>Neil “it’s all right” (confidence)</p> </td> </tr> <tr> <td data-bbox="922 448 1496 624"> <p>“could not concentrate” “animal in danger” “no . . . escape . . . began to whimper” (loss of control, awareness, rationality)</p> </td> <td data-bbox="1585 523 1630 555" style="text-align: center;">V</td> <td data-bbox="1608 448 2123 587"> <p>“just doing his work” “not looking at us all” “we’re out of his way” (reassuring, minimising, comforting)</p> </td> </tr> <tr> <td data-bbox="922 687 1496 794"> <p>“whimpered . . . cowered” “dog . . . someone . . . cruel to it.” (cowed, uncomprehending)</p> </td> <td data-bbox="1585 730 1630 762" style="text-align: center;">V</td> <td data-bbox="1608 687 2123 794"> <p>“You heard Mr Tulloch say. . .” “passion of resentment” (frustration, growing anger)</p> </td> </tr> </table> <p>Or any other acceptable answer</p>	<p>Calum “agitation” (panic)</p>	V	<p>Neil “it’s all right” (confidence)</p>	<p>“could not concentrate” “animal in danger” “no . . . escape . . . began to whimper” (loss of control, awareness, rationality)</p>	V	<p>“just doing his work” “not looking at us all” “we’re out of his way” (reassuring, minimising, comforting)</p>	<p>“whimpered . . . cowered” “dog . . . someone . . . cruel to it.” (cowed, uncomprehending)</p>	V	<p>“You heard Mr Tulloch say. . .” “passion of resentment” (frustration, growing anger)</p>
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<p>“whimpered . . . cowered” “dog . . . someone . . . cruel to it.” (cowed, uncomprehending)</p>	V	<p>“You heard Mr Tulloch say. . .” “passion of resentment” (frustration, growing anger)</p>										
34	<p>Candidates should discuss how contrasting characters are developed through the theme of nature.</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 contrasting views of nature.</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 in other parts of the text.</p> <p>In practice this means:</p> <p>Identification of commonality (2) – for example, nature can mean beauty, and pleasure in life (1) but also represents a threat/makes the innocent suffer. (1)</p>									

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

Question	Expected response	Max mark	Additional guidance
			<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>For example, Calum is associated with beautiful images of nature: the finches/the seals/the doves; Neil is associated with the withering leaves/his rheumatic pains. (2)</p> <p>From at least one other part of the text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>Possible answers include:</p> <p>The opening of the novel: Calum and Neil in the tree tops. Calum, in his innocence, delighting in the birds while Neil is a silent, careful presence. (2)</p> <p>The rabbits caught in the snares prompt Calum’s sympathetic obsession with freeing them whereas Neil demonstrates a more hard-headed approach/fear of aggravating the gamekeeper. (2)</p> <p>The death of the deer during the deer hunt: contrast between Calum’s agony for the dying deer as he tries to save it and Duror’s blood lust as he kills it. (2)</p> <p>Roderick’s walk into the wild wood to visit the brothers to make amends, leads to his terror there as he sees Duror’s lurking, ominous presence outside the cone gatherers’ hut. (2)</p> <p>Tulloch’s visit to the cone gatherers after the storm, emphasises Neil’s aches and pains, and bitterness about the beach hut and their harsh life in the forest where they live in primitive conditions. (2)</p> <p>Many other references are possible.</p>

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

Question	Expected response	Max mark	Additional guidance
35	<p>Candidates should explain how Holy Willie’s spiteful and/or vengeful nature is emphasised.</p> <p>At least two examples should be included for full marks.</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 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • his double standards and ill-will are shown by his request for God to bless one group of people yet curse another group: “bless Thy chosen . . . blast their name . . .” • his naming of a specific target for God’s wrath – Hamilton’s supporters – suggests his burning desire for revenge: “Wha bring Thy elders . . . shame!” • the specific request for God to mete out punishment to Gavin Hamilton seems petty • the mention of “Kail and potatoes” is a nasty further attack on Hamilton’s supposed crime of gardening on the Sabbath and shows that Willie will not release his complaints • the listing of Hamilton’s supposed vices makes Willie seem like a nasty tell-tale: “He drinks . . . cartes” • Willie’s comment about Hamilton’s social abilities seems to cast him in an unpleasantly envious role: “Yet has sae monie . . . sma’,” • “steals awa” is a slanderous and unpleasant description of Hamilton as a thief and is a blatant lie in the face of the verdict brought by the Presbytery court • “Curse Thou . . . potatoes!” shows Willie’s vindictive qualities <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
36	<p>Candidates should explain how Willie’s belief in his superiority as a member of the chosen race is shown.</p> <p>Candidates should provide two explanations, with supporting reference, for 1 mark each.</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • use of “we” and “us” makes it clear that Willie see himself as being on an equal footing with God • familiar and gossiping tone of “Thou kens how. . .” suggest that Willie views God as a confidante rather than a deity • Use of imperatives: “Curse Thou. . .hear my. . .mak it. . .visit them. . .dinna spare. . .” shows that Willie feels he can order God to do things • rather ambiguous use of “O Lord, my God!” suggests that Willie feels he can blaspheme when calling upon God’s help <p>Or any other acceptable answer</p>
37	<p>Candidates should analyse how language is used to emphasise Holy Willie’s hypocrisy in the final two stanzas of the poem.</p> <p>At least two examples should be included for full marks.</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 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • Willie refers to God’s final judgement day but makes it quite clear that he wishes vengeance in his own time rather than waiting for the Almighty: “in Thy day o’ vengeance” • “Nor hear their prayer” shows Willie’s hypocritical nature as he is asking God to listen to his prayer yet ignore the prayers of Hamilton and his followers • as a Christian, Willie is supposed to practise the virtue of mercy but he is quite willing to ask God to renounce this virtue in the case of vengeance upon personal enemies: “pass not in Thy mercy” • Willie’s personal need for vengeance following his humiliation at the Presbytery is hypocritically justified as a righteous crusade: “for Thy people’s sake” • “destroy them. . .dinna spare!”: his wish for total devastation is hardly in keeping with Christian values • many comments could be on Burns’ use of satirical contrast in these two stanzas, with Willie’s hatred and vengeful thoughts set against his self-interest, pride and

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

Question	Expected response	Max mark	Additional guidance
			<p>greed</p> <ul style="list-style-type: none"> the juxtaposition of “Excell’d by nane . . . a’ the glory shall be Thine” suggests Willie’s brazen belief that he is elevated above God while praying to him <p>Or any other acceptable answer</p>
38	<p>Candidates should discuss how Burns uses language to evoke a response in the reader.</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 language to evoke a response in the reader.</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 part of the text by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) – for example, Burns evokes a range of different emotional responses in the reader, from outrage to sympathy to amusement (1) through his use of language, ranging from satirical to warm and empathetic. (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>For example, the breathtaking hypocrisy contained in the persona of Holy Willie’s descriptions of his own behaviour (1) evokes a sense of outrage on part of reader, agreeing with Burns’ view of the moral irresponsibility generated by the doctrine of predestination. (1)</p>

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

Question	Expected response	Max mark	Additional guidance
			<p>From at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>Possible answers include:</p> <p>In <i>To a Mouse</i>, the reflective tone adopted by the speaker when seeing the destruction he has visited on the mouse evokes empathetic response on part of reader for mouse’s suffering. (2)</p> <p>In <i>A Poet’s Welcome</i>, the unrepentant mood of honesty and sincere devotion of Burns’ loving welcome to his newborn daughter evokes feeling of warm appreciation in reader. (2)</p> <p>In <i>Tam O’Shanter</i>, the conversational and humorous nature of the storytelling changes to a more serious tone allowing for a light-hearted delivery of the moral lessons contained within Tam’s adventure – reader can see the “moral” is not sincerely meant. (2)</p> <p>In <i>Address to the De’il</i>, the tongue-in-cheek delivery of the speaker’s address evokes enjoyment of humorous characterisation of the Devil. (2)</p> <p><i>A Man’s a Man</i>, scathing attack on superficial pomp and show leads to rallying cry for valuing what really matters in humanity, encouraging agreement on part of reader. (2)</p> <p>Many other references are possible.</p>

Text 2 – Poetry – *Valentine* by Carol Anne Duffy

Question	Expected response	Max mark	Additional guidance
39	<p>Candidates should analyse how Duffy creates a dramatic opening in the title and/or lines 1 and 2.</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 or 1 + 1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • the positioning/word choice of “Not” suggests the unequivocal rejection of conventional love tokens • the conventionally romantic associations of “Valentine”/“red rose”/“satin heart” which are rejected by the persona/subverted by the gift of an onion • the “in medias res” nature of the opening line suggests an ongoing, tense confrontation • the use of present tense/bluntness/direct address of “I give you” suggests a potentially confrontational situation • the implications of giving such an unexpected Valentine’s gift as “an onion” <p>Or any other acceptable answer</p>
40	<p>Candidates should analyse how the extended image comparing love to an onion suggests both positive and negative aspects of love.</p> <p>For full marks both the positive and negative sides of love must be dealt with.</p> <p>2 marks awarded for detailed/ insightful comment plus quotation/reference.</p>	3	<p>Possible answers include:</p> <p>Positive</p> <p>Onion’s shape compared to moon</p> <ul style="list-style-type: none"> • “moon” suggests romance/conventional symbol associated with love • “promises” suggests vows/commitment to love prospering <p>Onion’s inner skin linked to light</p> <ul style="list-style-type: none"> • “light” links to moon to reinforce romantic associations <p>Removal of onion’s outer skin linked to undressing</p>

Text 2 – Poetry – *Valentine* by Carol Anne Duffy (continued)

Question	Expected response	Max mark	Additional guidance
	<p>1 mark for more basic comment plus quotation/reference.</p> <p>0 marks for quotation/reference alone.</p> <p>(Marks can be awarded 2+1 or 1+1+1.)</p>		<ul style="list-style-type: none"> • “careful” suggests tenderness • “undressing” suggests a sensual/intimate relationship <p>Negative</p> <p>An onion’s ability to provoke tears</p> <ul style="list-style-type: none"> • the hyperbolic “Blind you with tears” suggests the degree of unhappiness love can bring/only love can break your heart • “wobbling photo of grief” suggests the distorted view a victim of love may have <p>An onion’s powerful, lingering aftertaste</p> <ul style="list-style-type: none"> • personification of kiss/use of fierce suggests danger/aggression • “fierce kiss” suggests the lingering aftertaste of the onion – the difficulty of escaping a relationship • the use of “possessive” suggests jealousy/the desire to control • juxtaposition of “possessive” and “faithful” undermines the normally positive view of commitment <p>Or any other acceptable answer</p>

Text 2 – Poetry – *Valentine* by Carol Anne Duffy (continued)

Question	Expected response	Max mark	Additional guidance
41	<p>Candidates should analyse how Duffy creates a sinister mood in the concluding stanza.</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 can be awarded 2+1 or 1+1+1.)</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> • the imperative “Take it” suggests the overbearing/domineering character of the speaker • the word choice of “shrink” suggests the restrictive/claustrophobic nature of marriage • the comparison of the inner rings of an onion to a wedding ring suggests the constraining nature of marriage • the positioning of “Lethal” in a line of its own suggests the dangerous/hurtful nature of love • repetition/ word choice of “cling” suggests the possessive nature of love (referred to previously in the poem) • the word choice of “knife” suggests a menacing aspect to love (betrayal, hurt, obsession) <p>Or any other acceptable answer</p>

Text 2 – Poetry – *Valentine* by Carol Anne Duffy (continued)

Question	Expected response	Max mark	Additional guidance
42	<p>Candidates should consider at least one aspect of the personality of the poem’s speaker, supported by appropriate textual reference.</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 or 1 + 1.)</p>	2	<p>Possible answers include:</p> <p>Aspect of personality Realistic, honest, unconventional, cynical, domineering, passionate, bitter, experienced. . .</p> <p>Possible references include:</p> <ul style="list-style-type: none"> • “I give you an onion” • “I am trying to be truthful” • “. . . faithful . . . as long as we are” • “Here . . . Take it.” <p>Candidate may choose to argue that Duffy does not effectively convey the personality of the poem’s speaker, supported by appropriate reference.</p> <p>Or any other acceptable answer</p>
43	<p>Candidates should discuss how the poet challenges preconceptions 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>	10	<p>Up to 2 marks can be achieved for elements of commonality as identified in the question – ie the way Duffy challenges the preconceptions we have.</p> <p>A further 2 marks can be achieved for reference to the text given.</p> <p>6 additional marks can be awarded for discussion of similar references to at least one other poem by the writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) – for example, Duffy takes our preconceived views on issues within society or relating to us as individuals (1) and in doing this, gives us fresh/new insights into the issues. (1)</p>

Text 2 – Poetry – *Valentine* by Carol Anne Duffy (continued)

Question	Expected response	Max mark	Additional guidance
			<p>From this poem:</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>For example, the persona’s rejection of an over-sentimentalised view of love which allows a more complex/unsettling/“honest” view to emerge. (2) OR By trying to give an “honest” appraisal of love an unsettling side emerges in “Lethal” and “cling to your knife”. (2)</p> <p>From at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>Possible answers include:</p> <p>In <i>Mrs Midas</i> the patriarchal view of the male’s role as the breadwinner is challenged in terms of the loss of intimacy and downgrading of emotions within a relationship. (2)</p> <p>In <i>War Photographer</i>, the justification for the intrusive nature of the profession – to show what’s really happening in a war zone is challenged by the seeming indifference of the British public. (2)</p> <p>In <i>Havisham</i> a patriarchal ignorance of female sexuality is challenged in Havisham’s repressed/displaced sexual longings, following the betrayal she has experienced. (2)</p> <p>In <i>Originally</i>, the simplistic view of identity – where a person comes from is challenged by highlighting the effect of cultural accretions on the creation of identity. (2)</p> <p>In <i>Anne Hathaway</i> – the traditional view of Shakespeare as a Lothario in London while his wife is relegated to a life of domesticity in the provinces is challenged in the presentation of an intimate and fulfilling relationship between Shakespeare and his wife. (2)</p> <p>Many other references are possible.</p>

Text 3 – Poetry – *View of Scotland/Love Poem* by Liz Lochhead

Question		Expected response	Max mark	Additional guidance
44		<p>Candidates should show an awareness of how the title <i>View of Scotland/Love Poem</i> introduces two main concerns of the poem.</p> <p>For full marks both parts of the title: <i>View of Scotland</i> and <i>Love poem</i> need to be referenced.</p> <p>(Marks awarded 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • <i>View of Scotland</i> part of the title refers to the public aspect of Scotland – its traditions and the sense of unity these traditions bring • <i>Love Poem</i> part of the title refers to the private aspect – the loving relationships within families, lovers and friends <p>Or any other acceptable answer</p>

Text 3 – Poetry – *View of Scotland/Love Poem* by Liz Lochhead (continued)

Question	Expected response	Max mark	Additional guidance
45	<p>Candidates should demonstrate awareness of how the poet uses language to create a vivid impression of the mother.</p> <p>At least two examples should be included for full marks.</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 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “Down on her hands and knees”/“at ten at night” suggests how house proud/hard working she is • “Though we do not expect anyone . . .fanned out” suggests her optimism/how much of a traditionalist she is when it comes to upholding Scottish customs • “petticoat-tails . . .china” suggests her wish to keep up appearances for the benefit of potential callers • “Mum’s got her rollers . . .candlewick upstairs” suggests she takes a pride in her appearance/is respectful of tradition • “Nearly half-ten already . . .shifted!” suggests she is easily flustered/is self-critical • “If we’re . . .like to be” suggests a superstitious side to her/an anxious side • “A new view . . .take its place” suggests how she likes to be well-prepared/likes to plan in advance <p>Or any other acceptable answer</p>

Text 3 – Poetry – *View of Scotland/Love Poem* by Liz Lochhead (continued)

Question	Expected response	Max mark	Additional guidance
46	<p>Candidates should explain what Lochhead means by “This is too ordinary to be nostalgia.”</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 or 1 + 1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • a memory can be lost/obscured by a later emotional overlay, but this memory is too mundane to be sentimentalised • the occasion being remembered is so everyday, it is impossible to invest it with any emotional significance <p>Or any other acceptable answer</p>

Text 3 – Poetry – *View of Scotland/Love Poem* by Liz Lochhead (continued)

Question	Expected response	Max mark	Additional guidance
47	<p>Candidates should demonstrate an awareness of how the poet uses language to indicate a shift in time.</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 can be awarded 2 or 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “Darling” suggests direct address in the present compared to memories of childhood Hogmanays in the previous verses • “it’s thirty years since . . .” suggests a shift from the past memories to the present • “December thirty-first . . . introduces the anecdote to highlight the contrast between her childish gullibility and her sophisticated self now (reinforced in the switch from Scots dialect to standard English) • “and two already” introduces the new relationship which has taken the place of her relationship with her mother (spending Hogmanay with her partner-of-two-years, not her mother) • “the Bells” reminds us of the happiness she now experiences in her relationship which started at Hogmanay two years previously <p>Or any other acceptable answer</p>
48	<p>Candidates should discuss how the poet develops the theme of the complexities of love in her poetry.</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 elements of commonality as identified in the question – ie the complexities of love.</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 writer.</p> <p>In practice this means:</p> <p>Identification of commonality (2) – for example, the nurturing effect of the poet’s upbringing (the relationship with her mother/Scottish traditions) (1) in her later emotional development, when she forms new relationships. (1)</p>

Text 3 – Poetry – *View of Scotland/Love Poem* by Liz Lochhead (continued)

Question	Expected response	Max mark	Additional guidance
			<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>For example, the importance of a loving, secure environment – illustrated by mother’s caring predictability in the development of an emotionally responsive adult. (2)</p> <p>From at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>Possible answers include:</p> <p>In <i>The Bargain</i>, the indecision that infects a potentially failing relationship is highlighted symbolically by the visit to the market “I wish we could mend things or learn to throw them away”. (2)</p> <p>In <i>My Rival’s House</i>, the corruption of maternal love is shown in the overprotectiveness “the rival” displays towards her son and the coldly distant attitude “the rival” displays towards her prospective daughter-in-law. (2)</p> <p>In <i>Last Supper</i> the mutual support of “The Girls” in the face of crimes against love by errant one-time partners is shown by their enthusiastic “picking over” of the bones of the relationship. (2)</p> <p>In <i>Last Supper</i> sense that love can end in betrayal which can be coped with by sharing with friends – savouring the details together in an unedifying spectacle of viciousness. (2)</p> <p>In <i>For My Grandmother Knitting</i> the unconditional love the grandmother feels for her grandchildren is exemplified despite her physical failings and the lack of appreciation shown for her efforts by her grandchildren. (2)</p> <p>Many other references are possible.</p>

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

Question	Expected response	Max mark	Additional guidance
49	<p>Candidates should demonstrate awareness of Aunt Julia’s personality and how language is used to convey this.</p> <p>At least two examples should be included for full marks.</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 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • repetition of “very” suggests she is extroverted and a vibrant life force • word choice of “loud/fast” conveys her lively and energetic nature • parallel sentence structure “I could not . . .” highlights her commanding presence (to which he was unable to respond) • factual tone conveys her strong/dominant personality as she is central to the poem • detail of “men’s boots” illustrates her practical way of life and physical strength • statement of fact “when she wore any” conveys her harmony with nature/her surroundings and her eccentricity • present tense “I can see” highlights her vitality and spirit as the poet can still vividly recall her • word choice “strong foot,/stained” suggests her resilient and hardworking nature as, over time, she has become one with the land • “Marvellously” has connotations of magic and awe suggesting her ability to mesmerise her nephew with her delicate artistry <p>Or any other acceptable answer</p>

Text 4 – Poetry – *Aunt Julia* by Norman MacCaig (continued)

Question	Expected response	Max mark	Additional guidance
50	<p>Candidates must show understanding of why the poet’s feelings are surprising, by referring to stanza 3.</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 or 1 + 1.)</p>	2	<p>Possible answers include:</p> <p>He feels:</p> <ul style="list-style-type: none"> • safe/secure/comforted/protected/relaxed/comfortable <p>This is surprising because of the:</p> <ul style="list-style-type: none"> • unusual furnishings “box bed” • unfamiliar night sounds “crickets” • lack of any night lights “absolute darkness” <p>Or any other acceptable answer</p>

Text 4 – Poetry – *Aunt Julia* by Norman MacCaig (continued)

Question	Expected response	Max mark	Additional guidance
51	<p>Candidates should show awareness of the importance of Aunt Julia in his life and analyse how the use of language conveys this.</p> <p>At least two examples should be included for full marks.</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 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • repetition of opening lines signals the poet has now grown up, but she is still very vivid in his memory • reflection “by the time . . . little” conveys his frustration that he has missed his opportunity to communicate with her • word choice/enjambment of “silenced” suggests he is angry that the inescapable finality of death has forcefully separated them • word choice of “absolute black” echoes “absolute darkness” from stanza 3, but the change is from security to bleakness, highlighting his regret at the fact he cannot now develop their relationship • present tense “But I hear her still” confirms her significance and influence as she is still alive in his thoughts • nostalgic tone of “welcoming me” conveys his fondness and affection for his aunt and the times he spent with her • imagery of “seagull’s voice” reinforces the communication barrier as although he failed to understand her, he admired her nonetheless. He appreciates her influential role in his life and fondly remembers her loud, strident greetings and the pleasure she took in his visits • repetition of “getting angry, getting angry” illustrates her frustration at their difficulties in communicating and/or his passionate desire to hold on to his aunt and all that she symbolised • ambiguity of “so many questions unanswered” echoes his continual search for answers to more universal matters of life and death – which Aunt Julia represented in many ways <p>Or any other acceptable answer</p>

Text 4 – Poetry – *Aunt Julia* by Norman MacCaig (continued)

Question	Expected response	Max mark	Additional guidance
52	<p>Candidates should discuss how MacCaig’s description of familiar things and/or situations develop understanding of his central themes. They should refer to appropriate textual reference 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 MacCaig’s description of people, places/objects/situations which are seemingly familiar yet described in an unusual/extraordinary/perceptive way.</p> <p>A further 2 marks can be achieved for reference to the poem 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>In practice this means:</p> <p>Identification of commonality (2) – for example, clear recognition that MacCaig often describes the familiar (things/situations) in unusual/unexpected ways in order to convey/challenge a universal idea (1) thus opening the reader’s eyes to surprising/exciting/disturbing ways of viewing the world/human condition. (1)</p> <p>From this poem:</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>For example, from stanza 4 unusual imagery of natural world “she was winds” to convey the absolute life-force that was Aunt Julia. (2)</p> <p>From at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p>

Text 4 – Poetry – *Aunt Julia* by Norman MacCaig (continued)

Question	Expected response	Max mark	Additional guidance
			<p>Possible answers include:</p> <p><i>Visiting Hour</i> – the image of the nostrils detached from body in a ‘de-personalised’ experience to convey his attempts to remain detached from the reality of death. (2)</p> <p><i>Memorial</i> – listing of familiar/significant natural and urban elements “No sunrise, no city square, no lurking beautiful mountain” to convey his thoughts about the all-consuming, dominating nature of grief. (2)</p> <p><i>Assisi</i> – extended image of chickens to describe the tourists, suggesting brainlessness and lack of empathy highlights humanity’s capacity to remain ignorant to the suffering of others. (2)</p> <p><i>Sounds of the Day</i> – the image of the “quietest fire” to suggest silent emptiness of the end of the relationship, in contrast with the references to sound which are life-affirming and full of joy. (2)</p> <p><i>Sounds of the Day</i> – description of nature, for example, “air creaked . . . lapwing seeing us off its private marsh” suggests playful enjoyment of life together in the past. (2)</p> <p>Many other references are possible.</p>

Text 5 – Poetry – *I Gave You Immortality* by Sorley MacLean

Question	Expected response	Max mark	Additional guidance
53	<p>Candidates should demonstrate awareness of the speaker’s negative state of mind as a result of his intense feelings and analyse how the language helps to convey this.</p> <p>At least two examples should be included for full marks.</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 can be awarded 2+1 or 1+1+1.)</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> • blunt opening “I gave you” suggests he feels aggrieved at the one-sided nature of the relationship • word choice of “immortality” suggests he has bestowed a timeless gift – the value of which has not been acknowledged by the subject • question “what did you give me?” conveys his anger that that there has been no reciprocation or appreciation • extended metaphor of “arrows” evokes the mythological tale of Cupid, suggesting he believes his love transcended the ordinary. As the image is developed it becomes darker to convey his misery and heartache. Candidates may choose to deal with (any or all of) the word choice of “sharp/piercing/sore” in this respect. Word choice of “harsh” suggests the speaker feels he has suffered an injustice for simply appreciating her “beauty” • word choice of “sorrow” conveys his emotional distress • tone of resentment is highlighted by “bitterness” • alliteration/juxtaposition “sore gleam of glory” is an ironic recognition of her poetical inspiration but also the torment this has caused him. <p>Or any other acceptable answer</p>

Text 5 – Poetry – *I Gave You Immortality* by Sorley MacLean (continued)

Question	Expected response	Max mark	Additional guidance
54	<p>Candidates must show recognition of the poet’s conflicting feelings and analyse how the poetic techniques convey these emotions.</p> <p>At least two examples should be included for full marks.</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 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • repetition of opening line but now qualified with “if” to convey a shift from his melancholic mood of stanza 1 to an admission of her positive influence • statement “you gave it to me” echoes line 2 but now serves as a recognition of her inspirational role in his poetry and creative work • repetition of “you” to convey his affirmation of her central role as his muse • imagery of “put an edge on my spirit” suggests she heightened his senses and sharpened his emotions • word choice of “radiance” suggests brilliance and light conveying her role in inspiring his ideas and thus enriching his work • positioning/ word choice of “spoiled” returns to the contradictory nature of his feelings suggesting the negative emotions she has caused him outweigh the positive • word choice of “conflict” to describe their situation suggests she tainted his (perhaps idealised) views of romantic love • word choice “oblivion of my trouble” suggests that even if he could forget his anguish, the relief would be transitory • allusion to the Irish legend “Land of Youth” offering promise and delight highlights his hopes and dreams (before the realisation that his love would be unrequited) • word choice of “gracious” conveys how pleasing her beauty was and suggests his physical attraction to her was strong <p>Or any other acceptable answer</p>

Text 5 – Poetry – *I Gave You Immortality* by Sorley MacLean (continued)

Question	Expected response	Max mark	Additional guidance
55	<p>Candidates should show understanding of the term “conclusion” and demonstrate how the content and/or language of the last two lines effectively concludes the poem.</p> <p>At least two examples should be included for full marks.</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 can be awarded 2+1 or 1+1+1.)</p>	3	<p>Possible answers include:</p> <p>Ideas</p> <ul style="list-style-type: none"> • Structural nature of the return to the key idea that his poetry gives her immortality. • Even after the passage of time, when her physical beauty has waned, her inspirational qualities will be eternalised. <p>Language</p> <ul style="list-style-type: none"> • Word choice of “glory” suggests honour and immortality, reiterating the effect his poetry will have on her. • Word choice of “rotting” suggests decay and death. Present tense highlights the inevitable truth that her physical attractions are gradually fading. • Image of “slow rotting of your beauty” is shocking and gruesome hinting that his bitterness and resentment are still tortuously festering. • Possessive pronouns “your/my” reinforce the fact that this is a poem inspired by the connection the poet feels to her, in spite of the fact his affections remain unrequited. <p>Or any other acceptable answer</p>

Text 5 – Poetry – *I Gave You Immortality* by Sorley MacLean (continued)

Question	Expected response	Max mark	Additional guidance
56	<p>Candidates should discuss MacLean’s use of language to achieve emotional intensity. They should refer to appropriate textual reference 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 MacLean’s use of language to make clear his feelings and views about particular subjects.</p> <p>A further 2 marks can be achieved for reference to the poem 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>In practice this means:</p> <p>Identification of commonality (2) – for example, MacLean’s deliberate manipulation of features of language such as imagery/word choice/verse structure in order to express his passion/anger/love for a particular person, place or subject (1) thus challenging the reader to examine preconceived ideas/assumptions about relationships or abstract ideas exemplified in society OR inviting the reader to share in the fresh way of presenting intense human emotion. (1)</p> <p>From this poem:</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>For example, from stanza 4 the metaphor relating to his poetry “you are the fire of my lyric” conveys his central idea that she is his creative muse, with the word “fire” highlighting the strength of his passion. (2)</p> <p>From at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p>

Text 5 – Poetry – *I Gave You Immortality* by Sorley MacLean (continued)

Question	Expected response	Max mark	Additional guidance
			<p>Possible answers include:</p> <p><i>An Autumn Day</i> – extended image of six dead soldiers to highlight his anger at the futility and random nature of killing in war. (2)</p> <p><i>Hallaig</i> – the references to the natural world – for example, the personification of the trees to convey his deep love for the natural landscape and/or his sadness at the effects of the Clearances. (2)</p> <p><i>Heroes</i> – the repeated use of understatement – for example, “poor little chap” to express his disgust at the dismissive and brutal treatment of young soldiers in war (2)</p> <p><i>Shores</i> – the use of structure, three verses each set on a beach to convey the extent and scale, the all-encompassing nature of his love for “Eimhir”.(2)</p> <p><i>Shores</i> – the fresh use of often-used imagery – of the ocean filling to convey his conviction that his love for her will last for eternity. (2)</p> <p>Many other references are possible.</p>

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

Question	Expected response	Max mark	Additional guidance
57	<p>Candidates should analyse how language is used to create a sense of adventure.</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 or 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “Base Camp. Horizontal sleet.” “Note” form suggests diary/log of actual expedition • “raised the steel flag” (metaphor) – everyday reality of bus stop compared to exploring something very different • “first time ever on our own” – excited, simple childhood language indicates vivid experience <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
58	<p>Candidates should analyse how the writer uses language to darken the mood of the poem.</p> <p>At least two examples should be included for full marks.</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+1 or 1+1+1.)</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> • innocent excitement compromised by “official” sounding language – for example, “matters of procedure”, “protocol of travel” • list of questions shows the flurry of worries going through speaker’s mind • “whispering” suggests intimidated by being in presence of adults on his own • repetition “Are ye sure? Are ye sure?” suggests lack of confidence in friend’s reassurances <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
59	<p>Candidates should analyse how language is used to convey a feeling of insecurity.</p> <p>At least two examples should be included for full marks.</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 can be awarded 2+1 or 1+1+1.)</p>	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> • word choice “another country” – emphasises his worry about how different their destination (only a bus ride away) will be • personification of streets which unhelpfully “forget” their names, in his imagination • repetition of “and” builds up a sense of loss of control, horrors accumulating • his imagination vividly predicts the moment of incredulity of a hypothetical shopkeeper, on seeing their money “call for his wife to come through, come through and see this” <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
60	<p>Candidates should evaluate how effective these lines are as a conclusion to the poem.</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 can be awarded 2 or 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • continuing use of “and” structure suggests nightmare will continue even when they return home • “black waves fold in” – symbolic of doom/ death/sense that they are gone and forgotten in changed landscape • idea of insecurity continued by reference to time shift – people who knew and loved them are now gone • climax of “and our sisters and mothers are fifty years dead” <p>Or any other acceptable answer</p>

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

Question	Expected response	Max mark	Additional guidance
61	<p>Candidates should discuss how Paterson develops the theme of change in his poetry.</p> <p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Up to 2 marks can be achieved for identifying elements of commonality as identified in the question – ie the theme of change.</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 elsewhere in the text.</p> <p>In practice this means:</p> <p>Identification of commonality (2) – for example, his poetry often reflects on the nature of change in human lives, of inevitability of time passing (1) and the need to cope with emotions this causes. (1)</p> <p>From this text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p> <p>For example, begins with optimistic adventure of shopping “I plan to buy comics, /sweeties, and magic tricks” but changes to insecure that he will not cope/not be taken seriously in adult world (2) OR excitement of adventure “raised the steel flag” gives way to fears about the adult world and loss there. (2)</p> <p>From at least one other text:</p> <p>2 marks for detailed/insightful comment plus quotation/reference 1 mark for more basic comment plus quotation/reference 0 marks for quotation/reference alone</p>

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

Question	Expected response	Max mark	Additional guidance
			<p>Possible answers include:</p> <p><i>Nil Nil</i> – decline of football team’s fortunes and support used to develop idea of melancholic deterioration in human condition. (2)</p> <p><i>Nil Nil</i> – fighter pilot reduced to a gallstone kicked into a gutter undermines sense of human heroism and value by turning him into an insignificant remnant of a human being. (2)</p> <p><i>The Ferryman’s Arms</i> – human experience involves finding ways to spend life while anticipating the transforming effects of the great change of death. (2)</p> <p><i>Waking with Russell</i> – birth of son and new life and love emphasises the positive, transforming effects of becoming a father. (2)</p> <p><i>The Thread</i> – moves from fragility/sense of insecurity at moment of birth to positive, life-affirming description of robust child. (2)</p> <p>Many other references are possible.</p>

SECTION 2 – Critical Essay

Supplementary marking grid

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

[END OF EXEMPLAR MARKING INSTRUCTIONS]