National
Qualifications
SPECIMEN ONLY

S824/76/12

English
Critical Reading

Date — Not applicable

Duration — 1 hour 45 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 10–17

or

Part C — Poetry pages 18–28

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.

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.

You must leave your answer booklet on your desk; if you do not, you could lose all the marks for this paper.

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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.

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.

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?

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.

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?

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?

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 . . .

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 . . .

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 . . .

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 . . .

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??

Spanky: Eh?

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

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?

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?

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?

MARKS

Questions

1. Look at lines 1–27.

By referring to **at least two** examples, analyse how the writer's use of language conveys aspects of Phil's character. **4**

2. Look at lines 29–57.

By referring to **at least two** examples, analyse how the writer's use of language conveys Curry's differing attitudes to Alan **and** to the Slab Boys. **4**

3. Look at lines 59–69.

By referring to **at least two** examples, analyse how the writer's use of language reveals aspects of Curry's behaviour as a manager. **4**

4. By referring to this extract and to elsewhere in the play, discuss how Byrne uses the experiences of characters to explore central concerns. **8**

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.

***Sequamur* by Donald S. Murray**

Gibson is attempting to write a speech but is finding it difficult to concentrate. He starts reading a letter from Morrison and seems to hear Morrison's voice speaking the words of the letter.

GIBSON *is sitting at a table in his study. He seems distracted, unable to settle to his work.*

GIBSON A school is like a person. (*Pause*) It has a character; a personality of its own. This is always being built up, (*Pause*) being added to, by each generation . . . Oh, useless. Useless. You need to remember what it was really like, Mr Gibson.

He gets up again, opens up the box of letters. He takes out one to read. As he does so, three young men in soldier uniforms enter the stage, circling him as if they are half-listening, half-threatening him. They begin to take over the reading of the letters, moving from the stage to stand among the audience. They act out their movements.

GIBSON: October 1915.

MORRISON: Mr Gibson.

GIBSON: It's one of your old pupils here.

MORRISON: Roddy Morrison.

GIBSON: I will not attempt to tell you the pleasure your letter gave me this morning. I can hardly believe this war is in its second year.

MORRISON: I often meant to write to you, but I was so long in hospital before I could even hold a pen.

GIBSON: I can manage this now and want to tell you what happened.

MORRISON: At 7:30 A.M. it began.

GIBSON: The air above us was suddenly filled with noise.

SOLDIER 1: Get down! Get down!

GIBSON: It was a terrible noise. Shells of all sizes, some of them the very biggest in the world, were speeding high over us.

MORRISON: Nearly five hundred cannons planted thick behind and around us, and each trying to see which would fire quickest and best. About 10 A.M., there was a lull . . .

SOLDIER 2: Come on, you bloody Jocks! Let's move forward! Come on. Come on. Come on.

GIBSON: In redoubts by the side of the road to our first line, we took shelter from the German shells.

MORRISON: Here we saw wounded borne past on stretchers, and German prisoners brought back under guard.

SOLDIER 2: (*waving an imaginary rifle in his hand*) Hande hoch, you filthy Germans! Schnell! Schnell!

MARKS

GIBSON: Numerous were injured, and one shell killed numerous others.

SOLDIER 1: Yea, though I walk through the valley of the shadow of death, I will fear no evil.

MORRISON: (*reading letter*) On one occasion in late November my dugout ended up full of mud and water.

SOLDIER 2: (*imitating holding a bucket*) Let's get this trench dry again! Use the spade! Get a move on!

MORRISON: I felt the temperature drop alarmingly.

SOLDIER 1: Bloody cold! Bloody cold!

GIBSON: The wind from the north-east was suddenly bitingly cold, straight off, it seems to me, the steppes of Russia.

MORRISON: We were still in our summer — indeed our only — gear of shorts and nothing else between us and the icy blast.

Questions

5. Look at lines 1–8.

By referring to **at least two** examples, analyse how the writer's use of both stage directions **and** dialogue conveys how troubled Gibson is. **4**

6. Look at lines 9–17.

Analyse how the writer's use of language reveals Morrison's attitude towards Gibson at the start of the letter. **2**

7. Look at lines 18–25.

Analyse how the writer's use of language conveys a tense atmosphere. **2**

8. Look at lines 26–45.

By referring to **at least two** examples, analyse how the writer's use of language conveys the challenging conditions faced by the soldiers. **4**

9. By referring to this extract and to elsewhere in the play, discuss how Murray explores the impact of war. **8**

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 négligée.

ISA: Whit's a the row?

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!

MAGGIE: Aye are ye! Threatenin tae leave him when ye ken he's that daft aboot 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?

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!

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.

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!

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!

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

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?

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

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 wunner ye can squeeze oot a drap frae they wee marble eyes!

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

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.

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*.

MARKS

Questions

10. Look at lines 1–19.

By referring to **at least two** examples, analyse how the writer's use of language reveals Maggie's different attitudes to both Isa **and** Alec. **4**

11. Look at lines 20–38.

By referring to **at least two** examples, analyse how the writer's use of language conveys different attitudes to the role of men. **4**

12. Look at lines 43–63.

By referring to **at least two** examples, analyse how both stage directions **and** dialogue are used to convey the strong feelings of John **and/or** Maggie. **4**

13. By referring to this extract and to elsewhere in the play, discuss how Lamont Stewart uses the character of Maggie to explore central concerns. **8**

[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.

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 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 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. 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 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 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 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.

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.

MARKS

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.

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.

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

14. Look at lines 1–10.

By referring to **at least two** examples, analyse how the writer's use of language creates an impression of both the red door **and** the existing surroundings. **4**

15. Look at lines 16–31.

By referring to **at least two** examples, analyse how the writer's use of language conveys the significance of the red door at this moment in Murdo's life. **4**

16. Look at lines 35–43.

Analyse how the writer's use of language reveals Murdo's deep-rooted unhappiness. **2**

17. Look at lines 44–48.

Analyse how the writer's use of language creates a clear impression of Mary. **2**

18. By referring to this extract and to at least one other short story, discuss how Crichton Smith explores the conflict between individuality and conformity. **8**

[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.

***The Sunlight Pilgrims* by Jenni Fagan**

In this extract Dylan, Stella and Constance have come to the ocean to see the ice-floes.

Sea-ice bumps together and separates and the noise of cracking under the ice gets louder. Their breath is a clear mist and there is the tiniest hint of frost on Constance's eyelashes. They need to get back soon. They can't stay out too long in this weather. Dylan looks from one to the other and all three of them are staring out across the ocean now.

'Do you think the ambulance will make it back?' he asks.

'I've skis in the back, just in case it doesn't,' Constance says.

'You are kidding?'

'Nope.'

'Mum has something to survive every situation. You'll get used to it!'

Stella walks along the beach to where a spiral of ice has curled out in the thinnest layers from a flower stem to create a petiole. She lifts her camera and photographs it.

'Look, it's an ice-flower!'

She has to shout from down from the beach while floes collide and snap at each other. Somewhere underneath the water they grind up against each other and growl. Something innately pleasing about hearing the sound of ice breaking and colliding, while your own feet are placed firmly on the ground. Dylan's wearing green welly boots — the man in the shop said he was lucky that even though he is the biggest man he's ever met, a pair were ordered for a farmer at Saint Bernadette's but he got stuck in a plough and he's dead; so lucky for Dylan. He could have them. They are good boots. Fur-lined. Just there on the ground. Not like he's hovering. Not like he's a trespasser. Like something in him comes from this rock, these mountains, this landscape, something older than time and generational — all those links to people who survived this place and thrived and lived, all those suicidal monks and one lone sunlight pilgrim, butt-naked and tough as hell. Each day they are chased by darkness here; it comes down at night and everyone is already going cabin-crazy. Out on the seashore ice mimics the high sounds of a whale, then is followed by the smack of a hard block against rock.

'It sounds like malcontented mermaids are about to sink every whaling ship around,' Constance says.

'That's a bit poetic for you,' he says.

'I must be trying to impress you!'

The wind calls out, high-pitched as a baby. They stand with feet wide to brace against the elements, and moving crags of ice settle and creak.

MARKS

'Mum, why is the ice making those noises?'

'It's all freezing up, Stella. All those platelets will be frozen into one sheet in a few weeks. I came down a few hours ago and it was just frazil ice, so the temperature is really dropping crazy fast, to get it to solid big bits of ice like this in only a few hours. The Gaelic for it is cuan eighre,' she says.

'Mum is basically becoming Siri,' she says.

'No, I'm not!'

They crunch back over to the ambulance, too cold to stay out any longer.

'Can we come back and see the iceberg again in a few days?'

'We'll see what the temperature's like.'

Questions

19. Look at lines 1–14. ('Sea-ice bumps . . . other and growl').

By referring to **at least two** examples, analyse how the writer's use of language conveys the difficult situation the characters are in. **4**

20. Look at lines 14–25. ('Something innately . . . block against rock').

By referring to **at least two** examples, analyse how the writer's use of language conveys that Dylan is beginning to accept his new life in Scotland. **4**

21. Look at lines 26–41.

By referring to **at least two** examples, analyse how the writer's use of language creates an impression of Constance. **4**

22. By referring to this extract and to elsewhere in the novel, discuss how Fagan uses challenging situations to explore central concerns. **8**

[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.

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.

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. 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.'

'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.'

'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!'

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.

'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!

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

23. Look at lines 1–8.

By referring to **at least two** examples, analyse how the writer's use of language conveys emotions experienced by Lanyon's visitor. **4**

24. Look at lines 17–31.

By referring to **at least two** examples, analyse how the writer's use of language creates a sense of tension. **4**

25. Look at lines 32–47.

By referring to **at least two** examples, analyse how the writer's use of language conveys Lanyon's reactions. **4**

26. By referring to this extract and to elsewhere in the novel, discuss how Stevenson uses contrast to explore central concerns. **8**

[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.

***A Voice Spoke To Me At Night* by Helen McClory**

Loneliness is a terrible thing, wherever you are. I think it's a stronger force than love, because it's a kind of love for everyone that is never returned. In that way, maybe it's not so terrible but a kind of burning power that might give you something back, if you have it in you, beaming out. I'm not the kind of person to run away with conspiracy theories, but I can't help but feel like the reason he could see me, across the years like that, and really improbably, was because of the force of his loneliness, making a portal or something.

I don't know why he should connect with me out of anyone in existence ever. I'm not very interesting, or powerful, in my day-to-day life or in my imagination. I'd be the last to get picked for a special mission to save the earth and the first to die in a magical world, a random casualty trampled by a beast or army, I know that much. But I keep going, and now I keep going knowing that he came to me. Maybe everyone has a visit from a lonely person from the past through their mirrors; I wouldn't be surprised. I'd like the world a bit better if that was the case. After he had finished speaking, I went up to the mirror and tried to push through it, but that didn't work. He also tried, but gave up and shook his head. Then I remembered it was a good thing I couldn't go in, because I'd read that the microbes I have on my skin have evolved a lot since the microbes on his skin were in existence, meaning that I might be a source of disease myself, if I came into contact with him, and probably the other way round too. But who knows how it works; maybe the mirror would have cleansed me or covered me with a protective layer like a spacesuit. But I couldn't get through and he couldn't get through. I sat down, and he did too. The wind on his side ruffled his fine hair and he pulled his woollen clothing close around him. I knew he couldn't sit there forever. I thought I could.

I had such a funny feeling in my heart, even then, when I hadn't known everything he'd said. I nursed that feeling, and I looked at him for a long time saying nothing. He looked back at me. I wondered what he was looking into. Mirrors weren't very common in the dark ages, or whenever there were peasants around. I guessed maybe it was the glass window of the laird's house. I went and got a piece of printer paper and scribbled out my idea of his set up. A big house with him sitting on the grass outside it. He shook his head, and made some shapes in the air, jagged. I think he meant the glass was in a big piece lying against something, a tree maybe.

I wondered how he got the idea to look in the glass. I wondered a lot of things, just sitting there, looking at him, with my bed behind me. I wanted to invite him through into my house and put him up. He could have the bed. I'd have done anything for him. That face of his, it was a good face, honest and thin. Lots of cares written on it.

I stared for so long, sometimes smiling and raising my hand, like an idiot really, but I didn't know what else to do.

Eventually it started getting dark on his side. I turned and saw from my window it was getting dark too. The light faded, and he faded, and I couldn't see him anymore. I cried out, just something pointless like 'hey! I can't see you anymore!' And he said something back, calmer than me. I didn't get a chance to record it. I don't usually get gut feelings about much, but I felt certain I wouldn't see him again, or at least not for a long time. His face comes back to me, in waves, I see it, kind, and wanting, getting. I wonder what he thought about my face, if he liked it. It must have looked strange to him, soft and unfamiliar, but I hope he thinks for all that, that it was a good face too, that my company was good for him, after so much time alone.

MARKS

Questions

27. Look at lines 1–12 ('Loneliness is a . . . that was the case').

By referring to **at least two** examples, analyse how the writer's use of language creates a clear impression of the speaker. **4**

28. Look at lines 12–28. ('After he had . . . a tree maybe').

By referring to **at least two** examples, analyse how the writer's use of language conveys the challenges of communication between the characters. **4**

29. Look at lines 29–42.

By referring to **at least two** examples, analyse how the writer's use of language conveys the impact the visits have had on the speaker. **4**

30. By referring to this extract and to at least one other story from the short story collection, discuss how the writers use challenging experiences to explore central concerns. **8**

[Turn over

MARKS

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.

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

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

Read the poem below and then attempt the following questions.

***The Bonnie Broukit Bairn* by Hugh MacDiarmid**

Mars is braw in crammasy,
Venus in a green silk goun,
The auld mune shak's her gowden feathers,
Their starry talk's a wheen o' blethers,
Nane for thee a thochtie sparin'
Earth, thou bonnie broukit bairn!
— But greet, an' in your tears ye'll drown
The haill clanjamfrie!

Questions

31. Look at lines 1–3.

By referring to **at least two** examples, analyse how the poet's use of language creates a sense of impressiveness. **4**

32. Look at lines 4–6.

By referring to **at least two** examples, analyse how the poet's use of language conveys the speaker's thoughts **and/or** feelings. **4**

33. Look at lines 7–8.

By referring to **at least two** examples, analyse how the poet's use of language creates an effective ending to the poem. **4**

34. By referring to this poem and to at least one other poem from the poetry collection, discuss how contrast is used to explore central concerns. **8**

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.

***Bairn* by Imtiaz Dharker**

There is no way to explain
the light that rises into a room
from the early morning bloom of snow;
through closed lids, the slow dawning
of white. The body is quick to know
the pace of the day has changed, the space
wiped clean to make way for first bird, first song.

There is no way to explain
how, even when the world is wrong,
too spent, too old, it can still be new, renewed
by you, by your first sound, clear note
against the dark. Today, your voice
rising into the house,
the face of the day is changed.

There are things that cleanse the heart.

Questions

35. Look at lines 1–5 ('There is . . . of white').

By referring to **at least two** examples, analyse how the poet's use of language creates a sense of wonder. **4**

36. Look at lines 5–7 ('The body . . . first song').

Analyse how the poet's use of language conveys the feeling of a new beginning. **2**

37. Look at lines 8–12 ('There is . . . against the dark').

By referring to **at least two** examples, analyse how the poet's use of language conveys both negative **and** positive feelings. **4**

38. Look at lines 12–15 ('Today, your voice . . . the heart').

Analyse how the poet's use of language creates an uplifting mood. **2**

39. By referring to this poem and to at least one other poem by Dharker, discuss how the poet uses imagery **and/or** symbolism to explore central concerns. **8**

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.

***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*,
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,
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.
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
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.

MARKS

Questions

40. Look at lines 1–8.

By referring to **at least two** examples, analyse how the poet's use of language conveys the dramatic impact of moving home. **4**

41. Look at lines 9–16.

By referring to **at least two** examples, analyse how the poet's use of language conveys the distress experienced by the speaker **and/or** family members. **4**

42. Look at lines 17–24.

By referring to **at least two** examples, analyse how the poet's use of language conveys the speaker's feelings about their new surroundings. **4**

43. By referring to this poem and to at least one other poem by Duffy, discuss how the poet uses contrast to explore central concerns. **8**

[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.

***For my Grandmother Knitting* by Liz Lochhead**

There is no need they say
but the needles still move
their rhythms in the working of your hands
as easily
as if your hands
were once again those sure and skilful hands
of the fisher-girl.

You are old now
and your grasp of things is not so good
but master of your moments then
deft and swift
you slit the still-ticking quick silver fish.
Hard work it was too
of necessity.

But now they say there is no need
as the needles move
in the working of your hands
once the hands of the bride
with the hand-span waist
once the hands of the miner's wife
who scrubbed his back
in a tin bath by the coal fire
once the hands of the mother
of six who made do and mended
scraped and slaved slapped sometimes
when necessary.

But now they say there is no need
the kids they say grandma
have too much already
more than they can wear
too many scarves and cardigans —
gran you do too much
there's no necessity . . .

At your window you wave
them goodbye Sunday.
With your painful hands
big on shrunken wrists.
Swollen-jointed. Red. Arthritic. Old.
But the needles still move
their rhythms in the working of your hands
easily
as if your hands remembered
of their own accord the pattern
as if your hands had forgotten
how to stop.

MARKS

Questions

44. Look at lines 1–14.

By referring to **at least two** examples, analyse how the poet's use of language conveys a sense of both the past **and** the present. **4**

45. Look at lines 15–26.

By referring to **at least two** examples, analyse how the poet's use of language conveys different aspects of the grandmother's life. **4**

46. Look at lines 27–45.

By referring to **at least two** examples, analyse how the poet's use of language creates a bleak mood or atmosphere. **4**

47. By referring to this poem and to at least one other poem by Lochhead, discuss how the poet explores the theme of personal **and/or** social change. **8**

[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.

***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
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.

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,
The tall fin slid away and then the tail.

MARKS

Questions

48. Look at lines 1–3.

By referring to **at least two** examples, analyse how the poet's use of language conveys the nature of the encounter. **4**

49. Look at lines 4–9.

By referring to **at least two** examples, analyse how the poet's use of language suggests the impact of the experience on the speaker. **4**

50. Look at lines 10–15.

By referring to **at least two** examples, analyse how the poet's use of language reveals a sense of new understanding. **4**

51. By referring to this poem and to at least one other poem by MacCaig, discuss how the poet uses symbolism **and/or** imagery to explore central concerns. **8**

[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.

***Crossing the Loch* by Kathleen Jamie**

Remember how we rowed toward the cottage
on the sickle-shaped bay,
that one night after the pub
loosed us through its swinging doors
and we pushed across the shingle
till water lipped the sides
as though the loch mouthed 'boat'?

I forget who rowed. Our jokes hushed.
The oars' splash, creak, and the spill
of the loch reached long into the night.
Out in the race I was scared:
the cold shawl of breeze,
and hunched hills; what the water held
of deadheads, ticking nuclear hulls.

Who rowed, and who kept their peace?
Who hauled salt-air and stars
deep into their lungs, were not reassured;
and who first noticed the loch's
phosphorescence, so, like a twittering nest
washed from the rushes, an astonished
small boat of saints, we watched water shine
on our fingers and oars,
the magic dart of our bow wave?

It was surely foolhardy, such a broad loch, a tide,
but we live — and even have children
to women and men we had yet to meet
that night we set out, calling our own
the sky and salt-water, wounded hills
dark-starred by blaeberries, the glimmering anklets
we wore in the shallows
as we shipped oars and jumped,
to draw the boat safe, high at the cottage shore.

MARKS

Questions

52. Look at lines 1–7.

By referring to **at least two** examples, analyse how the poet's use of language conveys the vivid nature of the speaker's memory. **4**

53. Look at lines 8–23.

By referring to **at least two** examples, analyse how the poet's use of language conveys the intensity of the experience. **4**

54. Look at lines 24–32.

By referring to **at least two** examples, analyse how the poet's use of language creates a reflective mood. **4**

55. By referring to this poem and to at least one other poem by Jamie, discuss how the poet uses imagery **and/or** symbolism to explore central concerns. **8**

[Turn over

OR

Text 7 — 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 Thread* by Don Paterson**

Jamie made his landing in the world
so hard he ploughed straight back into the earth.
They caught him by the thread of his one breath
and pulled him up. They don't know how it held.
And so today I thank what higher will
brought us to here, to you and me and Russ,
the great twin-engined swaying wingspan of us
roaring down the back of Kirrie Hill

and your two-year-old lungs somehow out-revving
every engine in the universe.
All that trouble just to turn up dead
was all I thought that long week. Now the thread
is holding all of us: look at our tiny house,
son, the white dot of your mother waving.

Questions

56. Look at the title and lines 1–4.

By referring to **at least two** examples, analyse how the poet's use of language suggests the difficulties surrounding Jamie's birth. **4**

57. Look at lines 5–10.

By referring to **at least two** examples, analyse how the poet's use of language conveys a positive mood. **4**

58. Look at lines 11–14.

By referring to **at least two** examples, analyse how the poet's use of language conveys both the speaker's past **and** present feelings. **4**

59. By referring to this poem and to at least one other poem by Paterson, discuss how the poet explores the fragility of human life. **8**

[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.

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 there is either a memorable **or** satisfying **or** tragic ending.

By referring to appropriate techniques, briefly explain why the ending is either memorable **or** satisfying **or** tragic and discuss how this contributes to your appreciation of the play as a whole.

2. Choose a play in which there is a character who faces a significant challenge **or** difficulty.

By referring to appropriate techniques, briefly explain the nature of the challenge **or** difficulty and discuss how this contributes to your appreciation of the play as a whole.

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

By referring to appropriate techniques, briefly explain the nature of the conflict and discuss how this contributes to your appreciation of the play as a whole.

[Turn over

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 character who is presented as an outsider **or** who is isolated from society.

By referring to appropriate techniques, briefly explain the character's situation and discuss how it contributes to your appreciation of the text as a whole.

5. Choose a novel or short story in which the setting in time **and/or** place is important.

By referring to appropriate techniques, briefly explain why the setting is significant and discuss how this contributes to your appreciation of the text as a whole.

6. Choose a novel or short story which explores prejudice **or** deceit **or** sacrifice.

By referring to appropriate techniques, briefly explain the nature of the prejudice **or** deceit **or** sacrifice and discuss how this contributes to your appreciation 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 non-fiction text in which the writer engages the reader's interest in a specific way of life **and/or** culture.

By referring to appropriate techniques, discuss how the writer successfully engages the reader's interest in this way of life **and/or** culture.

8. Choose a non-fiction text in which the writer's description of an emotional experience creates a powerful impression on the reader.

By referring to appropriate techniques, discuss how the writer's description of this experience successfully creates a powerful impression on the reader.

9. Choose a non-fiction text in which the writer attempts to persuade the reader of a particular point of view.

By referring to appropriate techniques, discuss how the writer successfully enhances your understanding of this point of view.

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 which explores one of the following emotions: joy **or** sadness **or** anger.

By referring to appropriate techniques discuss how the poet's presentation of the chosen emotion enhances your appreciation of the poem as a whole.

11. Choose a poem in which the poet deals with an issue of importance to humanity.

By referring to appropriate techniques discuss how the poet's presentation of the chosen issue enhances your appreciation of the poem as a whole.

12. Choose a poem in which the poet presents a persona **and/or** character for whom the reader feels sympathy.

By referring to appropriate techniques discuss how the poet's presentation of the persona **and/or** character provokes your sympathy and enhances your appreciation of the poem as a whole.

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 faces a significant challenge.

By referring to appropriate techniques, briefly explain how the film or programme makers present this challenge and discuss how this contributes to your appreciation of the text as a whole.

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

By referring to appropriate techniques, briefly explain how the film or programme makers present this sequence and discuss how this contributes to your appreciation of the text as a whole.

15. Choose a film or television drama in which setting in time **and/or** place is important to the development of the central concerns.

By referring to appropriate techniques, discuss how the setting in time **and/or** place enhances your appreciation of the film or television drama 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 the language typically used by a particular vocational or leisure group.

Identify specific language features, and discuss their contribution to efficient communication within the group.

17. Choose the language associated with communication through a form of modern technology.

Identify the key language features and discuss their effectiveness in terms of communication.

18. Choose aspects of language used to promote a film or television programme or product.

Identify some examples of the language used and evaluate their effectiveness in achieving the purpose of the promotion.

[END OF SECTION 2]

[END OF SPECIMEN QUESTION PAPER]

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National
Qualifications
SPECIMEN ONLY

S824/76/02

English
Critical Reading

Marking Instructions

These marking instructions have been provided to show how Qualifications Scotland 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 8-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 response(s)	Max mark	Additional guidance
1.			**Look at lines 1–27.** **By referring to at least two examples, analyse how the writer's use of language conveys aspects of Phil's character.** Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for reference/quotation alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'If he catches you . . . he'll break your jaw'/'exactly how your features are going to look . . . comes back' sense of urgency/direct reference to violence suggests Phil's aggressive reactions • 'God, they are good, aren't they?'/'I wonder how he got that effect'/'they're rather good' tone of surprise suggests Phil's artistic talent (perceived as unlikely, given his background) • 'I get the blame for everything around here . . . ' Spanky's tone of complaint suggests Phil is unreasonable • 'And there's one of his maw. Christ, you can tell, can't you?' vehement tone suggests Phil's well-known difficult relationship with this mum • 'Yeah, you have a word with him kiddo' jocular tone suggests Phils pride (his likely reaction if patronised by Alan)

Question			Expected response(s)	Max mark	Additional guidance
2.			**Look at lines 29-57.** **By referring to at least two examples, analyse how the writer's use of language conveys Curry's differing attitudes to Alan and to the Slab boys.** For full marks, Curry's attitudes to both Alan and the Slab Boys must be dealt with, though not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for reference/quotation alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: **Alan** • 'Alan' use of first name suggests friendliness/ treating Alan as an equal • 'You never let on Bob Downie was your father . . . see you young fellows . . . Chief Designer at Templars' feigned criticism highlights his attempt to ingratiate himself • 'Some of your artwork' simple statement suggests his assumption that Alan is the artist/his prejudice in favour of middle-class Alan • 'Let's have a butcher's.' command/colloquial tone suggests his eagerness to see the artwork, mistaking it for Alan's. • 'A right talented pair of buggers.' Use of derogatory term suggests attempt familiarity with his 'superiors'' **Slab Boys** • 'They aren't yours, Farrell . . . trouble trying to draw water from that tap over there.' dismissive tone/casual joke at Spanky's expense suggests lack of respect • 'And they can't be Hector's. Too bold for him . . . ' quick summing up of Hector's (lack of) talent suggests lack of interest in his potential

Question			Expected response(s)	Max mark	Additional guidance
					• 'You're not going to tell me they're McCann's' tone of disbelief suggests incomprehension at the idea that Phil could be talented • 'flyman'/'loafer' critical terms suggest severity towards Phil • 'Well, we'll soon see about this . . . ' tone of anticipation suggests eagerness to punish Phil for breaking the rules • ' . . . Farrell!' tone of command/use of last name suggests authoritarian attitude
3.			**Look at lines 59-69.** **By referring to at least two examples, analyse how the writer's use of language reveals aspects of Curry's behaviour as a manager.** Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for reference plus more basic comment. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'crony'/'miserable carcass' dismissive terms for Phil suggest prejudice against employees he does not like • 'Get a move on!'/'Tell him . . . '/ 'Get those . . . '/'Will you gee yourself up a bit!' imperatives suggest authoritarian approach to some employees • 'take an arm and a leg each'/'You'd think it was a damned bath you were having!' mockery suggests lack of respect for his team • 'Now Alan, where were we . . . I dare say your dad's covered some of this ground with you . . .' obsequious manner to Alan suggests unfairness/favouritism towards him • 'I showed Bob Downie a few tricks . . .' suggests he wants to take the credit for the skills of others • 'Right. Alan . . . what's the first thing we do when we're starting a charcoal sketch?' familiarity suggests friendliness towards Alan, contrasting sharply with his authoritarian manner to Phil and Spanky

Question			Expected response(s)	Max mark	Additional guidance
4.			**By referring to this extract and to elsewhere in the play, discuss how Byrne uses the experiences of characters to explore central concerns.** Candidates can answer in bullet points in this final question, or write a number of linked statements. For Commonality, candidates can adopt a more general overview relating to the text as a whole **OR** make two individual references to anywhere in the text.	**8**	Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie how Byrne uses the experiences of characters to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 4 additional marks for discussion of similar references to at least one other part of the text by the writer. <u>In practice this means</u>: Identification of commonality **(2)** eg Byrne uses characters' experiences such as losing a job, conflict at work, lack of satisfaction in relationships **(1)** to explore central concerns such as frustrated ambition, class prejudice, youth, tradition and the patriarchy **(1)** • from the extract: 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 response(s)	Max mark	Additional guidance
					eg Curry's assumption that the skilfully executed drawings must have been done by Alan, who is middle class, rather than working class Phil, demonstrates the class prejudice underlying the workplace and society **(2)** • from at least one other part of the text: 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 Possible comments include: • The Art School's rejection of Phil's application for entry, suggested as (at least partly) due to class prejudice • The Art School's rejection of Phil's application for entry, despite his obvious talent, demonstrates the frustrated ambition felt by people who do not have fair opportunities • Lucille's determination to decide on her own destiny and not settle for a man, rather than end up like Sadie, demonstrates the contrast between traditional and modern views on life • Spanky stuck in a soul-destroying job with no chance in the near or mid future of gaining a desk at the end of the play, demonstrates the inability of 'ordinary' people, ground down by the establishment, to flourish and be happy

Question			Expected response(s)	Max mark	Additional guidance
					• Phil's refusal to be downcast by losing his job, as he cartwheels off at the end of the play, demonstrates the power of youth to take on the world • Sadie's desire to get away from her loveless marriage and have a life of her own, which is unlikely to be fulfilled, demonstrates the lack of opportunities for women to take charge of their own lives in a largely patriarchal society Many other references are possible.

Text 2 — Drama — *Sequamur* by Donald S Murray

Question			Expected response(s)	Max mark	Additional guidance
5.			**Look at lines 1–8.** **By referring to at least two examples, analyse how the writer's use of both stage directions and dialogue conveys how troubled Gibson is.** For full marks candidates should deal with both stage directions and dialogue but not necessarily in equal measure. 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answer include: **Stage directions:** • '*distracted*' suggests he was unable to concentrate • '*unable to settle*' suggests he wasn't relaxed/had something on his mind • repetition of '*(Pause)*' emphasises he was finding it difficult to focus on his speech • '*three young men in soldier uniforms*' suggests they represent what it was that was bothering him/he kept getting images of them in his mind • '*circling him*' suggests their experiences were always swirling around in his head • '*half-threatening*' suggests he felt almost afraid • '*take over the reading*' suggests they almost came to life (in his mind) **Dialogue:** • 'useless' suggests his frustration as he was struggling to put his thoughts down on paper • repetition of 'useless' emphasises his inability to apply himself to his task • 'need to remember' suggests he is trying to make himself focus • 'really like' suggests he is trying to force himself to recall life before the war

Question			Expected response(s)	Max mark	Additional guidance
6.			**Look at lines 9–17.** **Analyse how the writer's use of language reveals Morrison's attitude towards Gibson at the start of the letter.** 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. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'Mr Gibson' suggests his respect as he still addresses him as his teacher • 'your (old pupils)' conveys his deference due to Gibson's position • 'pleasure' suggests his happiness that Gibson wrote to him • 'often meant' suggests, despite being injured, he kept Gibson in his thoughts • 'want to tell you' suggests he needed to communicate with him
7.			**Look at lines 18–25.** **Analyse how the writer's use of language conveys a tense atmosphere.** 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. Award marks 2 **or** 1+1	**2**	• use of precise details 'AT 7:30AM. It began' emphasises how vividly it is remembered • 'suddenly filled with noise' suggests the attacks were unpredictable/all consuming • repetition of 'Get down!' highlights the urgency/panic/fear • 'shells of all sizes' conveys the scale/variety of the attack • 'speeding high over us' suggests the men were under immediate threat • 'nearly five hundred cannons' suggests they were subject to a huge number of attacks • 'behind and around us' suggests they were under threat from all angles

Question			Expected response(s)	Max mark	Additional guidance
8.			**Look at lines 26–45.** **By referring to at least two examples, analyse how the writer's use of language conveys the challenging conditions faced by the soldiers.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • repetition of 'Come on!' highlights they were in immediate/continual danger • 'side of the road . . . took shelter' suggests they were in a very vulnerable position • 'wounded borne past on stretchers' conveys they were constantly faced with injury and death • 'Numerous were injured . . . numerous others' repetition highlights the fact that the danger was incessant/unrelenting • 'full of mud and water' suggests the appalling/unhealthy nature of their situation • 'temperature drop alarmingly' suggests they were also exposed to the elements • repetition/short sentences 'Bloody cold!' emphasises the horrific conditions they had to endure • 'bitingly cold/icy blast' suggests the weather was extremely inhospitable • 'our only – gear of shorts' conveys how woefully unprotected/unprepared they were

Question			Expected response(s)	Max mark	Additional guidance
9.			**By referring to this extract and to elsewhere in the play, discuss how Murray explores the impact of war.** Candidates can answer in bullet points in this final question or write a number of linked statements. For Commonality, candidates can adopt a more general overview relating to the text as a whole **OR** make two individual references to anywhere in the text.	**8**	Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie, how Murray explores the impact of war. Award a further **2 marks** for reference to the extract given. Award 4 additional marks for discussion of similar references to at least one other part of the text by the writer. <u>In practice this means:</u> Identification of commonality **(2)** eg, at the beginning of the play, war is presented as glorious and honourable **(1)** as the play progresses the reality of war is shown to convey impacts such as guilt, suffering, injustice and deception. **(1)** • from the extract: 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 eg, as Gibson reads Morrison's letter, he is confronted with the reality 'nothing else between us and the icy blast' showing how young men were deceived, unprotected and unprepared for the conditions they faced **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other part of the text: 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 Possible comments include: • the huge number of former pupils of the school who were killed in war highlights the far-reaching consequences of war and the impact on communities and generations • Mrs Finlayson, who is searching for her son's name on the plaque, represents the parents who experienced life-long suffering due to losing their sons in war • the fate of the former pupils highlights the injustice of the very young men who were sent to war and ended up as 'cannon fodder' in part due to the inexperience/ineptitude of officers • Gibson is tormented by guilt once he reads about the horrors experienced by his former students as he too was deceived/ignorant about the reality of war • Jessie is physically harmed by Donald who is suffering from PTSD due to his experiences in war, conveying how war negatively impacted families and communities long after it ended Many other references are possible.

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

Question			Expected response(s)	Max mark	Additional guidance
10.			**Look at lines 1–19.** **By referring to at least two examples, analyse how the writer's use of language reveals Maggie's different attitudes to both Isa and Alec.** For full marks reference must be made to both Isa and Alec but not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for reference plus more basic comment. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: **Attitude to Isa:** • 'An here! You've to leave aff tormentin him' command/sharp tone suggests criticism of Isa's lack of kindness towards Alec • 'Threatenin to leave him when ye ken he's that daft aboot ye' accusation suggests one-sided, negative view of their marital difficulties, ie she blame Isa for being hard-hearted • 'Goad kens why' dismissive comment emphasise that Isa isn't worth Alec's devotion • ' . . . ye're a worthless slut if ever there wis yin' use of derogatory term emphasises disrespect • 'I'll learn ye tae ca me a bitch!' exclamation/threat suggests she sees herself as superior to Isa/is ready to teach her a lesson • stage direction 'She slaps Isa's face' suggests Maggie thinks she has the right to punish Isa • 'Naethin she didnae deserve' suggests Maggie treats Isa like a child/thinks she knows better **Attitude to Alec:** • 'Alec's shiverin; he can hardly staun on his feet' focus on physical symptoms suggests her protective instinct • 'packet o Woodbine tae' suggests she gives in to Alec/spoils him • 'Threatenin . . . daft aboot ye' suggests she sees Alec as the victim of Isa's cruelty/completely fails to see any fault in Alec

Question			Expected response(s)	Max mark	Additional guidance
11.			**Look at lines 20–38.** **By referring to at least two examples, analyse how the writer's use of language conveys different attitudes to the role of men.** For full marks, different attitudes must be dealt with. There is no requirement to identify the speaker. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for reference/quotation alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible references include: **Maggie:** • 'Ye couldna even wash up a dish for me. It's me that aye has tae dae twa jobs when you get the sack!' accusing tone suggests Maggie's resentment that a man, even when not working, will not help with housework • 'Aye, I've seen yous men lookin for work. Haudin up the street corners, ca'in doon the Government . . . ' list of behaviours emphasises the self-important (and useless) activities of unemployed men, blaming the government rather than trying to deal with their own problems **Isa:** • 'A woman disnae respect a man that's *nae* a man.' Implied definition of a 'man' as strong, dominant, physical and only deserving respect if he lives up to this assumption **John:** • 'Whit a hell o a hoose tae come hame tae' exclamation of frustration suggests the assumption that a man has the right to come home to a well-ordered home • 'Aw, shut up harpin on that string.' rebuttal of criticism suggests that he, as the man, should not be subject to such complaints

Question			Expected response(s)	Max mark	Additional guidance
					• '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!' angry comments suggest that expecting help at home is an insult to a man's rightful pride • 'There's nae drink comin intae this hoose!' statement of fact suggests his sense of the man's absolute authority • 'Shut yer mouth or I'll shut it for ye!' aggression emphasises his feeling that physical dominance is his right

Question			Expected response(s)	Max mark	Additional guidance
12.			**Look at lines 43-63.** **By referring to at least two examples, analyse how both stage directions and dialogue are used to convey the strong feelings of John and/or Maggie.** For full marks, both stage directions and dialogue must be dealt with, though not necessarily in equal measure. Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for reference/quotation alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible references: **Stage directions:** • '(turning on him fiercely) suggests Maggie has reached the end of her tether and is finally responding aggressively to John • '*John, as if he had been shot . . .* ' physical reaction suggests the instant crushing of his pride when reminded that he does not provide for his family • ' . . . *slumps . . . puts his head in his hands.*' — suggests how defeated and hopeless he feels. • '(bitterly hurt at John's perfidy)'/'(her voice breaking)' suggests the intense pain Maggie feels when John betrays her by supporting Isa • ' . . . she can't help making a small sound.' suggests the final straw- Alec stealing from her- is almost too much to bear **Dialogue:** • ''Who earned that money? You or me?' aggressive questions emphasise Maggie sense of outrage about not being allowed to buy whisky for Alec • 'Oh wull ye listen tae her! See they crocodile tears?' questions suggest incredulity at Isa's insincere performance • 'Don't cry, Isa; he's nae worth it.' dismissive tone suggests John's support for Isa against her useless husband • 'It's *your* fault. You spoiled him frae the day he wis born' accusing tone suggests John blames Maggie for Alec's faults • 'And I like a man . . . tae stand up for his wife' simple statement suggests Maggie's deep hurt at John's lack of support

Question			Expected response(s)	Max mark	Additional guidance
13.			**By referring to this extract and to elsewhere in the play, discuss how Lamont Stewart uses the character of Maggie to explore central concerns.** Candidates can answer in bullet points in this final question, or write a number of linked statements. For Commonality, candidates can adopt a more general overview relating to the text as a whole **OR** make two individual references to anywhere in the text.	**8**	Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie how Lamont Stewart uses the character of Maggie to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 4 additional marks for discussion of similar references to at least one other part of the text by the writer. <u>In practice this means:</u> Identification of commonality **(2)** Lamont Stewart uses the central character of Maggie, the wife mother who holds the family together, both in practical terms and in emotional support **(1)** to explore themes such as the role of women, poverty and family **(1)** • from the extract: 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 eg Maggie's hard work to earn money for the family when John is unemployed, along with her attempts to eke out their money, when they have so little, when she is lacking support from John, suggests the heroism of ordinary women dealing with everyday life

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other part of the text: 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 In comments on the rest of the play, possible references include: • Maggie's portrayal in the opening scenes of the play: down-trodden; exhausted; and running a chaotic home; accepting of her lot; loyal to John- explores the theme of the role of the oppression of women • Maggie's constant battle to feed the family, shown when the children ask for more food/the importance of the tin of beans explores the theme of poverty • Maggie's continued suffering as the play progresses, for example reaches breaking point with the children, for example Jenny leaving home, Bertie's illness, explores the theme of family pressure • Maggie's affectionate, yet irritated treatment of Granny, for example, putting her to bed early to get her out of the way in the overcrowded house, explores the theme of vulnerability of the old • Maggie, driven by her determination to do what she wants and by what is best for her family, takes control of her life, exploring the theme of the strength of the individual Many other references are possible.

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

Question			Expected response(s)	Max mark	Additional guidance
14.			**Look at lines 1-10.** **By referring to at least two examples, analyse how the writer's use of language creates an impression of both the red door and the existing surroundings.** For full marks, both the door and the surroundings must be dealt with, but not necessarily in equal measure. 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: **Door:** • '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 **Surroundings:** • '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 response(s)	Max mark	Additional guidance
15.			**Look at lines 16–31.** **By referring to at least two examples, analyse how the writer's use of language conveys the significance of the red door at this moment in Murdo's life.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • '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/combative 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

Question			Expected response(s)	Max mark	Additional guidance
16.			**Look at lines 35–43.** **Analyse how the writer's use of language reveals Murdo's deep-rooted unhappiness.** 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. Award marks 2 **or** 1+1	**2**	Possible answers include: • 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 response(s)	Max mark	Additional guidance
17.			**Look at lines 44-48.** **Analyse how the writer's use of language creates a clear impression of Mary.** 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. Award marks 2 **or** 1+1	**2**	• 'Mary had elegance'/she had elegance' suggests she is 'classy'/not coarse • 'a bit odd' suggests her individualism/eccentricity • repetition of 'elegance' emphasises the gracefulness that makes her stand out • 'the villagers didn't understand her' suggests her difference from the mundane people around her • 'she had read many books' emphatic statement suggests the surprising nature of her intellectual qualities, given the environment • 'She made no concession to anybody' definitive tone suggests she does not compromise/has integrity • 'You can take me or leave me' suggests her determination to be true to herself/disregard for others' views • 'never gossiped' suggests that, unusually, she does not enjoy malicious conversation • 'proud and distant' suggests she keeps herself apart from the common group of people • 'had a world of her own' suggests her strong sense of herself

Question			Expected response(s)	Max mark	Additional guidance
18.			**By referring to this extract and to at least one other short story, discuss how Crichton Smith explores the conflict between individuality and conformity.** Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. For commonality, candidates can adopt a more general overview relating to the writer's wider work **OR** refer to two individual short stories.	**8**	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 4 additional marks for discussion of similar references to at least one other short story by the writer. <u>In practice this means</u>: 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)** • from the extract: 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 eg 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)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other part of the text: 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 Possible comments include: • *The Painter* the villagers feel uncomfortable because of the boy's individual perspective of the village, which they feel is 'confused and weird', rather than the self-satisfied view they have • *The Painter* the boy is ostracised by the community when he paints their animalistic reaction to the fight, as he forces them to see a side of themselves they don't want to, rather than conforming • *Mother and Son* 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 • *Mother and Son* John wants to be accepted by the other lads in the community but knows that his failure to fulfil expectations of a man means that they dismiss him • *The Existence of the Hermit* the hermit's very presence, with his lack of interest in conforming to the social norms of the community, is both an affront and a temptation to members of the community Many other references are possible.

Text 2 — Prose — *The Sunlight Pilgrims* by Jenni Fagan

Question			Expected response(s)	Max mark	Additional guidance
19.			**Look at lines 1–14. ('Sea-ice bumps . . . other and growl').** **By referring to at least two examples, analyse how the writer's use of language conveys the difficult situation the characters are in.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Sea-ice bumps together and separates' suggests the ice is moving in an aggressive/unstoppable way • 'noise . . . louder' suggests the ice is becoming dangerous/getting closer to them • 'breath a clear mist' suggests the extremely cold temperature • 'tiniest hint of frost' suggests the temperature is dipping lower every minute • 'on Constance's eyelashes' suggests the cold is overcoming body heat • blunt statement 'They need to get back soon.' highlights the danger they are in, the longer they stay outside • 'can't stay out too long' suggests the severity of the cold temperatures • 'Do you think . . . back?' suggests Dylan's uncertainty/fear they may not make it home • 'I've skis in the back, just in case' suggests Constance understands the danger and takes precautions • 'spiral of ice' suggests that everything around them is frozen over • 'She has to shout' suggests the noise of the ice was immense • 'collide and snap' suggests the ice sounded menacing/out of control • 'grind up against each other and growl' suggests the ice floes sounded like they were alive/wild animals

Question			Expected response(s)	Max mark	Additional guidance
20.			**Look at lines 14–25. ('Something innately . . . block against rock').** **By referring to at least two examples, analyse how the writer's use of language conveys that Dylan is beginning to accept his new life in Scotland.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	4	Possible answers include: • 'something innately pleasing' suggests an inner sense of comfort/harmony • 'feet are placed firmly on the ground' suggests security/safety • 'wearing green welly boots' suggests he is now wearing clothes appropriate to the environment • 'so lucky for Dylan' suggests he is grateful for any help he gets, however seemingly insignificant • run of short sentences 'He could . . . /They are . . . /Fur-lined.' highlights Dylan's appreciation of the things that have become important to him in this environment • repletion/parallel sentencing 'Not like' emphasises Dylan's growing realisation that he is beginning to feel at home here • 'Not . . . trespasser' suggests he no longer feels out of place/that he doesn't belong • 'something in him' suggests his instinctive belief that he is in some way connected to the place • list 'this rock, these mountains, this landscape' highlights the elemental ways he feels part of the environment • 'all those links' suggests he understands what others before him saw in this way of life • 'people who survived this place and thrived and lived' suggests he understands why it was a special place for others in the past • 'tough as hell' suggests he is under no illusions about how difficult life is in these remote parts • 'chased by darkness' suggests his awareness of how much more challenging this environment is to his previous one

Question			Expected response(s)	Max mark	Additional guidance
21.			**Look at lines 26–41.** **By referring to at least two examples, analyse how the writer's use of language creates an impression of Constance.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'malcontented mermaids' suggests her ability to use language for effect • 'That's a bit poetic' suggests others are impressed by her literary skills • 'I must be trying to impress you!' suggests her growing attraction to Dylan • 'It's all freezing up, Stella' suggests she is honest with Stella even when discussing a difficult topic • 'The Gaelic for it' suggests she is well-read/ intelligent • 'becoming Siri' suggests others are impressed by her knowledge • 'No, I'm not!' suggests she is modest/does not look for praise • 'We'll see . . . like' suggests she is cautious/does not take any risks where Stella is concerned

Question			Expected response(s)	Max mark	Additional guidance
22.			**By referring to this extract and to elsewhere in the novel, discuss how Fagan uses challenging situations to explore central concerns.** Candidates can answer in bullet points in this final question or write a number of linked statements. For Commonality, candidates can adopt a more general overview relating to the text as a whole **OR** make two individual references to anywhere in the text.	**8**	Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie, how Fagan uses the challenging situations to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 4 additional marks for discussion of similar references to at least one other part of the text by the writer. <u>In practice this means:</u> Identification of commonality **(2)** eg, throughout the novel the characters face several challenging situations including the extreme weather, death of family members, prejudice **(1)** which highlight humankind's ability to collaborate, develop resilience, find hope when faced with adverse circumstances **(1)** • from the extract: 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 eg, when Dylan is uncertain about whether or not they will get home in the ambulance, the human ability to be resilient is shown through Constance bringing skis to ensure they do get home **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other part of the text: 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 Possible comments include: • when Dylan loses his mother, grandmother and home in quick succession, he finds the inner strength to leave London and travel to an unknown part of Scotland on his own • Stella's absolute conviction in relation to her gender transition highlights her resilience and hope for the future, despite facing criticism, bullying and isolation from her peers and the refusal of her father to accept her transition • Constance displays adaptability in developing new practical skills to make the best of her and Stella's poor financial situation as she upcycles and sells furniture scavenged from the dump • the climate crisis they are experiencing bonds the three main characters together as they try to support each other, for example when Constance makes a woodstove for Dylan's caravan as it had no heating

Question			Expected response(s)	Max mark	Additional guidance
					• Constance's unquestioning support for Stella's transition highlights her unconditional love for her child and the strength of their relationship, eg when she spoke up about the derogatory notes about Stella being passed about at the community meeting Many other references are possible.

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

Question			Expected response(s)	Max mark	Additional guidance
23.			**Look at lines 1–8.** **By referring to at least two examples, analyse how the writer's use of language conveys emotions experienced by Lanyon's visitor.** Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for comment plus quotation/reference. Award **0 marks** for quotation/reference alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • '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 response(s)	Max mark	Additional guidance
24.			**Look at lines 17–31.** **By referring to at least two examples, analyse how the writer's use of language creates a sense of tension.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • '"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

Question			Expected response(s)	Max mark	Additional guidance
					• ‘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 response(s)	Max mark	Additional guidance
25.			**Look at lines 32–47.** **By referring to at least two examples, analyse how the writer's use of language conveys Lanyon's reactions.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • '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 • '"O 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

Question			Expected response(s)	Max mark	Additional guidance
					• ‘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 response(s)	Max mark	Additional guidance
26.			**By referring to this extract and to elsewhere in the novel, discuss how Stevenson uses contrast to explore central concerns.** Candidates can answer in bullet points in this final question, or write a number of linked statements. For Commonality, candidates can adopt a more general overview relating to the text as a whole **OR** make two individual references to anywhere in the text.	**8**	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. Award a further **2 marks** for reference to the extract given. Award 4 additional marks for discussion of similar references to at least one other part of text. <u>In practice this means:</u> Identification of commonality **(2)** eg 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)** • from the extract: 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 eg 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)**

Question			Expected response(s)	Max mark	Additional guidance
					• from elsewhere in the text: as above for up to 6 marks. Possible comments include: • 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

Question			Expected response(s)	Max mark	Additional guidance
					• 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 Many other references are possible.

Text 4 — Prose — *A Voice Spoke To Me At Night* by Helen McClory

Question			Expected response(s)	Max mark	Additional guidance
27.			**Look at lines 1–12 ('Loneliness is a . . . that was the case').** **By referring to at least two examples, analyse how the writer's use of language creates a clear impression of the speaker.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Loneliness is a terrible thing' emphatic, empathetic statement suggests thoughtful/firm sense of what they believe • 'stronger force than love' challenging of conventional ideas about love suggests person who looks beyond easy answers about life • 'kind of love for everyone that is never returned' analysis of what feelings mean suggests cerebral, poetic • 'kind of burning power . . . you something back' use of imagery to convey a positive idea about loneliness suggests an original, philosophical approach to human experience • 'I'm not the kind of person . . . conspiracy theories' definite denial suggests they feel confident that their thoughts are sensible/not far-fetched • 'a portal or something' slight tone of doubt suggests a lack of complacency/certainty in their explanation • 'I don't know . . . out of anyone . . . ever' repeated self-deprecating comments suggest lack of self-importance • 'I'm not very interesting . . . imagination' definite put-down of self (perhaps contradicted by earlier imaginative comments) suggests a feeling that they are not anything special • 'I'd be the last . . . save the earth' humorous dismissal of self as super-hero suggests acceptance of their ordinariness

Question			Expected response(s)	Max mark	Additional guidance
					• 'first to die in a magical world' use of cultural reference to an expendable person suggests humorous sense of their own lack of importance • 'I keep going' simple statement suggests feeling of dogged determination in dealing with life • 'now I keep . . . came to me' repetition/adaptation of 'keep going' emphasises the feeling of appreciation of the visits • 'I'd like the world . . . the case' rueful/hopeful tone suggests a desire to see more positives in humanity

Question			Expected response(s)	Max mark	Additional guidance
28.			**Look at lines 12–28. ('After he had . . . a tree maybe').** **By referring to at least two examples, analyse how the writer's use of language conveys the challenges of communication between the characters.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'tried to push through it' suggests sheer physical effort exerted • 'that didn't work' simple statement of fact suggests complete failure of attempt • 'He also tried . . . shook his head' list of actions suggests the quick sequence of attempting and failing • 'I might be a source of disease' use of extreme vocabulary ('disease') suggests acknowledgement that direct contact could be dangerous • 'I couldn't get through and he couldn't get through' repetition emphasises their absolute inability to communicate directly • 'such a funny feeling in my heart' simplicity of language suggests emotions experienced but hard to express or really understand • 'scribbled out my idea of his set up' suggests lack of certainty/confidence in attempt to communicate visually • 'He shook his head . . . shapes in the air, jagged' suggests his rejection of speaker's attempt/his own difficulty in expressing his ideas visually • 'I think he meant . . . maybe' repeated qualifying vocabulary suggests lack of certainty about what the man means

Question			Expected response(s)	Max mark	Additional guidance
29.			**Look at lines 29-42.** **By referring to at least two examples, analyse how the writer's use of language conveys the impact the visits have had on the speaker.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'I wondered . . . I wondered' repetition suggests continuing unanswered questions about the experience • 'Just sitting there, looking at him' participles/ verbs suggest continuous fascination with the man • 'I wanted to invite him . . . put him up' suggests eagerness to provide the man with help/security • 'He could have had the bed' willingness to sacrifice their own comfort for him suggests how much they want to make him feel welcome • 'I'd have done anything for him' intensity of expression suggests how very important the man is to the speaker • 'That face . . . a good face' repetition suggests firm focus on the man's physical presence/expression • 'Lots of cares written on it' suggests sympathy for the man's suffering • 'I stared for so long' suggests the power of speaker's feelings, that mean they are so preoccupied with the man • 'like an idiot really, but I didn't know what else to do' suggests inability to control the situation with any power/awareness that they are foolish to keep waving, but unable to stop

Question			Expected response(s)	Max mark	Additional guidance
					• 'I cried out' sudden nature of statement suggests the shock and dismay felt by the speaker when the man disappeared • 'His face comes back to me, in waves' suggests the strength of the recurring image of the man's expression • 'I see it . . . getting' present tense suggests that the immediacy of the ongoing experience of imagining him • 'I wonder . . . my face' suggests the speaker's continuing preoccupation with the man's possible view of them • 'I hope he thinks . . . good face too' repetition/ referral back to 'face' comments suggests positive speculation on the man's liking the speaker as much as they like him/desire for this to be the case • 'that my company was good for him, after so much time alone' concluding hope that the experience helped the man deal with his loneliness

Question			Expected response(s)	Max mark	Additional guidance
30.			**By referring to this extract and to at least one other story from the short story collection, discuss how the writers use challenging experiences to explore central concerns.** Candidates can answer in bullet points in this final question, or write a number of linked statements. For commonality, candidates can adopt a more general overview relating to the collection as a whole **OR** refer to two individual stories.	**8**	Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie, how the writers use challenging experiences to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 4 additional marks for discussion of similar references to at least one other short story from the collection. <u>In practice this means:</u> Identification of commonality **(2)** eg, the writers use challenging experiences such as facing death, confronting the unknown, and being afraid of losing a loved one **(1)** to explore central concerns such as the importance of human connection and communication, the cycle of all aspects of life and important human relationships **(1)** • from the extract: 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 response(s)	Max mark	Additional guidance
			eg, the speaker's realisation that the man's intense loneliness led to the visits across the centuries, combined with their own longing for the man's presence after he was gone, is used to explore the importance of closeness and connection between human beings **(2)** • from at least one other text: 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 Possible comments include: • *Death in a Nut* Jack's overwhelming fear of losing his mother when he realises that Death has come for her, causing his extreme action in trapping Death, is used to explore the theme of loss of a loved one • *Death in a Nut* Jack's horrified realisation that humanity faces starvation, as creatures eat all their crops, is used to explore the importance of death as part of the natural cycle of life • *Andrina* Torvald's despair at the disappearance of Andrina and the realisation that she was a ghost and never really there as a living being is used to explore the human need for closeness and love

Question			Expected response(s)	Max mark	Additional guidance
					• *Andrina* Sigrid's desperation when she realises that Torvald has abandoned her and their unborn baby, causing her to follow him around the world, is used to explore the impact of cruelty and betrayal • *Things My Wife and I Found Hidden in Our House* the growing realisation that the various items found in the house are not randomly there by chance but all related to the presence of a kelpie is used to explore the power of the supernatural on humans Many other references are possible.

Text 1 — Poetry — *The Bonnie Broukit Bairn* by Hugh MacDiarmid

Question			Expected response(s)	Max mark	Additional guidance
31.			**Look at lines 1–3.** **By referring to at least two examples, analyse how the poet's use of language creates a sense of impressiveness.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Mars . . . Venus' planets named after deities suggests their importance, beyond the significance of ordinary human concerns • 'braw' suggests grandeur/showy appearance • 'crammasy' use of 'royal' colour crimson suggests dignity, stand-out nature of the colour • 'green silk goun' rich, colourful material suggests elegance/ flowing quality of the garment • 'Venus in a green silk goun' fluent rhythm reinforces sense of elegance/fluidity • 'shak's' suggests showing off the gorgeous appearance of the wings • 'gowden' suggests richness of colour/materials • 'shak's her gowden feathers' suggests a golden eagle, apex predator/symbol of power

Question			Expected response(s)	Max mark	Additional guidance
32.			**Look at lines 4-6.** **By referring to at least two examples, analyse how the poet's use of language conveys the speaker's thoughts and/or feelings.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'starry talk' dismissive tone/vocabulary suggests speaker's feelings of being unimpressed by such highfalutin topics • 'wheen o blethers' use of Scots in critical tone suggests contempt for those who regard themselves above the ordinary things of life • 'Nane for thee' personification of earth as a child/focus on lack of concern suggests pity for earth • 'thee . . . thou' use of intimate form of address suggests affection for earth • 'thochtie' use of childish form of the Scots word conveys the image of the earth as a child • 'bonnie broukit' oxymoronic combination of 'bonnie' (beautiful) and 'broukit' (grubby, neglected) suggests speaker's feelings that the earth is essentially full of beauty, even though unappreciated • 'bonnie broukit bairn' image of a neglected, beautiful child suggests protective love for the earth

Question			Expected response(s)	Max mark	Additional guidance
33.			**Look at lines 7–8.** **By referring to at least two examples, analyse how the poet's use of language creates an effective ending to the poem.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • '*-But*' dash followed by capitalised 'But' creates a dramatic pause/turnaround in the final flourish • '*greet, an in your tears*' paradox that the pain of humanity/the earth has the power to destroy apparently more important concerns • '*greet*'/'*the haill clanjamfrie*' use of Scots continues the intimate tone when talking to the world, established earlier • *'your'*/*'ye'll'* direct address reinforces the sense of closeness felt by the speaker to the world, established earlier • '*ye'll drown*' violence of the prediction suggests the power of the earth/human concerns to overwhelm the 'important' figures/topics mentioned earlier • '*The haill clanjamfrie!*' use of colloquial Scots to sum up the grand beings mentioned earlier suggests the greater importance /power of the ordinary • '*-But greet . . . clanjamfrie!*' climactic final statement emphasises the greater importance of humanity's normal life activities over the preoccupations of those concerned with grand/ learned/celestial/ apparently impressive notions

Question			Expected response(s)	Max mark	Additional guidance
34.			**By referring to this poem and to at least one other poem from the poetry collection, discuss how contrast is used to explore central concerns.** Candidates can answer in bullet points in this final question, or write a number of linked statements. For commonality, candidates can adopt a more general overview relating to the collection as a whole **OR** refer to two individual poems.	**8**	Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie, how contrast is used to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 4 additional marks for discussion of similar references to at least one other poem from the collection. <u>In practice this means:</u> Identification of commonality **(2)** eg, the poets use contrast such as life and death, peace and conflict, nature and humanity **(1)** to highlight central concerns such as cruelty, power, the importance of ordinary life and the imagination **(1)** • from the poem: 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 response(s)	Max mark	Additional guidance
					eg, the contrast between the splendour of Mars and Venus, and the mucky, neglected earth, highlights the speaker's criticism of those who are more focused on lofty, spiritual and cultural concerns rather than the ordinary experiences of human life, which the speaker values far more **(2)** • from at least one other text: 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 In comments on other texts, possible references include: • *Composed in August* contrast between the 'slaught'ring guns' and 'murd'ring cry', enjoyed by people hunting, with the harmony of the birds, all living their lives peacefully, 'ev'ry kind their pleasure find' highlights the destructive power of humanity over nature • *Thomas the Rhymer* contrast between the road to heaven 'So thick beset with thorns and briers' with the 'bonny road' to Elfland highlights the temptations of mystery and imagination, as opposed to the strictness of 'proper' behaviour

Question			Expected response(s)	Max mark	Additional guidance
					• *Da Clearance* contrast between the busy, thriving community, with children playing and livestock bustling around and the bare emptiness of the deserted village after the people had been cleared away, highlights the complete lack of concern for people and heritage shown by the landowners • *Summit of Corrie Etchachan* contrast between the idealised picture of a 'blue world, far, unattainable' and the physical reality of 'this grey plateau, rock-strewn' highlights the importance of experiencing the world of nature and the mind through actual life, rather than pretty ideas • *33* contrast between the vastness of 'all the world's shipwrecks' and the tiny 'one tear' through which the dream ship sails highlights the importance of each individual loss in the extensive history of human suffering Many other references are possible.

Text 2 — Poetry — *Bairn* by Imtiaz Dharker

Question			Expected response(s)	Max mark	Additional guidance
35.			**Look at lines 1–5 ('There is . . . of white').** **By referring to at least two examples, analyse how the poet's use of language creates a sense of wonder.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'no way to explain' simple statement suggests the speaker's inability to put such feelings into words • 'light that rises' suggests growing awareness of the world coming alive • 'early morning' time of day suggests the beginning of new life • 'bloom of snow' suggests that the snow is alive and flourishing like a flower • 'through closed lids' suggests that, even without seeing, this magic can be sensed • 'slow dawning of white' suggests almost indiscernible movement from dark to light •
36.			**Look at lines 5–7 ('The body . . . first song').** **Analyse how the poet's use of language conveys the feeling of a new beginning.** 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. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'body is quick to know' suggests the intuitive, physical realisation that something different has happened • 'pace of the day has changed' suggests the world has been galvanised into life • 'wiped clean' suggests the purity of the world early in the morning • 'first bird, first song' repetition/references to 'bird' and 'song' suggests the early light/dawn chorus in the early morning

Question			Expected response(s)	Max mark	Additional guidance
37.			**Look at lines 8–12 ('There is . . . against the dark').** **By referring to at least two examples, analyse how the poet's use of language conveys both negative and positive feelings.** For full marks, both negative and positive feelings must be dealt with but not necessarily in equal measure. 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: **Negative:** • 'world is wrong' sweeping statement suggests that absolutely everything feels bad • 'too spent' suggests that all energy and life has been used up • 'too old' suggests that all youthful enthusiasm is gone • 'too . . . too' repetition reinforces sense of life force being diminished **Positive:** • 'There is . . . to explain' repetition of line 1 continues sense of wonder • 'can still be new' suggests the possibility of hope of starting again • 'new, renewed' repetition emphasises sense of beginning afresh • 'your first sound' suggests the impact of the child's youthful/early morning voice • 'clear note' suggests the purity and beauty of the sound • 'against the dark' suggests that the voice acts as a magical talisman against the gloom

Question			Expected response(s)	Max mark	Additional guidance
38.			**Look at lines 12–15 ('Today, your voice . . . the heart').** **Analyse how the poet's use of language creates an uplifting mood.** 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. Award marks 2 **or** 1+1	**2**	Possible answers include: • 'Today . . . the day' suggests a new chance to feel that things are right • 'your voice rising' suggests the cheerful, high pitched tones of the baby • 'rising into the house' suggests the sound of life filling the building • 'face of the day is changed' suggests the transformative effect on the whole world • 'There are . . . heart' emphatic statement suggests the firm and lasting positive impact on the speaker's feelings • 'cleanse' suggests the purifying effect of the child's presence
39.			**By referring to this poem and to at least one other poem by Dharker, discuss how the poet uses imagery and/or symbolism to explore central concerns.** Candidates can answer in bullet points in this final question, or write a number of linked statements. For commonality, candidates can adopt a more general overview relating to the collection as a whole **OR** refer to two individual poems.	**8**	Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie, how Dharker uses imagery and/or symbolism to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 4 additional marks for discussion of similar references to at least one other poem from the collection.

Question			Expected response(s)	Max mark	Additional guidance
					<u>In practice this means:</u> Identification of commonality **(2)** eg, Dharker uses a range of images and/or symbols such as colours, journeys and objects **(1)** to explore central concerns such as the complexities of family relationships, love and memory **(1)** • from the poem: 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 eg, Dharker uses the image of the new morning, with bright early light and the whiteness of snow to represent the overwhelming feeling of wonder and the sense of a new, transformed world associated with the presence of the baby **(2)** • from at least one other text: 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 response(s)	Max mark	Additional guidance
					In comments on other texts, possible references include: • *Bloom* the symbol of the 'leaf among thousands on a tree' is used to represent the very ordinariness of the baby, which is set against the absolutely unique and vital nature of their presence in the speaker's life • *The Knot* the symbolic untying of the cloth, which revealed the picnic feast when the speaker was a child is used to represent the tightly tied up feelings which 'hurt in the heart' when dealing with adult family relationships • *Stitch* the image of the two cardigans, one blue and machine made, one red and hand made with wriggly edges, represents the two family relationships, one straightforward and the other overwhelming and complicated • *Send this* the symbol of the 'wrong key' with which the speaker tries to 'unlock' the city represents the disconnect between romantic memories of the city of the past and the reality of it now • *Letters to Glasgow* the symbol of the future as a fellow traveller on the train which 'comes in and puts down its bags' represents the transitory and every-moving nature of human experience Many other references are possible.

Text 3 — Poetry — *Originally* by Carol Ann Duffy

Question			Expected response(s)	Max mark	Additional guidance
40.			**Look at lines 1-8.** **By referring to at least two examples, analyse how the poet's use of language conveys the dramatic impact of moving home.** Award **2 marks** for detailed/insightful comment plus quotation/reference. Award **1 mark** for more basic comment plus quotation/reference. Award **0 marks** for reference/quotation alone. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • '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 • 'fell' suggests a loss of control over event/helplessness in the face of change • '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 • '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 • 'stared' suggests a stunned reaction to the move • the contrast of the speaker's reaction — 'stared'— with the reactions of their brothers — 'cried'/'bawling' — highlights the speaker's shocked reaction • symbolic use of 'blind toy' — like the poet the toy is unfeeling and unaware of what is happening • 'holding its paw' suggests a desperate need for comfort/reassurance

Question			Expected response(s)	Max mark	Additional guidance
41.			**Look at lines 9–16.** **By referring to at least two examples, analyse how the poet's use of language conveys the distress experienced by the speaker and/or family members.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 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 • 'unimagined' suggests some unspeakable horror • 'big boys' suggests the intimidating appearance of the boys/the vulnerability of the poet • 'eating worms' suggests outlandish/disgusting behaviour • 'shouting' suggests the intimidating nature of the way the boys are speaking • 'you don't understand' suggests confusion/ alienation • 'anxiety . . . loose tooth' suggests that a loose tooth causes annoyance but the parents' concerns about the move won't go away • 'in my head' suggests that the parents' concerns have made a deep impression • italics/the phrase '*I want . . . country*' suggests the strength of the desire to return • '*want*' '*our*'/'*own*' suggests a longing for the familiar

Question			Expected response(s)	Max mark	Additional guidance
42.			**Look at lines 17–24.** **By referring to at least two examples, analyse how the poet's use of language conveys the speaker's feelings about their new surroundings.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'But' suggests a change from previous outsider status to becoming assimilated into the new environment • sequence 'you forget . . . or change' suggests the gradual/indeterminable process of assimilation • use of the Scots word 'skelf' suggests a hankering back to previous home • 'skelf of shame' suggests slight sense of shame in betraying their past • 'my tongue . . . snake' suggests adapting to suit a new life • 'my voice . . . like the rest' links back to 'Your accent wrong' suggests the speaker's continuing assimilation into a new culture • 'I lost . . . the right place?' list emphasises an awareness of the amount lost by emigrating • use of the question suggests uncertainty about what has been 'lost' • positioning/abruptness of 'And I hesitate' suggests uncertainty about the speaker's cultural identity or where they really belong

Question			Expected response(s)	Max mark	Additional guidance
43.			**By referring to this poem and to at least one other poem by Duffy, discuss how the poet uses contrast to explore central concerns.** Candidates can answer in bullet points in this final question, or write a number of linked statements. For commonality, candidates can adopt a more general overview relating to the writer's wider work **OR** refer to two individual poems.	**8**	Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, such as how the poet uses contrast to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 4 additional marks for discussion of similar references to at least one other poem by the poet. <u>In practice this means:</u> Identification of commonality **(2)** eg Duffy uses contrast, for example between childhood and adolescence, intimacy and distance or security and alienation **(1)** to explore central concerns such as growing up, loss and identity **(1)** • from this poem: 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 response(s)	Max mark	Additional guidance
					eg the feeling of security in her old home has been replaced by isolation and alienation in the new environment, shown for example when she loses her old way of speaking- and sense of self- and begins to sound like all the other children in school, in order to be accepted **(2)** • from at least one other text: 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 In comments on other poems, possible references include: • *Before You Were Mine* the excitement of the dancehall versus her angry mother waiting for her back home, 'You reckon it's worth it' develops the idea of the glorious adventure of youth • *Mrs Midas* the previous intimacy of the couple's relationship versus the distance between them after the wish is granted, shown in Mrs Midas' longing for his touch and realisation that she can never have a child • *In Mrs Tilsher's Class* the innocent enjoyment of the classroom, with its many wonders versus the disturbing experience of adolescence, which splits the speaker's world open, like a thunderstorm

Question			Expected response(s)	Max mark	Additional guidance
					• *Havisham* the love shown in 'Beloved sweetheart' versus the hostility and hatred shown in 'bastard' in the poem's opening emphasise the destructive power of betrayal • *Medusa* the beauty of the speaker in her past life versus the horror of her appearance now, 'Look at me now', conveys the power of insecurity and suspicion to destroy happiness Many other references are possible.

Text 4 — Poetry — *For My Grandmother Knitting* by Liz Lochhead

Question			Expected response(s)	Max mark	Additional guidance
44.			**Look at lines 1-14.** **By referring to at least two examples, analyse how the poet's use of language conveys a sense of both the past and the present.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: **Past:** • 'sure and skilful hands of the fisher-girl' emphasises sense of control and confidence, despite her youth • 'master of your moments' alliteration suggests sense that she was in charge/on top of the task • 'deft and swift' suggests her skill and speed when gutting the fish • 'slit the still-ticking quick silver fish' fast-paced rhythm/repetition of short 'I' vowel sound conveys the efficiency/ease with which she tackled the task • 'Hard work . . . of necessity' positioning emphasises how much her efforts were needed **Present** • 'There is no need they say' opening, blunt statement/ dismissive tone suggest her lack of perceived usefulness • 'the needles still move/their rhythms' sense of her passivity/lack of agency emphasised by description of the needles as the active ones, rather than the grandmother • 'You are old now' blunt statement positioned at start of Stanza 2, emphasises the definite nature of her plight • 'grasp . . . not so good' suggests sense of her diminishing alertness/control in the literal and metaphorical use of 'grasp'

Question			Expected response(s)	Max mark	Additional guidance
45.			**Look at lines 15–26.** **By referring to at least two examples, analyse how the poet's use of language conveys different aspects of the grandmother's life.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'now they say . . . no need' suggests in the present decisions are made for her • 'needles move' suggests she still has manual dexterity/is able to knit • 'hands of the bride' suggests she can recall this special/romantic time in her life • 'hand-span waist' suggests her delicate body shape when young • 'hands . . . scrubbed his back' suggests physical closeness with her husband as they worked together • 'tin bath by the the coal fire' suggests she coped with difficult/harsh domestic conditions • 'mother of . . . six' suggests the multiple challenges of her life • 'made do and mended' suggests the family had little money • 'scraped . . . necessary' list of verbs suggests her energy and ability to cope in down-to-earth way

Question			Expected response(s)	Max mark	Additional guidance
46.			**Look at lines 27–45.** **By referring to at least two examples, analyse how the poet's use of language creates a bleak mood or atmosphere.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'the kids they say grandma . . . already' suggests an often-repeated 'lecture' conveying sense of isolation/lack of compassion/lack of communication • Repetition of 'too much/too many' emphasises their perception of her uselessness/sense that they repeatedly remind her that her contribution is not needed • 'At your window you wave . . . Sunday' poignant picture of the grandmother waving goodbye suggests sense of her loneliness • 'painful hands . . . shrunken wrists' physical incongruity of hands on tiny wrists suggests how frail and clumsy she now is • 'Swollen-jointed . . . Old' list of adjectives in minor sentences building to the climax of 'Old' emphasises the pitiful nature of her physical condition • 'as if . . . how to stop' climactic final line suggests her lack of control over her life

Question			Expected response(s)	Max mark	Additional guidance
47.			**By referring to this poem and to at least one other poem by Lochhead, discuss how the poet explores the theme of personal and/or social change** Candidates can answer in bullet points in this final question or write a number of linked statements. For commonality, candidates can adopt a more general overview relating to the writer's wider work **OR** refer to two individual poems.	**8**	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 personal and/or social change. Award a further **2 marks** for reference to the extract given. Award 4 additional marks for discussion of similar references to at least one other poem by the poet. <u>In practice this means</u>: Identification of commonality **(2)** eg Lochhead uses characters to represent aspects of life past/present, encouraging us to respond to their experience **(1)** showing that change can be either positive or negative - destroying valuable aspects of past or looking forward to a more positive future **(1)** • from this extract: 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 eg the grandmother represents an older Scotland where traditional ways of life eg fishing or mining provided security and continuity, which are mostly lacking in the modern world **(2)**

Question			Expected response(s)	Max mark	Additional guidance
					• from at least one other text: 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 In comments on other poems, possible references include: • *Sorting Through* the change in the speaker's personal life (death of her mother) prompts her to reflect on the importance of family and relationships • *The Spaces Between* the impact of the huge societal change of lockdown is highlighted through the grandmother and grandchildren conveying how it affected each generation • *Last Supper* the change in the speaker's romantic relationship brings out a dark, negative aspect of her female friendships • *My Rival's House* the mother is hostile to change in the relationship with her son and fights against the necessity of his growing up and forming a new relationship • *Box Room* the boyfriend's mother's shrine to her son ie his old bedroom highlights how she will resist the inevitable changes when he brings home a girlfriend Many other references are possible.

Text 5 — Poetry — *Basking Shark* by Norman MacCaig

Question			Expected response(s)	Max mark	Additional guidance
48.			**Look at lines 1-3.** **By referring to at least two examples, analyse how the poet's use of language conveys the nature of the encounter.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • '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 • 'slounge' onomatopoeic qualities suggest the slow, relaxed movement of shark made them feel like an intruder • 'Is a thing that happened' suggests it had a lasting effect on the speaker • parenthetical aside implying the speaker does not want to repeat the experience '(too often)'

Question			Expected response(s)	Max mark	Additional guidance
49.			**Look at lines 4-9.** **By referring to at least two examples, analyse how the poet's use of language suggests the impact of the experience on the speaker.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • '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, they have come to recognise the value of the experience • 'displaced' suggests the shift in their thinking • 'shoggled' suggests shaken out of a comfortable mind-set • 'decadent townee' self-derogatory comment suggests sudden recognition of their superficiality/alienation from nature • 'shook' suggests that the speaker was literally and metaphorically disturbed by the experience • 'wrong branch . . . family tree' suggests that uncertainty about their place in the evolutionary framework

Question			Expected response(s)	Max mark	Additional guidance
50.			**Look at lines 10–15.** **By referring to at least two examples, analyse how the poet's language reveals a sense of new understanding.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • '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 sense of self/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

Question			Expected response(s)	Max mark	Additional guidance
51.			**By referring to this poem and to at least one other poem by MacCaig, discuss how the poet uses symbolism and/or imagery to explore central concerns.** Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. For commonality, candidates can adopt a more general overview relating to the writer's wider work OR refer to two individual poems.	**8**	Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, such as how MacCaig uses symbolism and/or imagery to explore central concerns. Award a further **2 marks** for reference to the text given. Award 4 additional marks for discussion of similar references to at least one other poem by the poet. <u>In practice this means:</u> Identification of commonality **(2)** eg MacCaig uses symbolism and/or imagery, such as people, objects and places **(1)** to explore central concerns such as heritage, identity, the natural world **(1)** • from the extract: 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 eg the shark represents the apparently primitive aspect of nature, however MacCaig's reflections challenge our perception of our superiority **(2)**

Question	Expected response(s)	Max mark	Additional guidance
			• from at least one other text: 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 Possible answers include: • *Old Highland* Woman 'Her people/are assembled in her bones' suggests that the old woman represents, in a fundamental way, the heritage of generations of Highlanders • *Landscape and I* 'There's a Schiehallion anywhere you go' the mountain Schiehallion symbolises the many challenges human beings face throughout life • *Aunt Julia* she represents a lost heritage which makes us consider the importance of valuing and preserving the past • *On Lachie's Croft the 'bedraggled' cockerel represents the world- weariness and lack of self-confidence felt by the speaker* • *Hotel Room, 12th Floor* darkness is used to represent the savage nature of humanity, no matter how sophisticated we think we are Many other references are possible.

Text 6 — Poetry — *Crossing the Loch* by Kathleen Jamie

Question			Expected response(s)	Max mark	Additional guidance
52.			**Look at lines 1–7.** **By referring to at least two examples, analyse how the poet's use of language conveys the vivid nature of the speaker's memory.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Remember how we rowed' suggests it was like setting out on an adventure • 'Remember . . . cottage' suggests a journey towards a remote/isolated place • 'sickle-shaped bay' suggests the perfect curved nature of the mouth of the loch/sense of threat • 'that one night' suggests unique experience • 'loosed us through its swinging doors' suggests being launched into the experience • 'pushed across the shingle' suggests effort of having to drag the boat across the beach • 'water lipped the sides' suggests the entry into the water was calm/smooth • 'loch mouthed 'boat'?' personification conveys surprise/shock/sense of water beckoning them

Question			Expected response(s)	Max mark	Additional guidance
53.			**Look at lines 8–23.** **By referring to at least two examples, analyse how the poet's use of language conveys the intensity of the experience.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'jokes hushed' suggests they became increasingly tense/quiet as they crossed • 'splash, creak' onomatopoeia highlights their heightened awareness of every noise • 'reached long into the night' suggests they struggled to see the other side as the loch was so wide • 'race' suggests they were trying to get across as quickly as possible • 'I was scared' blunt statement highlights the speaker's fear • 'cold shawl of breeze' suggests the air around them was freezing and felt as if it was closing in on them • 'hunched hills' suggests they looked threatening/imposing surrounding them • 'what the water held' suggests they were unsure/uneasy about what lay beneath the surface of the water • 'deadheads' suggests they were aware of potential threats posed by nature • 'ticking' suggests their tension/nervousness was palpable • '(ticking) nuclear hulls' suggests they knew they could be in danger from the submarines at any moment • 'salt-air and stars deep into their lungs' suggests the surroundings were so powerful they felt like they were an inherent part of them

Question			Expected response(s)	Max mark	Additional guidance
					• 'were not reassured' suggests the speaker still remembers their deep unease • 'loch's phosphorescence' suggests the water looked like it was glowing/alight/dazzling • 'twittering nest washed from the rushes' suggests excitement and panic • 'astonished small boat of saints' suggests wonder at common purpose • 'water shine on our fingers and oars' suggests mystical quality of the glow • 'the magic dart' suggests supernatural energy/movement

Question			Expected response(s)	Max mark	Additional guidance
54.			**Look at lines 24–32.** **By referring to at least two examples, analyse how the poet's use of language creates a reflective mood.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'surely foolhardy' suggests now realises they may have been irresponsible to attempt the crossing • 'such a broad loch, a tide' suggests now realises the risks/dangers they were exposed to • 'but we live' suggests relief that no harm came to them • 'even have children/yet to meet' suggests gratitude they all came out of the experience unscathed and moved on with their lives • 'calling our own' suggests their carefree attitude/belief in their right to be there • 'sky and salt-water' suggests the enormity/isolated nature of their surroundings when out on the water • 'wounded hills' suggests awareness of environmental damage even at a young age • 'dark-starred by blaeberries' suggests, despite fears, the speaker appreciated the beauty of nature around them • 'glimmering anklets' suggests the water had an almost magical quality in the moonlight • '(glimmering anklets) we wore' suggests they were claimed by/part of their surroundings (at that point) • 'safe' suggests relief that they finally made it back • 'high at the cottage shore' suggests they felt the location of the house protected them/made them feel secure

Question			Expected response(s)	Max mark	Additional guidance
55.			**By referring to this poem and to at least one other poem by Jamie, discuss how the poet uses imagery and/or symbolism to explore central concerns.** Candidates may choose to answer in bullet points in this final question, or write a number of linked statements. For Commonality, candidates can adopt a more general overview relating to the text as a whole OR make references to two individual poems.	**8**	Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie, how Jamie uses imagery and/or symbolism to explore central concerns. Award a further **2 marks** for reference to the extract given. Award 4 additional marks for discussion of similar references to at least one other poem by the poet. <u>In practice this means:</u> Identification of commonality **(2)** eg, Jamie uses a range of imagery and/or symbolism including of the natural world, human behaviour, setting **(1)** to convey central concerns such as the beauty of Scotland's landscape, Scotland's heritage, important personal experiences. **(1)** • from the extract: 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 response(s)	Max mark	Additional guidance
					eg, the description of the group in the boat when they first noticed the light from the loch 'like a twittering nest' suggests they were huddled together in an excited fashion as, although they were scared, they were still fascinated by the natural phenomenon they were witnessing. **(2)** • from at least one other text: 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 In comments on other texts, possible references include: • *Song of Sunday* 'tatties peeled lovelessly, blinded pale and drowned.' the description of the everyday action of preparing the meal symbolises how this was a joyless task done out of necessity by the women, conveying the traditional gender roles of the time • *Mr and Mrs Scotland Are Dead* the imagery of 'old ladies' bags, open mouthed, spew postcards' suggests the speaker felt melancholic at seeing the couple's belongings scattered and discarded on the tip making them question how we preserve Scotland's heritage

Question			Expected response(s)	Max mark	Additional guidance
					• *What the Clyde said, after COP 26* the personification of the river conveys the speaker's belief about its importance in the history and development of the city of Glasgow and concerns about its future • *Ospreys* the use of 'raw wind' to describe the extremely cold weather faced by the birds when they first arrive in Scotland conveys beliefs about the resilience and strength found in the natural world • *The Morrow-bird* the personification of the bird which 'speaks' to parliament conveys the speaker's belief that Scotland must embrace its multi-ethnicity in order to progress and flourish in the future Many other references are possible.

Text 7 — Poetry — *The Thread* by Don Paterson

Question			Expected response(s)	Max mark	Additional guidance
56.			**Look at lines 1-4.** **By referring to at least two examples, analyse how the poet's use of language suggests the difficulties surrounding Jamie's birth.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'Made his landing . . . so hard . . . ploughed' echoes a crash landing suggesting his arrival on earth was potentially life-threatening • positioning of 'so hard' emphasises the intensity of the danger • 'ploughed straight back into the earth' alludes to the burial of the dead suggesting the fragility of life • 'They caught him' conveys the medical team's active role/intervention in saving his life • 'by the thread' suggests how precarious his survival was • 'pulled him up' suggests last minute intervention to save his life

Question			Expected response(s)	Max mark	Additional guidance
57.			**Look at lines 5–10.** **By referring to at least two examples, analyse how the poet's use of language conveys a positive mood.** 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. Award marks 2+2, 2+1+1 **or** 1+1+1+1	**4**	Possible answers include: • 'I thank what higher will' suggests his continuing gratitude for the intervention of a benign force guiding their destiny/looking after them • structure of 'to you and me and Russ' suggests a unified, cohesive group • 'great twin-engined . . . us' suggests the resilience of the family grouping/the energy of their combined life forces • 'roaring' suggests life and vitality of the family • 'two-year old lungs . . . every engine in the universe' suggests the surprising power of Jamie's body, despite being so young, to outperform machines • 'somehow' suggests the miraculous nature of his survival • 'out-revving . . . universe' suggests immense energy and power of the family unit and their activities
58.			**Look at lines 11–14.** **By referring to at least two examples, analyse how the poet's use of language conveys both the speaker's past and present feelings.** For full marks, both past and present feelings must be dealt with, though not necessarily in equal measure.	**4**	Possible answers include: **Past** • 'All that trouble . . .turn up dead' rueful tone/dark humour suggests the awfulness of the trauma • 'all I thought' suggests the worry was overwhelming • 'that (long week)' suggests the significance of the specific week of the birth • 'long week' suggests the prolonged nature of the agonising worry **Present** • 'thread is holding all of us' suggests the speaker's confidence in their strength together as a family

Question			Expected response(s)	Max mark	Additional guidance
			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. Award marks 2+2, 2+1+1 **or** 1+1+1+1		• 'look at our tiny house' suggests the aerial view/take off flying metaphor, creating a feeling of elation • 'son' suggests intimacy/love for his child • 'white dot of your mother waving' suggests appreciation of the mother's warm/supportive role within the family

Question			Expected response(s)	Max mark	Additional guidance
59.			**By referring to this poem and to at least one other poem by Paterson, discuss how the poet explores the fragility of human life.** Candidates can answer in bullet points in this final question, or write a number of linked statements. For commonality, candidates can adopt a more general overview relating to the writer's wider work **OR** refer to two individual poems.	**8**	Candidates can gain up to **2 marks** for identifying elements of commonality as identified in the question, ie the fragility of human life. Award a further **2 marks** for reference to the extract given. Award 4 additional marks for discussion of similar references to at least one other poem by the poet. <u>In practice this means:</u> Identification of commonality **(2)** eg the threat of death is ever-present in our sense of ourselves as human beings **(1)** anticipation/survival of this threat can be a powerful force at all stages of life **(1)** • from the extract: 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 response(s)	Max mark	Additional guidance
					eg image of the 'thread' fastening Jamie to life reinforces the sense of the fragile and precarious nature of life as death is always a possibility **(2)** • from at least one other text: 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 In comments on other poems, possible references include: • *The Circle* the reference to Jamie's hand shaking, due to the difficulties of his birth 'one inch from home/we couldn't get the air to him' emphasises how close humans are to death, even at the moment of birth • *The Swing* the lack of stability in the idea of a swing 'like a rope over a stream' suggests the lack of certainty and permanence in human hopes and experience • *Why Do You Stay Up So Late?* the difficulty in working out which experiences 'are dead and which have the surprise' suggests the fragility of the creative process (which is central to the speaker's life), by highlighting the fine line between genuine, worthwhile life experiences and those not worth thinking, or writing about

Question			Expected response(s)	Max mark	Additional guidance
					• *11.00: Baldovan* the boys' return to world where they no longer feel part of things/world seems to have changed suggests sense that life moves on without us and individuals are forgotten and dispensable • *Waking with Russell* the speaker, faced with the vulnerability of his new born child, commits himself to nurture and protect him from danger Many other references are possible.

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:**	• few errors in spelling, grammar, sentence construction, punctuation and paragraphing • the ability to be understood at first reading				• 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:

Section 1 Questions and Marking instructions reviewed and amended for each text.