



S824/76/12

**English
Critical Reading**

Date — Not applicable

Duration — 1 hour 30 minutes

Important note regarding Section 1 — Scottish text of this specimen question paper
The Scottish text list for this course is reviewed and updated as required. Please refer to the Scottish set text list on the [Higher English webpage](#) for the most up-to-date information.

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 02–09

or

Part B — Prose pages 10–19

or

Part C — Poetry pages 20–31

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical essay — 20 marks

Attempt ONE question from the following five genres — Drama, Prose (Fiction or Non-fiction), Poetry, Film and Television Drama, or Language.

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

You should spend approximately 45 minutes on each section.

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

Use **blue** or **black** ink.

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



* S 8 2 4 7 6 1 2 *

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this section.

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

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

Read the extract below and then attempt the following questions.

The Slab Boys by John Byrne

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

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

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

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

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

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

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

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

Alan: Tell what?

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

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

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

Alan: I wonder how he got that effect?

Spanky: What effect?

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

Spanky: Mines comes forward . . .

Alan: Some of these are quite accomplished . . .

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

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

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

(Enter Curry.)

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

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

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

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

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

Alan: I'm afraid they aren't.

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

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

Curry: What?

Spanky: Yeh, they're not his.

Alan: I was just . . .

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

45 Alan: They were just lying around . . .

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

Alan: I think they must be . . .

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

50 Spanky Eh?

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

55 Spanky: How should I know?

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

Spanky: What?

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

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

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

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

- 65 Curry: Get those mitts washed! Bloody corner boy. Now, Alan, where were we? Ah, yes . . . now, I'm going to rough in a few roses here. I dare say your dad's covered some of this ground with you . . . still, no harm in seeing it again, eh? I showed Bob Downie a few tricks while he was with us. Expect he told you, eh? Now, what's the first . . . Farrell, will you gee yourself up a bit! You'd think it was a damned bath you were having! Right Alan . . . what's the first thing we do when we're starting a charcoal sketch?
- 70

Questions

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

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

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

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

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

OR

Text 2 — Drama

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

Read the extract below and then attempt the following questions.

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

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

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

He goes off.

OLD MAN: And it worked . . .

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

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

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

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

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

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

Questions

- | | | |
|-----|---|----|
| 6. | <p>Explain how the minister's speech reveals that he regards himself as a force of authority and control.</p> | 3 |
| 7. | <p>Look at lines 25–32.
By referring closely to one example of stage directions or dialogue, analyse how humour is used.</p> | 2 |
| 8. | <p>Music is evident on two occasions in this short extract. In each case, explain what the music contributes to the scene.</p> | 2 |
| 9. | <p>Look at lines 37–51.
The Old Man presents a series of financial details. By referring to at least two examples, explain how these details are relevant to the themes of the play.</p> | 3 |
| 10. | <p>The role of women is a significant issue in this play. By referring to this extract and to elsewhere in the play, discuss how this theme is developed.</p> | 10 |

OR

Text 3 — Drama

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

Read the extract below and then attempt the following questions.

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

Isa comes out of the bedroom. She has a tawdry lacy, low-cut slip on, and over it a dirty film star-ish negligée

ISA: Whit's a the row?

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

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

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

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

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

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

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

At this moment John comes in

JOHN: Here! Whit's a this?

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

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

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

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

MAGGIE: John!

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

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

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

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

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

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

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

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

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

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

MAGGIE: He's lyin doon.

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

MAGGIE: I tell't ye he's nae weel, John.

John goes across to the bed and drags Alec out

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

45 MAGGIE: *(turning on him fiercely)* Who earned that money? You or me?

John, as if he had been shot, drops Alec and turns away, slumps down in a chair and puts his head in his hands

Alec craftily sneaks some of Maggie's cash and slinks out

Maggie, resentful, eyes first Isa and then the demoralised John

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

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

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

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

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

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

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

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

MAGGIE: *(to John)* And I like a man — *(her voice breaking)* — tae stand up for his wife.

She seizes her coat and hauls it on, jams on her terrible old hat (this should be black or dark brown) and goes to the table to pick up her money: when she sees how little Alec has left her, she can't help making a small sound.

65

Questions

11. Look at lines 3–12.
By referring closely to the dialogue between Maggie and Isa, explain what is revealed about the difference between Maggie's attitudes to Isa and to Alec. **2**
12. Look at lines 19–63.
Much of the dialogue is about how a man is expected to behave. With close reference to the text, discuss Maggie, Isa and John's differing attitudes to this issue. **3**
13. Look at lines 46–47.
Analyse how the stage directions add to our understanding of John's character. **3**
14. Maggie is disappointed by John's behaviour in this scene. By referring closely to this scene, explain **two** examples of his behaviour which she finds disappointing. **2**
15. Discuss this scene's importance to the development of Maggie's character. You should refer to this extract and in more detail to the play as a whole. **10**

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this section.

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

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

Read the extract below and then attempt the following questions.

The Red Door by Iain Crichton Smith

As he stared at the door he felt strange flutterings within him. First of all the door had been painted very lovingly so that it shone with a deep inward shine such as one might find in pictures. And indeed it looked like a picture against the rest of the house which wasn't at all modern but on the contrary was old and intertwined with all sorts of rusty
5 pipes like snakes.

He went back from the door and looked at it from a distance as people in art galleries have to do when studying an oil painting. The more he regarded it the more he liked it. It certainly stood out against the drab landscape as if it were a work of art. On the other
10 hand the more he looked at it the more it seemed to express something in himself which had been deeply buried for years. After a while there was something boring about green and as for blue it wouldn't have suited the door at all. Blue would have been too blatant in a cold way. And anyway the sky was already blue.

But mixed with his satisfaction he felt what could only be described as puzzlement, a slight deviation from the normal as if his head were spinning and he were going round in circles.
15 What would the neighbours say about it, he wondered. Never in the history of the village had there been a red door before. For that matter he couldn't remember seeing even a blue door himself, though he had heard of the existence of one.

The morning was breaking all over the village as he looked. Blue smoke was ascending from chimneys, a cock was crowing, belligerent and heraldic, its red claws sunk into the
20 earth, its metallic breast oriental and strange. There was a dew all about him and lying on the fences ahead of him. He recognised that the village would wake to a new morning, for the red door would gather attention to itself.

And he thought to himself, "I have always sought to hide among other people. I agree to whatever anybody tells me to do. If they think I should go to church, I go to church. If they
25 want me to cut peats for them, I do. I have never," he thought with wonder, "been myself." He looked down at his grey fisherman's jersey and his wellingtons and he thought, "I have always worn these things because everybody else does. I have never had the courage to wear what I wanted to wear, for example a coloured waistcoat and a coloured jacket."

The red door stood out against the whiteness of the frost and the glimmerings of snow. It
30 seemed to be saying something to him, to be asking him a question. Perhaps it was pleading with him not to destroy it. Perhaps it was saying, "I don't want to be green. There must be a place somewhere for me as myself. I wish to be red. What is wrong with red anyway?" The door seemed to him to have its own courage.

35 Wine of course was red and so was blood. He drank none of the former and only saw the latter when he cut himself while repairing a fence or working with wood when a nail would prick his finger.

40 But really was he happy? That was the question. When he considered it carefully he knew that he wasn't. He didn't like eating alone, he didn't like sitting in the house alone, he didn't like having none who belonged to him, to whom he could tell his secret thoughts, for example that such and such was a mean devil and that that other one was an ungrateful rat.

45 He had to keep a perpetually smiling face to the world, that was his trouble. But the red door didn't do that. It was foreign and confident. It seemed to be saying what it was, not what it thought others expected it to say. On the other hand, he didn't like wellingtons and a fisherman's jersey. He hated them in fact: they had no elegance.

50 Now Mary had elegance. Though she was a bit odd, she had elegance. It was true that the villagers didn't understand her but that was because she read many books, her father having been a teacher. And on the other hand she made no concessions to anybody. She seemed to be saying, "You can take me or leave me." She never gossiped. She was proud and distant. She had a world of her own.

Questions

16. Look at lines 1–12.

By referring to at least **two** examples, analyse how the language emphasises the differences between the red door and the existing surroundings.

4

17. Look at lines 18–33.

By referring to at least **two** examples, analyse how language is used to highlight the significance of the red door at this moment in Murdo's life.

4

18. Look at lines 37–45.

Analyse how the language reveals Murdo's deep-rooted unhappiness.

2

19. By referring to this extract and to at least **one** other short story, discuss how Crichton Smith explores the conflict between individuality and conformity.

10

[Turn over

OR

Text 2 — Prose

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

Read the extract below and then attempt the following questions.

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

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

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

It was Good Friday.

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

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

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

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

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

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

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

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

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

Ingi heard my awakening, a groan and a creak.

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

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

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

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

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

I closed my eyes.

Questions

20. Look at lines 1–14.
By referring closely to these lines, analyse how George Mackay Brown conveys:
- (i) the poverty of the land
 - (ii) the narrator’s inadequacy as a farmer.
- 4
21. By referring to at least **two** examples, analyse how George Mackay Brown uses sentence structure to develop the narrator’s worsening mood in the extract.
- 4
22. By referring closely to **one** example of Ingi’s actions or speech, explain how she influences or tries to influence his mood.
- 2
23. In his short stories, George Mackay Brown creates characters who are flawed but nonetheless engage the reader’s sympathy. By referring to this story and to at least **one** other by George Mackay Brown, discuss how he achieves this.
- 10

[Turn over

OR

Text 3 — Prose

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

Read the extract below and then attempt the following questions.

***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson**

In this extract, Dr. Lanyon receives a mysterious visitor.

He sprang to it, and then paused, and laid his hand upon his heart; I could hear his teeth grate with the convulsive action of his jaws; and his face was so ghastly to see that I grew alarmed both for his life and reason.

‘Compose yourself.’ Said I.

- 5 He turned a dreadful smile to me, and, as if with the decision of despair, plucked away the sheet. At the sight of the contents, he uttered one loud sob of such immense relief that I sat petrified. And the next moment, in a voice that was fairly well under control, ‘Have you a graduated glass?’ he asked.

I rose from my place with something of an effort, and gave him what he asked.

- 10 He thanked me with a smiling nod, measured out a few minims of the red tincture and added one of the powders. The mixture, which was at first of a reddish hue, began, in proportion as the crystals melted, to brighten in colour, to effervesce audibly, and to throw off small fumes of vapour. Suddenly, and at the same moment, the ebullition ceased, and the compound changed to a dark purple, which faded again more slowly to a watery green.
- 15 My visitor, who had watched these metamorphoses with a keen eye, smiled, set down the glass upon the table, and then turned and looked upon me with an air of scrutiny.

‘And now,’ said he, ‘to settle what remains. Will you be wise? will you be guided? will you suffer me to take this glass in my hand, and to go forth from your house without further parley? or has the greed of curiosity too much command of you? Think before you answer, for it shall be done as you decide. As you decide, you shall be left as you were before, and neither richer nor wiser, unless the sense of service rendered to a man in mortal distress may be counted as a kind of riches of the soul. Or, if you shall so prefer to choose, a new province of knowledge and new avenues to fame and power shall be laid open to you, here, in this room, upon the instant; and your sight shall be blasted by a prodigy to stagger the unbelief of Satan.’

- 20 ‘Sir,’ said I, affecting a coolness that I was far from truly possessing, ‘you speak enigmas, and you will perhaps not wonder that I hear you with no very strong impression of belief. But I have gone too far in the way of inexplicable services to pause before I see the end.’
- 25 ‘It is well,’ replied my visitor. Lanyon, you remember your vows: what follows is under the seal of our profession. And now, you who have so long been bound to the most narrow and material views, you who have denied the virtue of transcendental medicine, you who have derided your superiors — behold!’

- 30 He put the glass to his lips, and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked, there came, I thought, a change — he seemed to swell- his face became suddenly black, and the features seemed to melt and alter- and the next moment I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror.
- 35

40 'O God!' I screamed, and 'O God!' again and again; for there before my eyes- pale and shaken, and half fainting, and groping before him with his hands, like a man restored from death- there stood Henry Jekyll!

45 What he told me in the next hour I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet, now when that sight has faded from my eyes, I ask myself if I believe it, and I cannot answer. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; I feel that my days are numbered, and that I must die; and yet I shall die incredulous. As for the moral turpitude that man unveiled to me, even with tears of penitence, I cannot, even in memory, dwell on it without a start of horror.

Questions

24. Look at lines 1–8.

Analyse how the writer uses language to convey **two** different emotions experienced by Lanyon's visitor.

2

25. Look at lines 17–32.

By referring to at least **two** examples, analyse how the writer uses language to create a sense of tension.

4

26. Look at lines 33–48.

By referring to at least **two** examples, analyse how the writer uses language to convey Lanyon's reactions.

4

27. By referring to this extract and to elsewhere in the novel, discuss how the writer uses contrast to explore central concerns of the text.

10

[Turn over

OR

Text 4 — Prose

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

Read the extract below and then attempt the following questions.

Sunset Song by Lewis Grassic Gibbon

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

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

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

Questions

28. By close reference to the text, explain how **two** aspects of John Guthrie's and Long Rob's character are revealed in this extract. 4
29. Look at lines 1–11.
By referring to at least **two** examples, analyse how the writer conveys a sense of urgency. 2
30. Look at lines 12–30.
By referring to at least **two** examples, analyse how the writer conveys the ferocity of the fire. 4
31. The community is presented positively in this extract. By referring to this extract and to elsewhere in the novel, discuss how Grassic Gibbon conveys positive aspects of the community. 10

[Turn over

OR

Text 5 — Prose

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

Read the extract below and then attempt the following questions.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“Is that really true, Neil?”

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

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

“I suppose it’s so that other babies will be able to grow up and live like free men,” he said.

“But I see what you mean; in a way, aye, the innocent have to be sacrificed.”

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

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

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

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

Neil shook his head dourly.

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

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

Questions

32. Look at lines 1–37.

By referring to at least **two** examples, analyse how Jenkins evokes both sympathy and admiration for Neil.

4

33. Look at lines 38–53.

By referring to at least **two** examples, explain the reasons for Neil’s attitude to Lady Runcie Campbell.

4

34. Look at lines 38–55.

Explain the reasons for Mr. Tulloch’s attitude to Lady Runcie Campbell and the ‘code’ by which she makes decisions.

2

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

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

10

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.

Originally by Carol Ann Duffy

We came from our own country in a red room
which fell through the fields, our mother singing
our father's name to the turn of the wheels.

My brothers cried, one of them bawling, *Home*,

- 5 *Home*, as the miles rushed back to the city,
the street, the house, the vacant rooms
where we didn't live any more. I stared
at the eyes of a blind toy, holding its paw.

All childhood is an emigration. Some are slow,

- 10 leaving you standing, resigned, up an avenue
where no one you know stays. Others are sudden.
Your accent wrong. Corners, which seem familiar,
leading to unimagined pebble-dashed estates, big boys
eating worms and shouting words you don't understand.

- 15 My parents' anxiety stirred like a loose tooth
in my head. *I want our own country*, I said.

But then you forget, or don't recall, or change,
and, seeing your brother swallow a slug, feel only
a skelf of shame. I remember my tongue

- 20 shedding its skin like a snake, my voice
in the classroom sounding just like the rest. Do I only think
I lost a river, culture, speech, sense of first space
and the right place? Now, *Where do you come from?*
strangers ask. *Originally?* And I hesitate.

Questions

40. Look at lines 1–8.
Analyse the use of poetic technique to emphasise the dramatic impact moving to another country had on the family. 2
41. Look at lines 9–16.
‘All childhood is an emigration’
Explain fully what the poet means by this. 2
42. Look at lines 12–16.
Analyse the use of poetic technique to convey the distress of the family members caused by their ‘sudden’ emigration to a new environment. 3
43. Look at lines 17–24.
Evaluate the effectiveness of these lines as a conclusion to the poem. Your answer should deal with ideas and/or language. 3
44. Discuss how Carol Ann Duffy uses contrast in this poem and at least **one** other to highlight the poems’ main concerns. 10

[Turn over

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.

***The Bargain* by Liz Lochhead**

The river in January is fast and high.

You and I

are off to the Barrows.

Gathering police-horses twitch and fret

5 at the Tron end of London Road and Gallowgate.

The early kick-off we forgot

has us, three thirty, rubbing the wrong way

against all the ugly losers

getting ready to let fly

10 where the two rivers meet.

January, and we're

looking back, looking forward,

don't know which way

but the boy

15 with three beautiful Bakelite

Bush radios for sale in Meadow's Minimarket is

buttonpopping stationhopping he

doesn't miss a beat sings along it's easy

to every changing tune

20 Yes today we're in love aren't we?

with the whole splintering city

its big quick river wintry bridges

its brazen black Victorian heart.

So what if every other tenement

25 wears its hearth on its gable end?

All I want

is my glad eye to catch

a glint in your flinty Northern face again

just once. Oh I know it's cold

30 and coming down

and no we never lingered long among

the Shipbank traders.

Paddy's Market underneath the arches

stank too much today

35 the usual wetdog reek rising

from piles of old damp clothes.

Questions

45. Look at lines 1–13.
By referring to at least **two** examples, analyse how the language in these lines introduces the deterioration of the speaker’s relationship. 4
46. Look at lines 14–19.
Analyse how the poet’s language creates a change of mood. 2
47. Look at lines 20–36.
By referring to at least **two** examples, analyse how the poet uses setting to reflect the current state of the speaker’s relationship. 4
48. By referring to this poem, and at least **one** other poem by Lochhead, discuss how she explores the theme of difficult relationships. 10

[Turn over

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.

***Basking Shark* by Norman MacCaig**

To stub an oar on a rock where none should be,
To have it rise with a slounge out of the sea
Is a thing that happened once (too often) to me.

- But not too often – though enough. I count as gain
5 That once I met, on a sea tin-tacked with rain,
That roomsized monster with a matchbox brain.

He displaced more than water. He shoggled me
Centuries back – this decadent townee
Shook on a wrong branch of his family tree.

- 10 Swish up the dirt and, when it settles, a spring
Is all the clearer. I saw me, in one fling,
Emerging from the slime of everything.

So who's the monster? The thought made me grow pale
For twenty seconds while, sail after sail,

- 15 The tall fin slid away and then the tail.

Questions

49. Look at lines 1–3.
Analyse how the poet’s use of language conveys the nature of the encounter. 2
50. Look at lines 4–9.
By referring to at least **two** examples, analyse how language is used to suggest the impact of the experience on the speaker. 4
51. Look at lines 10–15.
By referring to at least **two** examples, analyse how the poet’s language reveals a sense of new understanding. 4
52. By referring to this poem and to at least **one** other poem by MacCaig, discuss how the poet uses symbolism to develop central ideas in his poetry. 10

[Turn over

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.

***An Autumn Day* by Sorley MacLean**

On that slope
on an autumn day,
the shells soughing about my ears
and six dead men at my shoulder,
5 dead and stiff — and frozen were it not for the heat —
as if they were waiting for a message.

When the screech came
out of the sun,
out of an invisible throbbing,
10 the flame leaped and the smoke climbed
and surged every way:
blinding of eyes, splitting of hearing.

And after it, the six men dead
the whole day:
15 among the shells snoring
in the morning,
and again at midday
and in the evening.

In the sun, which was so indifferent,
20 so white and painful;
on the sand which was so comfortable,
easy and kindly;
and under the stars of Africa,
jewelled and beautiful.

25 One Election took them
and did not take me,
without asking us
which was better or worse:
it seemed as devilishly indifferent
30 as the shells.

Six men dead at my shoulder
on an Autumn day.

Questions

53. Look at lines 1–12.
By referring to at least **two** examples, analyse how the poet’s use of language emphasises the impact of this experience. 4
54. Look at lines 13–24.
By referring to at least **two** examples, analyse how the poet uses language to highlight how meaningless the men’s deaths were. 4
55. Look at lines 25–32.
Explain what the speaker finds puzzling when he reflects on the men’s deaths. 2
56. By referring to this poem and to at least **one** other, discuss how MacLean uses nature to convey central concerns. 10

[Turn over

OR

Text 6 — 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.

***The Ferryman's Arms* by Don Paterson**

About to sit down with my half-pint of Guinness
I was magnetized by a remote phosphorescence
and drawn, like a moth, to the darkened back room
where a pool-table hummed to itself in the corner.

5 With ten minutes to kill and the whole place deserted
I took myself on for the hell of it. Slotting
a coin in the tongue, I looked round for a cue —
while I stood with my back turned, the balls were deposited
with an abrupt intestinal rumble; a striplight

10 batted awake in its dusty green cowl.
When I set down the cue-ball inside the parched D
it clacked on the slate; the nap was so threadbare
I could screw back the globe, given somewhere to stand.
As physics itself becomes something negotiable

15 a rash of small miracles covers the shortfall.
I went on to make an immaculate clearance.
A low punch with a wee dab of side, and the black
did the vanishing trick while the white stopped
before gently rolling back as if nothing had happened,

20 shouldering its way through the unpotted colours.

The boat chugged up to the little stone jetty
without breaking the skin of the water, stretching,
as black as my stout, from somewhere unspeakable,
to here, where the foaming lip mussitates endlessly,

25 trying, with a nutter's persistence, to read
and re-read the shoreline. I got aboard early,
remembering the ferry would leave on the hour
even for only my losing opponent;

but I left him there, stuck in his tent of light, sullenly
30 knocking the balls in, for practice, for next time.

Questions

57. Look at the title and lines 1–6.
The main themes of the poem are introduced in these lines.
Identify **one** main theme and show how poetic technique is used to introduce this theme. **3**
58. Look at lines 6–20.
By referring to at least **two** examples, analyse the use of poetic technique to achieve a change of mood from alienation and uncertainty to one of confidence. **4**
59. Look at lines 21–30.
Evaluate the effectiveness of these lines as a conclusion to the poem. **3**
60. In this poem, Paterson uses an apparently ordinary experience to explore a deeper truth about humanity.
By referring to this and to at least **one** other poem by Don Paterson, discuss how he uses poetry to explore the deeper truths behind ordinary experience. **10**

[END OF SECTION 1]

SECTION 2 — CRITICAL ESSAY — 20 marks

Attempt ONE question from the following five genres — Drama, Prose (Fiction or Non-fiction), Poetry, Film and Television Drama, or Language.

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

You should spend approximately 45 minutes on this section.

PART A — 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 . . .

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

With reference to appropriate techniques, briefly explain the reasons for the character's struggle and discuss how the dramatist's presentation of this struggle enhances your understanding of character and/or theme in the play as a whole.

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

With reference to appropriate techniques and by referring in detail to the concluding scene, discuss in what ways it is important for your understanding of the play as a whole.

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

With reference to appropriate techniques, briefly explain the nature of this conflict and discuss how the dramatist's presentation of this feature enhances your understanding of the play as a whole.

PART B — 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 . . .

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

PART C — 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 . . .

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

PART D — 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 . . .

10. Choose a poem in which the poet explores one of the following emotions: grief, happiness, love, alienation.

With reference to appropriate techniques, discuss how the poet's exploration of the emotion has deepened your understanding of it.

11. Choose two poems which deal with the same theme.

With reference to appropriate techniques, discuss how the theme is explored in each poem and explain which poem you believe offers a more memorable exploration of the theme.

12. Choose a poem which features a relationship.

With reference to appropriate techniques, discuss how the poet's presentation of this relationship adds to your understanding of the central concern(s) of the poem.

PART E — 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 . . .

13. Choose a film or television drama in which a central character is in difficulty.

With reference to appropriate techniques, briefly explain what the difficulty is, and then discuss how the film or programme makers' presentation of the character's difficulties enhances your understanding of a central concern of the text.

14. Choose a film or television drama which contains a particularly memorable or thrilling chase sequence.

With reference to appropriate techniques, explain how the memorable or thrilling aspect of this chase was achieved by the film or programme makers and then discuss the significance of this sequence in your appreciation of the text as a whole.

15. Choose a film or television drama which presents an epic voyage or a difficult quest.

With reference to appropriate techniques, explain how the film or programme makers evoke the epic nature of the voyage or the difficulty of the quest and discuss how this evocation enhances your appreciation of the text as a whole.

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

PART F — 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 . . .

16. Choose a particular area of journalism such as sports reporting, investigative journalism, motoring journalism, science reporting.

Identify the key features of the language used in this particular journalistic area and discuss that area's contribution to effective reporting.

17. Choose a form or forms of electronic communication such as e-mail, social networking, text messaging, online forums.

Identify some of the distinctive features of the language used and discuss to what extent these features contribute to effective communication.

18. Choose a political speech which makes use of persuasive language.

By referring to specific features of language in this speech, discuss to what extent you feel the speech is successful in achieving its purpose of persuasion.

[END OF SECTION 2]

[END OF SPECIMEN QUESTION PAPER]

ACKNOWLEDGEMENTS

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National
Qualifications
SPECIMEN ONLY

S824/76/12

**English
Critical Reading**

Marking Instructions

These marking instructions have been provided to show how SQA would mark this specimen question paper.

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General marking principles for Higher English: Critical Reading

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) We use the term 'possible answers' to allow for any variation in candidate responses. Award marks according to the accuracy and relevance of the candidate's response.
- (d)
 - For **identify** questions, candidates must present in brief form/name.
 - For **explain/in what way** questions, candidates must relate cause and effect and/or make relationships between things clear.
 - For **analyse** questions, candidates must identify features of language and discuss their relationship with the ideas of the passage as a whole. Features of language might include, for example, word choice, imagery, tone, sentence structure, punctuation, sound techniques, versification.
 - For **analyse** questions in a Film and Television Drama context, candidates must identify filmic techniques and discuss their relationship to the text as a whole. Filmic techniques might include, for example, mise-en-scène, lighting, framing, camera movement and sound.
 - For **evaluate** questions, 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 gain marks 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 a series of linked statements, or in bullet points.

2. Critical essay

- If a candidate response achieves minimum standards, then the supplementary marking grid allows you to place the work on a scale of marks out of 20.
- First read the essay 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 the essay does not achieve minimum standards, award a maximum of 9 marks. Award up to full marks where the essay communicates clearly at first reading.

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

Once that best fit is decided:

- where the evidence almost matches the level above, award the highest available mark from the range
- where the candidate's work just meets the standard described, award the lowest mark from the range
- otherwise award the mark from the middle of the range.

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

Marking instructions for each question

SECTION 1 – Scottish Text

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

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

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

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

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

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

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

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

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

Question	Expected answer(s)	Max mark	Additional guidance
	<p>Alternatively, award 2 marks for a more detailed/insightful comment. Award marks 2 + 1 Award 0 marks for reference/quotation alone.</p>		<p>The forces of exploitative capitalism were to prove stronger than the organisation of the people.</p>
10.	<p>Candidates should discuss how the theme of the role of women is developed in the play and should refer to appropriate textual evidence to support their discussion.</p> <p>Award 0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as the role of women. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality, for example theme, characterisation, use of imagery, setting, or any other key element</p> <ul style="list-style-type: none"> • from the extract: <ul style="list-style-type: none"> Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone • from at least one other part of the text: <ul style="list-style-type: none"> Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone

Question	Expected answer(s)	Max mark	Additional guidance
			<p>In comments on the rest of the play, possible references include:</p> <ul style="list-style-type: none"> • Over the different periods women have taken the initiative and led others • Women have displayed solidarity as well as community spirit, while their male counterparts have responded with indifference or been absent altogether • The female players of the drama have been given equal opportunity to express themselves through poem, song and general narration <p>Many other references are possible.</p>

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

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

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

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

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

Question	Expected answer(s)	Max mark	Additional guidance
	<p>textual evidence to support their discussion.</p> <p>Award 0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>		<p><u>In practice this means:</u></p> <p>Identification of commonality, for example theme, characterisation, use of imagery, setting, or any other key element</p> <ul style="list-style-type: none"> • from the extract: <p style="margin-left: 20px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> • from at least one other part of the text: <p style="margin-left: 20px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>In comments on the rest of the play, possible references include:</p> <ul style="list-style-type: none"> • Maggie’s portrayal in the opening scenes of the play: down-trodden; exhausted; oppressed by poverty and running a chaotic home; accepting of her lot; loyal to John • Maggie’s continued development as the play progresses, for example reaches breaking point with the children and her situation in general • Maggie is driven by her determination to do what she wants and by what is best for her family; takes control of her life <p>Many other references are possible.</p>

Text 1 – Prose – *The Red Door* by Iain Crichton Smith

Question	Expected answer(s)	Max mark	Additional guidance
16.	<p>For full marks, candidates must deal with both the door and the surroundings, but not necessarily in equal measure.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>(Award marks 2+2, 2+1+1 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <p>Door</p> <ul style="list-style-type: none"> • ‘painted very lovingly’ suggests care had been taken to ensure the door looked beautiful and was not just functional • ‘shone with a deep inward shine’ suggests that the door stood out against its backdrop/had an alluring quality which radiated from within • ‘looked like a picture/work of art’ suggests the door was attractive and now had an importance of its own • ‘stood out’ suggests the door was striking/out of the ordinary <p>Surroundings</p> <ul style="list-style-type: none"> • ‘wasn’t at all modern/old’ suggests the house was dated/behind the times • ‘intertwined...rusty pipes like snakes’ conveys the idea that the house was in need of maintenance/had been neglected • Imagery ‘intertwined/snake’ suggests the house was constricting/restraining its occupant • ‘drab landscape’ implies that it was uninspiring/dull/gloomy set against the brightness of the door • Dismissal of more harmonious colours ‘blue/green’ highlights the surroundings were now tedious/uninspiring to Murdo

Question	Expected answer(s)	Max mark	Additional guidance
17.	<p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>(Award marks 2+2, 2+1+1 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • ‘morning was breaking/blue smoke was ascending’ symbolises that the new day for the villagers was a new beginning for Murdo • ‘a cock was crowing’ biblical allusion to signal Murdo’s ‘betrayal’ of his current way of life • ‘belligerent and heraldic...metallic breast’ military connotations suggest that a new assertive/combatative spirit had been awakened in Murdo • ‘oriental and strange’ suggests that this feeling was foreign and unfamiliar to him • Murdo’s inner dialogue ‘I have always/I go/I do...’ conveys his admission of his disillusionment with his life up to this point • ‘never had the courage...coloured waistcoat/jacket’ reveals Murdo’s realisation of his long held desire to be an individual/be different from others/stand out from the crowd • ‘whiteness of the frost...glimmerings of snow’ contrast emphasises the striking physical impact of the door and the symbolic significance of a new beginning for Murdo • ‘seemed to have its own courage’ personification represents Murdo’s inner thoughts and wishes
18.	<p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>(Award marks 2 or 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • Use of the question ‘was he happy?’ highlights his uncertainty/doubts about his current way of life • Repetition of ‘he didn’t like’ emphasises the level of his discontent/frustration with his situation • ‘had to keep...smiling face’ conveys his inner conflict over the image he projected to others • Climactic nature of ‘hated them’ reveals the strength and depth of his true feelings

Question	Expected answer(s)	Max mark	Additional guidance
19.	Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as Crichton Smith’s exploration of the conflict between individuality and conformity. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other short story by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example Crichton Smith shows that the impact of trying to fit in with one’s surroundings (1) can cause some to suffer and deny their true feelings whilst others find the courage to break free (1)</p> <ul style="list-style-type: none"> • from the extract: <p style="margin-left: 40px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p style="margin-left: 40px;">for example the discovery of the red door acts as a catalyst for Murdo to begin a new life where he can be true to himself (2)</p> • from at least one other part of the text: <p style="margin-left: 40px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>Possible comments include:</p> <ul style="list-style-type: none"> • <i>The Telegram</i> the thin woman has lived in the village for many years yet she is isolated by others as she does not make the same choices as them • <i>Mother and Son</i> John feels trapped by his overbearing, critical mother but is compelled by a sense of duty to stay with her thus denying his true self <p>Many other references are possible.</p>

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

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

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

Question	Expected answer(s)	Max mark	Additional guidance
	of linked statements.		<p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <ul style="list-style-type: none"> from at least one other text: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>In comments on other stories, possible references include:</p> <ul style="list-style-type: none"> In <i>The Eye of the Hurricane</i>, Captain Stevens' drunkenness, yet he is respected by comrades for courage and decency In <i>Andrina</i>, the main character's unreliability as a young man, yet his intense loneliness engages the reader's sympathy <p>Many other references are possible.</p>

Text 3 – Prose – *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson

Question	Expected answer(s)	Max mark	Additional guidance
24.	<p>Look at lines 1-8.</p> <p>Analyse how the writer uses language to convey two different emotions experienced by Lanyon’s visitor.</p> <p>Award 1 mark for comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>Award marks 1+1</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “He sprang to it” suggests eagerness/desperation • “laid his hand upon his heart” suggests trying to calm down/anxiety because he can feel the effects of his panic on his heart • “teeth grate” suggests he is in the grip of violent tension • “compulsive action of his jaws” suggests he cannot control his instinctive reaction • “his face was so ghastly” suggests he is filled with horror/overwhelming feelings (at the thought that it might be the wrong drawer) • “dreadful smile” suggests Hyde’s grim humour at the thought it might all go wrong • “decision of despair” suggests he has no hope but carries on grimly • “one loud sob” suggests he can’t control his feelings any more • “such immense relief” suggests that he is swept along by realisation that everything will be ok • “fairly well under control” suggests he is no longer in the grip of such powerful feelings

Question	Expected answer(s)	Max mark	Additional guidance
25.	<p>Look at lines 17-32</p> <p>By referring to at least two examples, analyse how the writer uses language to create a sense of tension.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • “‘And now,’ said he, ‘to settle what remains.’” theatrical statement suggests that a significant event is about to happen • “‘Will you be wise/will you...parley?’ use of question/repetition of questions highlights the dramatic nature of the choice facing Lanyon • “‘greed of curiosity’” suggests that Lanyon might be so much in the grip of an insatiable desire for knowledge that he makes risky decisions • “‘too much command of you’” suggests that Lanyon might be swept along by his eagerness to such an extent that he makes a dangerous decision • “‘Think before you answer’” command emphasises the significance of this moment of decision • “‘it shall be done as you decide’” melodramatic pronouncement emphasises the importance of Lanyon’s decision • “‘neither richer nor wiser...new province of knowledge and new avenues to fame and power’” contrast emphasises the stark choice facing Lanyon • repetition of “‘new’” emphasises the exciting possibilities if he chooses to remain • “‘Knowledge...fame...power’” suggests the sensational nature of the rewards if he stays to watch • “‘in this room upon the instant’” suggests the thrilling immediacy of the decision • “‘your sight shall be blasted’” suggests the brutal impact that seeing him drink the potion will have on Lanyon • “‘prodigy’” suggests the astonishing/full of wonder/horrifying sight he is about to see • “‘stagger’” suggests the sudden jolt his assumptions are about to receive • “‘unbelief of Satan’” reference to the Devil, ultimate rejector of faith, suggests that, even Lanyon, so definite in his views, will be swayed by what he is about to see • “‘you who...you who...you who...’” repetition builds up the suspense towards the moment when Lanyon will be shocked out of his former assumptions • “‘- behold!’” climactic final word ends Hyde’s speech on a dramatic flourish

Question	Expected answer(s)	Max mark	Additional guidance
26.	<p>Look at lines 33-48.</p> <p>By referring to at least two examples, analyse how the writer uses language to convey Lanyon's reactions.</p> <p>Award 2 marks awarded for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>Award marks 2+2, 2+1+1, 1+1+1+1</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • "I had sprung to my feet" suggests Lanyon's sudden shocked reaction/echoing the visitor's action earlier suggests his emotion is just as intense • "leaped back against the wall" suggests his alarm and feeling of danger • "my arm raised to shield me" suggests his desperate desire to protect himself • "my mind submerged in terror" suggests he is overwhelmed by fear • " 'Oh God!... O God!'/again and again" repetition emphasises intensity of his emotions • "screamed" suggests extreme feelings of fear/shock/horror • "for there before my eyes...there stood" repetition emphasises his need to convince his reader (and himself) that it was real • "I cannot bring my mind to set on paper" emphatic statement suggests that the revelations were so awful that he cannot bear to write them down • "I saw what I saw/I heard what I heard" repetition he is reassuring himself that it was real • "my soul sickened at it" suggests that he was disgusted to the very core of his being • "I ask myself...cannot answer" question and (no) answer format suggests he still cannot quite believe it was real • "My life is shaken to its roots" suggests that his horror is so deep that he will never recover • "deadliest terror" suggests he is experiencing extreme fear • "all the hours of the day and night" suggests he can never escape these horrible feelings • "I feel... that I must die" bald statement suggests he realises the fatal impact this experience has had on him • "start of horror" suggests he is still experiencing sudden moments of shock after the event, as if it was still happening

Question	Expected answer(s)	Max mark	Additional guidance
27.	<p>By referring to this extract and to elsewhere in the novel, discuss how the writer uses contrast to explore central concerns of the text.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, ie how Stevenson uses contrast to explore central concerns of the text.</p> <p>Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of text.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example the contrast in characters (Jekyll and Hyde) and/or settings (both internal and external) are used to develop the central concern/theme of the novel (1) which is the contrast between good and evil in humanity (1)</p> <ul style="list-style-type: none"> • from the extract: <ul style="list-style-type: none"> Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone • for example, the contrast between Hyde, who is confident and calm as he sneeringly offers Lanyon the chance to watch his transformation and the horror felt by Lanyon when he sees him transform and realise that the horrid visitor (Hyde) is his friend Jekyll (2) • From elsewhere in the text: as above for up to 6 marks.

Question	Expected answer(s)	Max mark	Additional guidance
			<p>In comments on other areas of the text, possible references include:</p> <ul style="list-style-type: none"> • Contrast between the pleasant buildings in the street and the stained, evil-looking building/door into the laboratory in Ch. 1 reflects the contrast between evil Hyde and the rest of humanity • Contrast between the front of Jekyll's house, associated with Jekyll- grand, respectable and orderly- and the laboratory at the back of the house, associated with Hyde- chaotic, messy and shabby- reflects the contrast between Jekyll and Hyde • Contrast between Hyde's mocking, confident feelings about the murder of Carew (for example toasting his victim with the potion) and Jekyll's horror and guilt when he realises what he/Hyde has done emphasises the evil and good sides of humanity • Contrast between the setting of Jekyll's cabinet, with its respectable tea table set for tea and fire burning cheerfully and the twitching body of the vile Hyde lying in the middle reveals the 'darkness' at the heart of Victorian society • Contrast the benevolence and courtesy of Sir Danvers Carew when he meets Hyde and the malicious, bestial violence of Hyde when he kills him emphasises the savagery of human violence • Contrast between Jekyll when he is free from Hyde- sociable and charitable- and the fearful recluse he becomes when he realises he cannot escape Hyde emphasises the negative effect contact with evil can have <p>Many other references are possible.</p>

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

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

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

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

Question	Expected answer(s)	Max mark	Additional guidance
31.	<p>Candidates should discuss how the writer conveys positive aspects of the community and should refer to appropriate textual evidence to support their discussion.</p> <p>Award 0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as positive presentation of the community. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other part of the text by the writer.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality, for example theme, characterisation, use of imagery, setting, or any other key element</p> <ul style="list-style-type: none"> • from the extract: <p style="margin-left: 20px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> • from at least one other part of the text: <p style="margin-left: 20px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>In comments on the rest of the novel, possible references include:</p> <ul style="list-style-type: none"> • the threshing at Peesie's Knapp; • the visit of Long Rob and Chae to Blawaerie at New Year • the celebration of Chris's wedding <p>Many other references are possible.</p>

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

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

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

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

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

Question	Expected answer(s)	Max mark	Additional guidance
	Candidates can answer in bullet points in this final question, or write a number of linked statements.		<ul style="list-style-type: none"> • from the extract: <p style="margin-left: 20px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> • from at least one other part of the text: <p style="margin-left: 20px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>In comments on the rest of the novel, possible references include:</p> <ul style="list-style-type: none"> • The conflict involving Duror, Calum and Neil – the weak and vulnerable at the mercy of a more powerful and malevolent force • The world of nature (the wood) mirrors the world of war: Jenkins’ use of animal imagery suggests a world of destruction and violence, culminating in the deer hunt • Calum’s death: the culmination of Calum’s Christ-like associations <p>Many other references are possible.</p>

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

Question	Expected answer(s)	Max mark	Additional guidance
36.	<p>Candidates should explain what Holy Willie means when he calls himself a ‘chosen sample’.</p> <p>Award 2 marks for detailed/insightful comment plus reference.</p> <p>Award 1 mark for more basic comment plus reference.</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • A reference to Calvinism/predestination/the Elect • God has chosen Willie to be one of the Elect • Willie claims not to be able to understand why he has been ‘chosen’ and demonstrates mock-modesty
37.	<p>Candidates should comment on the contradiction between Willie’s words and actions/feelings for full marks.</p> <p>Candidates should focus on two examples.</p> <p>Award 2 marks for detailed/insightful comment plus reference.</p> <p>Award 1 mark for more basic comment plus reference.</p>	4	<p>Possible answers include:</p> <p>Words</p> <ul style="list-style-type: none"> • ‘a pillar o’ thy temple’ – ‘pillar’ suggests something strong/steadfast, creating the sense that Willie sees himself as a good (moral) example to others • ‘Strong as a rock’ – simile suggests strength/power of something natural – suggesting Willie sees himself as a natural choice of leader • ‘A guide, a buckler and example (/To a thy flock.)’ – the list of items suggests that Willie sees himself as special and a moral leader/supporter defender of morality/faith • ‘I am keepet by Thy fear/Free frae them a’ – reference to ‘fear’ suggests that Willie respects God’s power and will live a good life; ‘free’ suggests his life will avoid sin and he will keep the Commandments

Question	Expected answer(s)	Max mark	Additional guidance
	<p>The contrast/contraction should be clear in the commentary.</p> <p>Award 0 marks for reference/quotation alone.</p>		<p>Actions/feelings</p> <ul style="list-style-type: none"> • ‘fash’d wi’ fleshly lust’ – Willie admits giving in to one of the deadly sins, thus proving he is not a good example to others; ‘fash’d’ is informal suggesting he sees his actions as trivial/bothersome rather than morally wrong • ‘yestreen, Thou kens, wi’ Meg’ – use of informal ‘Thou’ is disrespectful, suggesting Willie views God as a friend rather than the powerful Creator of his faith; the tone of “Thou kens” suggests Willie is not really ashamed of his actions, his lust; he does not treat women with respect • ‘I’ll ne’er lift a lawless leg/Again upon her’ – use of alliteration to emphasise ‘lawless leg’ adds to the triviality of the expression and to Willie’s hypocrisy • ‘Wi Leezie’s lass, three times I trow’ – tone here is almost boastful, suggesting Willie is anything but reverent and atoning for his sins; use of alliteration again trivializes the comment; informality of the expression emphasises his lack of respect for the (unnamed) girl • ‘I was fou’ – informal expression again suggests he treats God as a friend and is not ashamed of his behaviour • ‘wad never steer her’ – ‘steer’ has animalistic connotations and emphasises his lack of respect for the girl
38.	<p>Candidates should analyse the change of tone.</p> <p>Award 2 marks for detailed/insightful comment plus reference.</p> <p>Award 1 mark for more basic comment plus reference.</p> <p>Award 0 marks for reference/quotation alone.</p>	4	<p>Possible answers include:</p> <p>Tone</p> <ul style="list-style-type: none"> • ‘Maybe Thou lets this fleshly thorn/Buffer Thy servant e’en and morn/Lest he o’er proud and high should turn’ – the tone is reflective, as Holy Willie considers that God might be tormenting him with these humiliating events to stop him becoming arrogant • ‘But God confound their stubborn face/And blast their name’ – the tone is of anger as Holy Willie berates his congregation for their behaviour. This emphasises his anger and contradicts his desire to pray; the lines emphasise his desire for vengeance upon his enemies

Question	Expected answer(s)	Max mark	Additional guidance
39.	<p>Candidates should discuss the contrast between Holy Willie and at least one other character and should refer to appropriate textual evidence to support their discussion.</p> <p>Award 0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as the contrast between Holy Willie and another character or characters.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality, for example theme, characterisation, use of imagery, setting, or any other key element</p> <ul style="list-style-type: none"> • from the extract: <p style="margin-left: 40px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> • from at least one other text: <p style="margin-left: 40px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>In comments on other poems by Burns, possible references include:</p> <ul style="list-style-type: none"> • <i>Tam O'Shanter</i> – relishing life, non-hypocritical • <i>A Poet's Welcome to his Love-Begotten Daughter</i> – non-apologetic self-awareness, warm and genuinely loving • <i>To a Mouse</i> – speaker is compassionate and genuinely sympathetic towards the mouse's plight <p>Many other references are possible.</p>

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

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

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

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

Question	Expected answer(s)	Max mark	Additional guidance
	<p>to appropriate textual evidence to support their discussion.</p> <p>Award 0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>		<p>Award 6 additional marks for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality, for example theme, characterisation, use of imagery, setting, or any other key element</p> <ul style="list-style-type: none"> • from the extract: <p style="margin-left: 40px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> • from at least one other text: <p style="margin-left: 40px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • Conventional romance versus realistic love in ‘Valentine’ • Peacefulness of darkroom versus horror of war zone in ‘War Photographer’ • Security of her previous home versus uncertainty of her new, alien environment in ‘Originally’ <p>Many other references are possible.</p>

Text 3 – Poetry – *The Bargain* by Liz Lochhead

Question	Expected answer(s)	Max mark	Additional guidance
45.	<p>At least two examples should be included for full marks.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>(Award marks 2+2, 2+1+1 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • ‘river fast and high’ suggests the relationship isn’t going smoothly/could run into trouble • ‘You and I’ Individual personal pronouns separated by ‘and’ suggests that even though they seem physically together, they are drifting apart • ‘twitch and fret’ - connotations of unsettled, jumpy. Refers not only to the police horses but the speaker’s awareness of her failing relationship • ‘rubbing the wrong way’ - beginnings of disagreement/discomfort of being in the crowd echoes their feelings towards each other • ‘ready to let fly’ - the impending violence of the fans suggests conflict/her fear that her lover is preparing to leave her • ‘looking back, looking forward’ - repetition to highlight the uncertainty in the relationship/don’t know whether to look to the past or the future
46.	<p>Award 2 marks for detailed/insightful comment.</p> <p>Award 1 mark for more basic comment.</p> <p>Award 0 marks for quotation/reference alone.</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • Alliteration of ‘b’ in ‘but the boy...beautiful Bakelite/Bush’ suggests energy/upbeat attitude of boy to activity • Positive connotations of ‘beautiful/Bakelite’ suggests bright, upbeat mood • Fast pace/internal rhyme of ‘buttonpopping stationhopping’ suggests enthusiastic enjoyment of music • List of three positive aspects of boy’s experience in ‘doesn’t miss a beat sings along it’s easy’ suggests the boy’s happiness

Question	Expected answer(s)	Max mark	Additional guidance
47.	<p>At least two examples should be included for full marks.</p> <p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>(Award marks 2+2, 2+1+1 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • ‘splintering city’ - suggests city is broken or divided, just as the relationship is fractured • ‘wintry bridges’ - cold and uninviting, which suggests the distance/lack of connection in the relationship • ‘black’ - suggests neglect and poverty in this area, which reflects the deteriorating nature of the relationship • ‘every other tenement...on its gable end’ - pun suggests the open and frank nature of the people which contrasts with lack of openness in the relationship now • ‘I know it’s cold’ - pathetic fallacy suggests lack of harmony/closeness in their relationship • ‘wet dog reek...damp clothes’ - emphasises the unpleasant smell which permeates the area, symbolic of the state of their relationship

Question	Expected answer(s)	Max mark	Additional guidance
48.	Candidates can answer in bullet points in this final question, or write a number of linked statements.	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as Lochhead’s exploration of the theme of difficult relationships. Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example Lochhead explores the various problems in relationships (1) and in doing this gives us new insights/increases our understanding of universal human problems (1)</p> <ul style="list-style-type: none"> • from the extract: <p style="margin-left: 40px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p style="margin-left: 40px;">for example the projection of the disintegrating relationship onto the surroundings ‘splintering city...wintry bridges’ (2)</p> <p style="margin-left: 40px;">OR</p> <p style="margin-left: 40px;">The portrayal of the tension/uncertainty within the relationship ‘looking back...which way’ (2)</p> • from at least one other text: <p style="margin-left: 40px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p>

Question	Expected answer(s)	Max mark	Additional guidance
			<p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • ‘My Rival’s House’ the difficult relationship of the speaker and her prospective mother-in-law due to her overprotectiveness of her son ‘this son she bore ... never can escape’ • ‘My Rival’s House’ the awkwardness and insecurity of the speaker in the face of the unwelcoming attitude of the rival ‘I am all edges, a surface, a shell’ • ‘Last Supper’ the bitterness and resentment as a result of the disintegration of a relationship ‘betrayal with a kiss’ <p>Many other references are possible.</p>

Text 4 – Poetry – *Basking Shark* by Norman MacCaig

Question	Expected answer(s)	Max mark	Additional guidance
49.	<p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>(Award marks 2, 1+1.)</p>	2	<p>Possible answers include:</p> <ul style="list-style-type: none"> • ‘stub’ onomatopoeia suggests sudden/unexpected contact • ‘where none should be’ conveys the idea of things being out of the ordinary/out of place • ‘To have it (rise)’ emphasises disbelief at the action • ‘rise’ apparent action by ‘rock’ suggests surprise/incredulity • parenthetical aside implying the speaker does not want to repeat the experience ‘(too often)’ • ‘slounge’ onomatopoeic qualities suggest slow, relaxed movement of shark in its own element where he is the intruder
50.	<p>Award 2 marks for detailed/insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>(Award marks 2+2, 2+1+1, 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • ‘But not (too often) - though enough.’ evaluative comment suggests that the speaker continues to dwell upon the experience • ‘I count as gain’ suggests that despite initial unease, he has come to recognise the value of the experience • ‘displaced’ word choice suggests the shift in his thinking • ‘shoggled’ suggests shaken out of a comfortable mind-set • ‘decadent townee’ self-derogatory comment suggests his sudden recognition of his superficiality/alienation from nature • ‘shook’ suggests that the speaker was literally and metaphorically disturbed by the experience • ‘wrong branch...family tree’ suggests that he is now less sure of his place in the evolutionary framework

Question	Expected answer(s)	Max mark	Additional guidance
51.	<p>Award 2 marks for detailed/ insightful comment plus quotation/reference.</p> <p>Award 1 mark for more basic comment plus quotation/reference.</p> <p>Award 0 marks for quotation/reference alone.</p> <p>(Award marks 2+2, 2+1 +1 or 1+1+1+1.)</p>	4	<p>Possible answers include:</p> <ul style="list-style-type: none"> • metaphor of ‘Swish up...clearer’ suggests the initial confusion as a result of the encounter has led to greater clarity • ‘I saw me...emerging’ suggests rebirth of his sense of himself/humanity • ‘in one fling’ parenthesis emphasises the sudden epiphany • ‘emerging from the slime of everything’ suggests a realisation of humanity’s primeval origins • ‘So who’s the monster?’ question emphasises that the speaker has been forced to rethink humanity’s superiority to apparently primitive beings • ‘made me grow pale’ suggests physical shock at realisation of humanity’s insignificance/depravity • ‘sail after sail’ repetition suggests realisation of grandeur/majesty/timelessness of the shark.
52.	<p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as how MacCaig uses symbolism to develop central ideas in his poetry.</p> <p>Award a further 2 marks for reference to the text given.</p> <p>Award 6 additional marks for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2), for example MacCaig uses people/objects/places as symbols to explore important human issues/relationships (1) and in doing so makes us re-evaluate/consider our own views (1)</p>

Question	Expected answer(s)	Max mark	Additional guidance
			<ul style="list-style-type: none"> • from the extract: <p style="margin-left: 20px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p style="margin-left: 20px;">for example the shark represents the apparently primitive aspect of nature, however MacCaig’s reflections challenge our perception of our superiority (2)</p> • from at least one other text: <p style="margin-left: 20px;">Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>Possible answers include:</p> <ul style="list-style-type: none"> • <i>Visiting Hour</i> ‘withered hand trembles on its stalk’ symbolises the fragility of human life and makes us consider our own mortality • <i>Assisi</i> the contrast between the inner spiritual beauty and the outer physical appearance of the beggar makes us reflect on appearance against reality • <i>Aunt Julia</i> she represents a lost heritage which makes us consider the importance of valuing and preserving the past <p>Many other references are possible.</p>

Text 5 – Poetry – *An Autumn Day* by Sorley MacLean

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

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

Question	Expected answer(s)	Max mark	Additional guidance
56.	<p>Candidates should discuss how MacLean uses nature to convey the central concern(s) of this and at least one other poem.</p> <p>Candidates may choose to answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as how MacLean uses nature to convey the central concerns of his poetry Award a further 2 marks for reference to the extract given. Award 6 additional marks for discussion of similar references from at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality (2) for example vivid images from nature (1) allow MacLean to explore a variety of themes - war/heritage and tradition/love/relationships etc (1)</p> <ul style="list-style-type: none"> from the extract: <p>Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone</p> <p>For example The grandeur contained in the imagery of the ‘stars of Africa, jewelled and beautiful’ highlights humanity’s insignificance. (2) OR Autumn is used to suggest the transience of life/inevitability of death in the continuous cycle of nature.(2)</p> <p>From at least one other text: quotation/reference (1) plus comment (1) x3 for up to 6 marks</p> <p>OR</p> <p>Quotation/reference (1) plus very detailed comment (2) x2 for up to 6 marks Note that, in this part of the question, (1) is awarded for quotation/reference, whereas in the rest of the question (0) marks are given for quotation/reference alone. This is because candidates are being rewarded for selecting relevant material from elsewhere in the texts.</p>

Question	Expected answer(s)	Max mark	Additional guidance
			<p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • <i>Hallaig</i>: the native trees of Raasay are used to symbolise the traditional ways of life/inhabitants who have been removed as a consequence of The Clearances • <i>Shores</i>: the sea coming into ‘Talisker bay forever’ depicts the fulfilling qualities of love • <i>I gave you Immortality</i>: the permanence of nature symbolises his undying love for Eimhir <p>Many other references are possible.</p> <p>Thus, the final 6 marks can be gained by a combination of 3, 2 and 1 marks depending on the level of depth/detail/insight. The aim would be to encourage quality of comment, rather than quantity of references.</p>

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

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

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

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

Question	Expected answer(s)	Max mark	Additional guidance
60.	<p>Candidates should discuss how Paterson uses ordinary experiences to explore deeper truths about humanity and should refer to appropriate textual evidence to support their discussion.</p> <p>Award 0 marks for reference/quotation alone.</p> <p>Candidates can answer in bullet points in this final question, or write a number of linked statements.</p>	10	<p>Candidates can gain up to 2 marks for identifying elements of commonality as identified in the question, such as Paterson’s use of language to explore the deeper truths behind ordinary experiences.</p> <p>Award a further 2 marks for reference to the extract given.</p> <p>Award 6 additional marks for discussion of similar references to at least one other poem by the poet.</p> <p><u>In practice this means:</u></p> <p>Identification of commonality, for example theme, characterisation, use of imagery, setting, or any other key element</p> <ul style="list-style-type: none"> • from the extract: <ul style="list-style-type: none"> Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone • from at least one other text: <ul style="list-style-type: none"> Award 2 marks for detailed/insightful comment plus quotation/reference Award 1 mark for more basic comment plus quotation/reference Award 0 marks for quotation/reference alone <p>In comments on other poems, possible references include:</p> <ul style="list-style-type: none"> • Use of image of gallstone being kicked by boy; game linked to theme of death in <i>Nil, Nil</i> • Paradox used in <i>Waking with Russell</i> to explore nature of (parental) love • His son painting with a shaking hand is linked to an exploration of human potential and limitations in <i>The Circle</i> <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
Knowledge and understanding The critical essay demonstrates:	thorough knowledge and understanding of the text perceptive selection of textual evidence to support line of argument which is fluently structured and expressed perceptive focus on the demands of the question	secure knowledge and understanding of the text detailed textual evidence to support line of thought which is coherently structured and expressed secure focus on the demands of the question	clear knowledge and understanding of the text clear textual evidence to support line of thought which is clearly structured and expressed clear focus on the demands of the question	adequate knowledge and understanding of the text adequate textual evidence to support line of thought which is adequately structured and expressed adequate focus on the demands of the question	limited evidence of knowledge and understanding of the text limited textual evidence to support line of thought which is structured and expressed in a limited way limited focus on the demands of the question	very little knowledge and understanding of the text very little textual evidence to support line of thought which shows very little structure or clarity of expression very little focus on the demands of the question
Analysis The critical essay demonstrates:	perceptive analysis of the effect of features of language/filmic techniques	detailed analysis of the effect of features of language/filmic techniques	clear analysis of the effect of features of language/filmic techniques	adequate analysis of the effect of features of language/filmic techniques	limited analysis of the effect of features of language/filmic techniques	very little analysis of features of language/filmic techniques
Evaluation The critical essay demonstrates:	committed, evaluative stance with respect to the text and the task	engaged evaluative stance with respect to the text and the task	clear evaluative stance with respect to the text and the task	adequate evidence of an evaluative stance with respect to the text and the task	limited evidence of an evaluative stance with respect to the text and the task	very little evidence of an evaluative stance with respect to the text and the task
Technical accuracy The critical essay demonstrates:	<ul style="list-style-type: none"> • few errors in spelling, grammar, sentence construction, punctuation and paragraphing • the ability to be understood at first reading 				<ul style="list-style-type: none"> • significant errors in spelling, grammar, sentence construction, punctuation and paragraphing which impedes understanding 	

[END OF SPECIMEN MARKING INSTRUCTIONS]

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Change since last published:

Change to front cover to make it clear that prose fiction and prose non-fiction are treated as the same category (i.e. you cannot choose prose fiction for section 1 and then choose prose non-fiction in section 2).