



National
Qualifications

English Additional Exemplar Questions for Scottish Texts Drama, Prose and Poetry Genres

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SCOTTISH TEXT (DRAMA)

The Steamie by Tony Roper

(Magrit's Monologue)

MAGRIT: *(this speech should be done with heavy irony to the audience)*

Isn't it wonderful tae be a woman. Ye get up at the crack o' dawn and get the breakfast oan, get the weans ready and oot the hoose lookin' as tidy and as well dressed as ye can afford. Then ye see tae the lord high provider and get him oot, then wash up, finish the ironin', tidy the hoose and gie the flair a skite o'er. Then it's oot tae yer ain wee job, mebbe cleanin' offices, servin' in a shop or washin' stairs. Then it's dinner time. Well it is fur everybody else but no us 'cause we don't get dinner. By the time yer oot and run home, cooked something for the weans yer lucky if you feel like something tae eat. I know I don't and even if I did . . . the dinner hour's finished, so it's back tae yer work; that is efter ye've goat in whatever yer gonna gie them for their tea, and efter yer finished yer work, ye'r back up . . . cookin' again and they'll tell ye the mince is lumpy . . . or the chips are too warm . . . then they're away oot. The weans tae play . . . the men tae have a drink, cause they need wan . . . the souls . . . efter pittin' in a hard day's graft, so ye've goat the hoose tae yersel' and what dae ye dae, ye tidy up again don't ye? Mer ironin, light the fire, wash the dishes and the pots etc. etc. and then ye sit doon. And what happens . . . ye've just sat doon when the weans come up. 'Gonnae make us a cuppa tea and something tae eat' . . . What dae ye's want tae eat? . . . 'Och anything Ma' . . . D'ye want some o' that soup? . . . 'Naw' . . . A tomato sandwich? . . . 'Naw' . . . A couple o' boiled eggs? . . . 'Naw' . . . A piece 'n spam? . . . 'Naw' . . . Well what d'ye's want? . . . 'Och anything at all'. So ye make them something tae eat then ye sit doon and finally have a wee blaw . . . a very wee blaw . . . cause it's time tae go tae the steamie. Ye go tae the steamie, finish at nine o'clock and get the washin' hame. Ye sort it aw oot . . . and get it put by and then sometimes mebbe take stock of yer life. What are we? . . . skivvies . . . unpaid skivvies . . . in other words we are . . . used . . . but ye think tae yersel', well even if I am being used . . . I don't mind . . . cause I love my family and anyway it's New Year's Eve. I can relax and jist enjoy masel . . . and any minute noo the weans'll be in an ma friends'll be comin' roon wi' black bun, shortbread, dumplin's, a wee refreshment and I can forget aw ma worries even if it's jist for a night and the weans arrive and ye gie them shortbread, sultana cake, ginger wine and there is just one thing missin', the head of the family. The door bell goes, ye open the door, and what is staunin there, ready to make the evening complete . . . that's right . . . your husband, your better half . . . the man who was goin' to make you the happiest woman in the world and (*Gently*.) what does he look like . . . *that*. (*At ANDY*.)

Questions

1. In your own words, summarise the ways in which women's lives at the time could be seen to be difficult. Make at least four key points. 4

2. Magrit feels that women's efforts are not appreciated. Show how this is revealed through word choice. 2

3. With close reference to the text, explain how the playwright reveals Magrit's feelings towards:
 - (a) her children; 3
 - (b) her husband. 3

4. Gender is an important theme in this extract. With close reference to the rest of the play, explain how the theme of gender is explored. 8

SCOTTISH TEXT (PROSE)

Treasure Island by Robert Louis Stevenson

In this extract, which is from Chapter 3 of the book, the narrator, Jim Hawkins, gives an account of the visit to the Admiral Benbow Inn of the pirate Blind Pew.

So things passed until, the day after the funeral, and about three o'clock of a bitter, foggy, frosty afternoon, I was standing at the door for a moment, full of sad thoughts about my father, when I saw someone drawing slowly near along the road. He was plainly blind, for he tapped before him with a stick, and wore a great green shade over his eyes
5 and nose; and he was hunched, as if with age or weakness, and wore a huge old tattered seacloak with a hood, that made him appear positively deformed. I never saw in my life a more dreadful looking figure. He stopped a little from the inn, and, raising his voice in an odd sing-song, addressed the air in front of him:-

10 "Will any kind friend inform a poor blind man, who has lost the precious sight of his eyes in the gracious defence of his native country, England, and God bless King George!- where or in what part of this country he may now be?"

"You are at the 'Admiral Benbow', Black Hill Cove, my good man," said I.

"I hear a voice," said he - "a young voice. Will you give me your hand, my kind young friend, and lead me in?"

15 I held out my hand, and the horrible, soft-spoken, eyeless creature gripped it in a moment like a vice. I was so much startled that I struggled to withdraw; but the blind man pulled me close up to him with a single action of his arm.

"Now boy," he said, "take me to the captain."

"Sir," said I, "upon my word I dare not."

20 "Oh," he sneered, "that's it! Take me in straight, or I'll break your arm."

And he gave it, as he spoke, a wrench that made me cry out.

"Sir," I said, "it is for yourself I mean. The captain is not what he used to be. He sits with a drawn cutlass. Another gentleman -"

25 "Come, now march," interrupted he; and I never heard a voice so cruel, and cold, and ugly as that blind man's. It cowed me more than the pain; and I began to obey him at once, walking straight in at the door and towards the parlour where our sick old buccaneer was sitting, dazed with rum. The blind man clung close to me, holding me in one iron fist, and leaning almost more of his weight on me than I could carry. "Lead me straight up to him, and when I'm in view, cry out, 'Here's a friend for you Bill.' If you
30 don't, I'll do this," and with that he gave me a twitch that I thought would have made me faint. Between this and that, I was so utterly terrified of the blind beggar that I forgot my terror of the captain, and as I opened the parlour door, cried out the words he had ordered in a trembling voice.

35 The poor captain raised his eyes, and at one look the rum went out of him, and left him staring sober. The expression of his face was not so much of terror as of mortal sickness. He made a movement to rise, but I do not believe he had enough force left in his body.

"Now, Bill, sit where you are," said the beggar. "If I can't see, I can hear a finger stirring. Business is business. Hold out your right hand. Boy, take his right hand by the wrist, and bring it near to my right."

40 We both obeyed him to the letter, and I saw him pass something from the hollow of the hand that held his stick into the palm of the captain's, which closed upon it instantly.

"And now that's done," said the blind man; and at the words he suddenly left hold of me, and with incredible accuracy and nimbleness, skipped out of the parlour and into the road, where, as I still stood motionless, I could hear his stick go tap-tap-tapping into the
45 distance.

It was some time before either I or the captain seemed to gather our senses; but at length, and about the same moment, I released his wrist, which I was still holding, and he drew in his hand and looked sharply into the palm.

"Ten o'clock!" he cried. "Six hours. We'll do them yet!" and he sprang to his feet.

50 Even as he did so, he reeled, put his hand to his throat, stood swaying for a moment, and then, with a peculiar sound, fell from his whole height face foremost to the floor.

I ran to him at once, calling to my mother. But haste was all in vain. The captain had been struck by thundering apoplexy. It was a curious thing to understand for I had certainly never liked the man, though of late I had begun to pity him, but as soon as I saw
55 that he was dead, I burst into a flood of tears. It was the second death I had known, and the sorrow of the first was still fresh in my heart.

Questions

1. Summarise what happens in this extract from the novel. Make at least **three** key points. 3

2. Look at paragraph 1 (lines 1–8).

What is the mood or atmosphere created by the writer, and how does the writer use language effectively to create this mood or atmosphere? 3

3. Look again at lines 9–27 ("Will any kind friend...dazed with rum.")

Show how any **two** examples of the writer's use of language contribute to a growing sense of menace. 4

4. Look at line 46 ("It was some time before either I or the captain seemed to gather our senses.") From the "beggar's" behaviour up to this point, what is it that has so surprised them? 2

5. By referring to this extract, and to at least **two** other incidents from elsewhere in the novel, explain how the character of Jim changes and develops as the story progresses. 8

SCOTTISH TEXT (POETRY)

Song Composed in August by Robert Burns

Now westlin winds and slaught'ring guns
Bring Autumn's pleasant weather;
And the moorcock springs on whirring wings
Amang the blooming heather:
Now waving grain, wide o'er the plain,
Delights the weary farmer;
And the moon shines bright, when I rove at night,
To muse upon my charmer.

The partridge loves the fruitful fells,
The plover loves the mountains;
The woodcock haunts the lonely dells,
The soaring hern the fountains:
Thro' lofty groves the cushat roves,
The path of man to shun it;
The hazel bush o'erhangs the thrush
The spreading thorn the linnet.

Thus ev'ry kind their pleasure find,
The savage and the tender;
Some social join, and leagues combine,
Some solitary wander:
Avaunt away! the cruel sway
Tyrannic man's dominion;
The sportsman's joy, the murd'ring cry,
The flutt'ring, gory pinion!

But Peggy dear, the ev'ning's clear,
Thick flies the skimming swallow,
The sky is blue, the fields in view,
All fading-green and yellow:
Come let us stray our gladsome way,
And view the charms of Nature;
The rustling corn, the fruited thorn,
And ev'ry happy creature.

We'll gently walk, and sweetly talk,
Till the silent moon shine clearly;
I'll grasp thy waist, and, fondly prest,
Swear how I love thee dearly:
Not vernal show'rs to budding flow'rs,
Now Autumn to the farmer,
So dear can be as thou to me,
My fair, my lovely charmer.

Questions

1. Many of the main ideas or concerns of the poem come across clearly in the first stanza.
 - (a) Identify **two** of these main ideas or concerns from stanza one. 2
 - (b) Show how **two** examples of the poet's use of language in stanza one help to clarify or illustrate his meaning. 4
2. Show how any **two** examples of the poet's use of language in stanza two or stanza three effectively contribute to the main ideas or concerns of the poem. 4
3. How effective do you find any aspect of the final two stanzas as a conclusion to the poem?
Your answer might deal with ideas and and/or language. 2
4. With close textual reference, show how the ideas and/or language of this poem are similar **OR** different to another poem or poems by Burns which you have read. 8

SCOTTISH TEXT (DRAMA)

The Steamie by Tony Roper

Question		Expected response	Max mark	Additional guidance
1		Any four aspects of women's lives at that time for one mark each.	4	<p>Possible answers include:</p> <p>Rise early in the morning (1)</p> <p>Relentless cleaning/ washing/ food preparation (1)</p> <p>Looking after children (1)</p> <p>Looking after husband (1)</p> <p>Lack of money (1)</p> <p>Having to work as well as having all the household responsibilities (1)</p> <p>Considered by society at the time to be inferior to men (1)</p> <p>Lack of free/leisure/personal time (1)</p> <p>No time to eat lunch (1)</p> <p>Trying to keep children happy (1)</p> <p>Doing housework until late at night (1)</p> <p>Lack of husband's support (1)</p>
2		<p>Candidates should show how the word choice used shows how women's efforts are not appreciated.</p> <p>Marks can be awarded for one quotation and a detailed comment or two quotations with more straightforward comments.</p>	2	<p>Possible answers include:</p> <p>"(unpaid) skivvies"(1) suggests they are seen as servants (1)</p> <p>"used"(1) suggests their families see them only for what they can get from them (1)</p> <p>"mince is lumpy" or "chips too warm"(1) suggests the family complain about the quality of the meals (1)</p> <p>"ain wee job" (1) suggests their paid employment is not considered important (1)</p>

3	a	<p>Three marks can be awarded for one/two quotations and very detailed comment(s) or three quotations with more straightforward comments.</p>	<p>3</p> <p>Magrit's feelings towards her children are mostly warm, loving, affectionate, caring, etc. One mark should be given for identifying a suitable feeling. Candidates might refer to:</p> <p>“get the weans ready and oot the hoose lookin’ as tidy and as well dressed as ye can afford”(1) shows her desire for them to be well presented/give them the best she can (1)</p> <p>“run home, cooked something for the weans”(1) shows she puts herself out/makes a big effort to feed them at lunchtime (1)</p> <p>“even if I am being used . . . I don’t mind” (1) shows she doesn’t care that her efforts go unacknowledged (1)</p> <p>“I love my family”(1) shows in plain language her devotion to her children (1)</p> <p>“any minute noo the weans’ll be in” (1) shows she is looking forward to seeing the children (1)</p> <p>“the weans arrive and ye gie them shortbread, sultana cake, ginger wine” (1) shows she is generous towards them (1)</p> <p>There is also a suggestion that she is slightly irritated (1) by their inability to suggest something to eat and claim they will eat “anything” when they decline everything she suggests (2)</p>
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3	b	<p>Three marks can be awarded for one/two quotations and very detailed comment(s) or three quotations with more straightforward comments.</p>	<p>3</p> <p>Magrit's feelings towards her husband include contempt, disappointment, irritation, etc. This is mainly revealed through comments which could be seen as genuine but are in fact sarcastic/ironic.</p> <p>One mark should be given for identifying a suitable feeling.</p> <p>Candidates might refer to:</p> <p>“the lord high provider”(1) shows the high status her husband/society expects with which she clearly doesn't agree (1)</p> <p>“get him oot”(1) shows she is keen for him to leave quickly so she can get on with other things (1)</p> <p>Any part of “the men tae have a drink, cause they need wan . . . the souls . . . after pittin' in a hard day's graft” (1) shows that she doesn't agree that men's lives are as difficult as they think they are OR are not as difficult as women's lives (1)</p> <p>“there is just one thing missin'” (1) shows that he is not always around for family occasions (1)</p> <p>“the head of the family”(1) is clearly sarcastic as he doesn't appear to contribute anything to the home other than financially (1)</p> <p>“ready to make the evening complete”(1) is clearly sarcastic as he is likely to ruin the evening/or provide an appropriate finish to a day which has already been very difficult or tiring (1)</p>
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				<p>“what is staunin there” (1) shows she does not refer to him as “who” suggesting there is something less than human about her husband (1)</p> <p>“your better half”(1) is clearly sarcastic as she does not believe that he is superior to her (1)</p> <p>“the man who was goin’ to make you the happiest woman in the world” (1) shows that her marriage has not lived up to her expectations (1)</p> <p>“that. (At ANDY.)” (1) By comparing him to Andy (who is drunk at this point in the play) shows that her husband is drunk and she will need to look after him (1)</p>
4		<p>Candidates should identify features/roles of men and women’s lives at the time with reference to the text in the form of quotations and or examples to support the points being made. It may be that a candidate will identify more points in relation to women and should still be rewarded as appropriate. For example, a candidate who identifies four aspects for women and only three for men may still score eight marks.</p> <p>Candidates who only deal with one gender (most likely women) are limited to half marks, although understanding or awareness of men’s roles may be implicit in these answers and may gain some credit.</p>	8	<p>8-7 marks</p> <p>Candidates should identify and comment on three or four aspects of gender as demonstrated in the play with quotations and/or specific examples to support their answer.</p> <p>Skilled discussion of three or four aspects of both genders (8)</p> <p>Still skilled but lacking some assurance (7)</p>

				<p>6-5 marks Candidates should identify and comment on two or three aspects of gender as demonstrated in the play with quotations and/or specific examples to support their answer.</p> <p>Confident discussion of two or three aspects per gender (6)</p> <p>Slightly less confident discussion of two or three aspects per gender (5)</p>
				<p>4-3 marks Candidates should identify and comment on one or two aspects of gender as demonstrated in the play with quotations and/or specific examples to support their answer.</p> <p>Discussion of one or two roles per gender (4)</p> <p>Weaker discussion of one or two roles per gender (3)</p>
				<p>2-1 marks There should be a generalised acknowledgement of male and female roles at the time, with some generalised reference to the text.</p> <p>Generalised identification of one role per gender with generalised reference to the play in support of this (2)</p> <p>Generalised identification of one role (for either gender) (1)</p>
				<p>0 marks No reference to gender as explored in the play.</p>

SCOTTISH TEXT(PROSE)

Treasure Island by Robert Louis Stevenson

Question		Expected response	Max mark	Additional guidance
1		Three points to be made. One mark for each point.	3	<p>Possible answers include:</p> <ul style="list-style-type: none"> • man comes to inn; • man checks location; • man asks to be taken to captain; • Jim gives warning against seeing captain; • man (forcibly) insists; • captain shocked to see man; • man gives captain something (the black spot); • man leaves; • captain reacts with initial defiance; • captain collapses/dies
2		Statement of acceptable mood or atmosphere for one mark. Example of use of writer's use of language for one mark. Comment for one mark.	3	<p>Possible answers include:</p> <p>Mood or atmosphere:</p> <ul style="list-style-type: none"> • Gloomy, sad, depressing, mysterious, etc. <p>Writer's use of language:</p> <ul style="list-style-type: none"> • "funeral" - sad time • "bitter" - cold (literally or metaphorically)/unpleasant/uncomfortable • "foggy" - gloomy/dark • "frosty" - cold/uncomfortable • "deformed" - unpleasant • "dreadful" - frightening/unpleasant • "hood" - mysterious
3		Marks can be awarded for two examples with detailed comments or three/four examples with less detailed comments.	4	<p>Possible answers include:</p> <p>Word choice:</p> <ul style="list-style-type: none"> • "horrible" - threatening • "creature" - non-human, alarming <p>Metaphor:</p> <ul style="list-style-type: none"> • "gripped... like a vice" - aggressive/controlling

				<p>Use of imperative:</p> <ul style="list-style-type: none"> • "Now boy...take me to the captain" • "Take me in straight or I'll break your arm" • "Come now march" • All commands are aggressive/threatening <p>Word choice:</p> <ul style="list-style-type: none"> • "sneered" - dismissive • "(made me) cry out" - sense of pain/harm • "cruel" "cold" "ugly" - all have connotations of threat • "it cowed me" - he is made to feel small/frightened • "(holding me in) an iron fist" - real threat/control
4		There should be some understanding of the contrast between the beggar's previous movements and those after he completes his errand.	2	The beggar has moved so freely and easily (1) considering how infirm he had seemed (1).
5		<p>Candidates should show understanding of how the character of Jim changes and develops as the story progresses.</p> <p>There should be at least one detailed reference to an aspect of Jim's character as it is revealed to the reader in this extract, and then detailed reference made to two other incidents from other points in the narrative.</p>	8	<p>8-7 marks</p> <p>Candidates should make detailed reference to an aspect of Jim's character from this extract plus comment.</p> <p>Candidates should make detailed reference to aspects of Jim's character from two other points in the narrative.</p> <p>Skillful discussion of above (8)</p> <p>Skill shown, but lacks assurance (7)</p>

				<p>6-5 marks Candidates should make detailed reference to aspect of Jim's character from this extract plus comment.</p> <p>Candidates should make detailed reference to Jim's character from two other points in the narrative.</p> <p>Reasonably confident discussion of the above (6)</p> <p>Less confident discussion of the above (5)</p>
				<p>4-3 marks Candidates should make reasonably detailed reference to aspect of Jim's character from this extract.</p> <p>Candidates should make reasonably detailed reference to Jim's character from at least one other point in the narrative.</p> <p>Some discussion and detail of the above attempted (4)</p> <p>Some (but incomplete) discussion of the above (3)</p>
				<p>2-1 marks Candidates should make reference to one aspect of Jim's character from this extract.</p> <p>Candidates should make one reference to Jim's character from one other point in narrative.</p> <p>Two references with attempt to provide detail (2)</p> <p>One reference with attempt to provide detail (1)</p>
				<p>0 Marks No understanding of Jim's character shown (0)</p>

SCOTTISH TEXT(POETRY)

Composed in August by Robert Burns

Question		Expected response	Max mark	Additional guidance
1	a	<p>Two marks can be awarded for two main ideas or concerns shown in stanza one.</p> <p><i>Only one mark should be awarded for one main idea or concern.</i></p>	2	<ul style="list-style-type: none"> • Man is destructive/violent/aggressive (towards animals/nature) (1) • Autumn is a relaxing/peaceful/soothing season (1) • Nature is plentiful/attractive/soothing (1) • Love/thoughts of love gives pleasure (1) • People are different (some fire guns, some walk alone, some are active, some are thoughtful) (1)
1	b	<p>Four marks can be awarded for two examples of language helping to clarify or illustrate meaning.</p> <p><i>Example (1) plus comment (1) - any two will gain four marks.</i></p> <p><i>Only one use of language will gain a maximum of two marks.</i></p> <p><i>Other examples from stanza one are acceptable.</i></p>	4	<ul style="list-style-type: none"> • Juxtaposition/contrast of "slaught'ring guns" with "(Autumn's) pleasant weather" (1) makes clear his point about man's capacity for violence/destruction (1) • Word choice of "springs" (1) makes clear creatures' fear of man (1) • Alliteration in "westlin winds" (1) emphasises his point about the soothing quality of nature (1) • Alliteration in "waving grain, wide o'er the plain "(1) emphasises how bountiful nature can be for the farmer (1) • Rhyme of "bright" and "night" (1) emphasises the poet's pleasure in walking/thinking of his love (1) • Alliteration contained in "moon" and "muse "(1) emphasises poet's pleasure in evening walk/thinking of his love (1)

				<ul style="list-style-type: none"> • Word choice of "charmer" (1) suggests poet is under love's spell (1)
2		<p>Four marks can be awarded for showing how any two examples of the poet's use of language in stanza two or stanza three effectively contribute to the main ideas or concerns of the poem.</p> <p><i>Example (1) plus comment (1).</i></p> <p><i>Other examples from stanzas two or three are acceptable.</i></p>	4	<ul style="list-style-type: none"> • Repetition/list of different birds and their habitats (1) shows how nature accommodates every creature (1) • Repetition of word "loves" (1) suggests birds' ease/at-homeness in their environment (1) • Word choice of "shun" (1) suggests man's rejection of/hostility to nature (1) • Use of rhyme in stanza two (1) suggests unity/harmony in nature (1) • Use of contrast in stanza three (1) suggests idea that the world/nature contains contrasting/conflicting elements (1) • Use of exclamations in stanza three (1) indicates poet's anger at man's tyranny (1) • Word choice of "cruel"/"Tyrannic"/"gory" (1) emphasises man's aggression/violence/destructive tendencies (1) • Juxtaposition of "sportsman's joy" with "murd'ring cry" (1) suggests man's cruelty (1)
3		<p>Candidates should show understanding of the term "conclusion" and show how the content of the last two stanzas continues ideas and/or language from the first three stanzas. Other examples are acceptable.</p>	2	<ul style="list-style-type: none"> • "Peggy (dear)" (1) names the "charmer" mentioned in stanza one (1) • Reference to evening ("the evening's clear") (1) reprises reference to night in stanza one (1) • "(skimming) swallow" (1) refers back to mention of birds at start of poem (1)

				<ul style="list-style-type: none"> • Reference to fields as "All fading-green and yellow" (1) repeats earlier idea of nature's beauty (1) • "Come let us stray our gladsome way" (1) refers back to reference to pleasures of evening walking from stanza one (1) • Listing of "rustling corn, the fruited thorn, /And ev'ry happy creature" (1) repeats earlier idea of nature's bounty/place in nature for everything (1) • References to love in final stanza (1) reprise mentions of love in stanza one (1) <p>References to farmer/harvest, etc in final stanza (1) reprise idea of nature's bounty for farmer in stanza one (1)</p>
4		Candidates should show awareness of the ideas and/or language of the wider works of Burns, and be able to relate this awareness to <i>Song Composed in August</i> .	8	<p>8-7 marks</p> <p>Candidates should identify at least three features/ideas in the poem and be able to comment on these in at least two other poems. The discussion should be supported by detailed quotation from the poems being discussed.</p> <p>Skilled discussion of other Burns' poetry in relation to <i>Song Composed in August</i> (8)</p> <p>Still skilled, but lacking some assurance (7)</p>
				<p>6-5 marks</p> <p>Candidates should identify at least two features of ideas and/or language in the poem and be able to comment on these in at least two other poems. The discussion should be supported by several quotations from the poems being discussed.</p>

				<p>Confident discussion of other Burns' poetry in relation to <i>Song Composed in August</i> (6)</p> <p>Slightly less confident discussion (5)</p>
				<p>4-3 marks</p> <p>Candidates should identify two features of ideas and/or language common to other poems. There should be at least two quotations from the poems to support the candidate's discussion.</p> <p>Some discussion attempted of other Burns' poetry in relation to <i>Song Composed in August</i> (4)</p> <p>Weaker discussion (3)</p>
				<p>2-1 marks</p> <p>Candidates should identify at least one feature of ideas and/or language of other Burns' poetry in relation to <i>Song Composed in August</i> with at least one quotation (2)</p> <p>Acknowledgement of common</p>
				<p>0 marks</p> <p>No reference to any similarity/common feature with any other poem (0)</p>