**‘In The Snack Bar’-Textual Analysis Practice 1**

A cup capsizes along the formica,

slithering with a dull clatter.

A few heads turn in the crowded evening snack-bar.

An old man is trying to get to his feet

from the low round stool fixed to the floor.

Slowly he levers himself up, his hands have no power.

He is up as far as he can get. The dismal hump

looming over him forces his head down.

He stands in his stained beltless gabardine

like a monstrous animal caught in a tent

in some story. He sways slightly,

the face not seen, bent down

in shadow under his cap.

Even on his feet he is staring at the floor

or would be, if he could see.

I notice now his stick, once painted white

but scuffed and muddy, hanging from his right arm.

Long blind, hunchback born, half paralysed

he stands

fumbling with the stick

and speaks:

‘I want – to go to the – toilet.’

It is down two flights of stairs but we go.

I take his arm. ‘Give me – your arm – it’s better,’ he says.

Inch by inch we drift towards the stairs.

A few yards of floor are like a landscape

to be negotiated, in the slow setting out

time has almost stopped. I concentrate

my life to his: crunch of spilt sugar,

slidy puddle from the night’s umbrellas,

table edges, people’s feet,

hiss of the coffee-machine, voices and laughter,

smell of a cigar, hamburgers, wet coats steaming,

and the slow dangerous inches to the stairs.

**ITSB Textual Analysis 1 Questions**

1. Summarise the main events of the extract. **4**
2. Look at lines 7-13. How does the poet’s use of language convey that the man’s appearance is startling to the speaker? **2**
3. Look at lines 23—34. Show how the poet uses language to emphasise the difficulty of the start of the journey to the toilet. **2**
4. Look at lines 28-34. Show how the poet uses language to explore the experience of blindness. **4**
5. Many of Morgan’s poems describe an encounter with strangers. With reference to this and at least one other poem, explain how Morgan uses these encounters to explore themes and ideas. **8**

**Total= /20**

**‘In The Snack Bar’-Textual Analysis Practice 2**

A cup capsizes along the formica,

slithering with a dull clatter.

A few heads turn in the crowded evening snack-bar.

An old man is trying to get to his feet

from the low round stool fixed to the floor.

Slowly he levers himself up, his hands have no power.

He is up as far as he can get. The dismal hump

looming over him forces his head down.

He stands in his stained beltless gabardine

like a monstrous animal caught in a tent

in some story. He sways slightly,

the face not seen, bent down

in shadow under his cap.

Even on his feet he is staring at the floor

or would be, if he could see.

I notice now his stick, once painted white

but scuffed and muddy, hanging from his right arm.

Long blind, hunchback born, half paralysed

he stands

fumbling with the stick

and speaks:

‘I want – to go to the – toilet.’

It is down two flights of stairs but we go.

I take his arm. ‘Give me – your arm – it’s better,’ he says.

Inch by inch we drift towards the stairs.

A few yards of floor are like a landscape

to be negotiated, in the slow setting out

time has almost stopped. I concentrate

my life to his: crunch of spilt sugar,

slidy puddle from the night’s umbrellas,

table edges, people’s feet,

hiss of the coffee-machine, voices and laughter,

smell of a cigar, hamburgers, wet coats steaming,

and the slow dangerous inches to the stairs.

**ITSB Textual Analysis 2 Questions**

1. (a) Identify two of the poem’s main ideas or central concerns that are introduced in this extract. **2**

(b) Show how any two examples of the poet’s use of language in stanza 1 help to make these concerns clear to readers. **4**

1. Explain how the poet’s own role in what is happening in the snack-bar changes from stanza 1 to stanza 2. **2**
2. Look at lines 23—34. Show how the poet uses language to emphasise the difficulty of the start of the journey to the toilet. **4**
3. By closely referring to the text of this and at least one other Morgan poem, show how Morgan uses language effectively to create interesting characters. **8**

**Total=/20**

**Hyena-Textual Analysis Practice 1**

I am waiting for you.

I have been travelling all morning through the bush

and not eaten.

I am lying at the edge of the bush

on a dusty path that leads from the burnt-out kraal.

I am panting, it is midday, I found no water-hole.

I am very fierce without food and although my eyes

are screwed to slits against the sun

you must believe I am prepared to spring.

What do you think of me?

I have a rough coat like Africa.

I am crafty with dark spots

like the bush-tufted plains of Africa.

I sprawl as a shaggy bundle of gathered energy

like Africa sprawling in its waters.

I trot, I lope, I slaver, I am a ranger.

I hunch my shoulders. I eat the dead.

Do you like my song?

When the moon pours hard and cold on the veldt

I sing, and I am the slave of darkness.

Over the stone walls and the mud walls and the ruined places

and the owls, the moonlight falls.

I sniff a broken drum. I bristle. My pelt is silver.

I howl my song to the moon — up it goes.

Would you meet me there in the waste places?

**Hyena Textual Analysis 1 Questions**

1. Using your own words as far as possible, identify **two** things which you learn about the hyena in stanza one (lines 1—9). **2**
2. Explain how the poet’s use of language in the initial lines of the poem creates an unsettling tone.  **2**
3. Explain how the poet’s use of language in stanza 2 tells the reader more about the appearance of the animal.  **2**
4. Explain how the poet’s use of language in stanza 2 tells the reader more about the nature of the animal. **4**
5. Identify a way in which the poet tries to involve the reader in stanza 3. **2**
6. By closely referring to the text of this and at least one other Morgan poem, show how Morgan uses language effectively to create interesting characters. **8**

**Total-/20**

**Hyena Textual Analysis Practice 2**

Hyena by Edwin Morgan

I am waiting for you.

I have been travelling all morning through the bush

and not eaten.

I am lying at the edge of the bush

on a dusty path that leads from the burnt-out kraal.

I am panting, it is midday, I found no water-hole.

I am very fierce without food and although my eyes

are screwed to slits against the sun

you must believe I am prepared to spring.

What do you think of me?

I have a rough coat like Africa.

I am crafty with dark spots

like the bush-tufted plains of Africa.

I sprawl as a shaggy bundle of gathered energy

like Africa sprawling in its waters.

I trot, I lope, I slaver, I am a ranger.

I hunch my shoulders. I eat the dead.

Do you like my song?

When the moon pours hard and cold on the veldt

I sing, and I am the slave of darkness.

Over the stone walls and the mud walls and the ruined places

and the owls, the moonlight falls.

I sniff a broken drum. I bristle. My pelt is silver.

I howl my song to the moon — up it goes.

Would you meet me there in the waste places?

It is said I am a good match

for a dead lion. I put my muzzle

at his golden flanks, and tear. He

is my golden supper, but my tastes are easy.

I have a crowd of fangs, and I use them.

Oh and my tongue — do you like me

when it comes lolling out over my jaw

very long, and I am laughing?

I am not laughing.

But I am not snarling either, only

panting in the sun, showing you

what I grip

carrion with.

I am waiting

for the foot to slide,

for the heart to seize,

for the leaping sinews to go slack,

for the fight to the death to be fought to the death,

for a glazing eye and the rumour of blood.

I am crouching in my dry shadows

till you are ready for me.

My place is to pick you clean

and leave your bones to the wind.

**Questions**

1. Using your own words as far as possible, identify two things which you learn about the hyena in stanza one (lines 1—9). **2**
2. Explain fully how two examples of the poet’s use of language in stanza two (lines 10—17) increase your understanding of the hyena. **4**
3. By referring closely to two examples from stanzas 3 and 4 (lines 18—38), show how the writer uses language to develop a tense, menacing atmosphere. **4**
4. How effective do you find the last stanza (lines 39—48) as a conclusion to the poem? Justify your answer with close reference to the text.

**2**

1. By referring closely to this poem, and to at least one other poem by Morgan, show how the writer uses word choice and/or imagery effectively to create a striking visual impression, or scene. **8**

**Total=/20**

**‘Winter’ Textual Analysis Practice**

The year goes, the woods decay, and after,

many a summer dies. The swan

on Bingham’s pond, a ghost, comes and goes.

It goes, and ice appears, it holds,

bears gulls that stand around surprised,

blinking in the heavy light, bears boys

when skates take over swan-tracks gone.

After many summer dyes, the swan-white ice

glints only crystal beyond white. Even

dearest blue’s not there, though poets would find it.

I find one stark scene

cut by evening cries, by warring air.

The muffled hiss of blades escapes into breath,

hangs with it a moment, fades off.

Fades off, goes, the scene, the voices fade,

the line of trees, the woods that fall, decay

and break, the dark comes down, the shouts

run off into it and disappear.

At last the lamps go too, when fog

drives monstrous down the dual carriageway

out to the west, and even in my room

and on this paper I do not know

about that grey dead pane

of ice that sees nothing and that nothing sees.

**Textual Analysis Questions**

1. In your own words, describe the setting created in this poem. **2**
2. How does Morgan use colour symbolism in lines 8-10 to emphasise his feelings about winter? **2**
3. In lines 11-14, explain how the poet creates a violent image of winter. **4**
4. Look closely at lines 19-24. Explain how the poet creates the idea that nature is a powerful force. **2**
5. How does Morgan’s use of language create a haunting image in the final lines of the poem?  **2**
6. The power of nature is an important theme in Morgan’s poetry. With reference to this poem, and at least one other poem by Morgan, show how Morgan uses language to express this theme. **8**

**Total=/20**

**Slate Textual Analysis Practice**

**‘Slate’-Edwin Morgan**

There is no beginning. We saw Lewis

laid down, when there was not much but thunder

and volcanic fires; watched long seas plunder

faults; laughed as Staffa cooled. Drumlins blue as

bruises were grated off like nutmegs; bens,

and a great glen, gave a rough back we like

to think the ages must streak, surely strike,

seldom stroke, but raised and shaken, with tens

of thousands of rains, blizzards, sea-poundings

shouldered off into night and memory.

Memory of men! That was to come. Great

in their empty hunger these surroundings

threw walls to the sky, the sorry glory

of a rainbow. Their heels kicked flint, chalk, slate.

**Textual Analysis Questions**

1. In your own words, describe the setting created in this poem. **2**
2. In lines 1-6, how does Morgan present nature as a powerful force? Explain how two examples of Morgan’s use of language indicates this. **4**
3. Look closely at the poet’s use of language in lines 7-10. How does he create a view that Scotland is a resilient country? **2**
4. Scotland is personified at several points in the poem. Give one example of this, and explain its effect. **2**
5. Explain how Morgan creates a positive image in the final lines of the poem. **2**
6. In his poetry, Morgan often uses imagery to create a powerful visual impression. By closely referring to the text of this and at least one other Morgan poem, show how Morgan uses imagery to do this. **8**

**Total-/20**

**Good Friday Textual Analysis Practice 1**

**‘Good Friday’-Edwin Morgan**

Three o’clock. The bus lurches

round into the sun. ‘D’s this go –‘

he flops beside me – 'right along Bath Street?

- Oh tha's, tha's all right, see I've

got to get some Easter eggs for the kiddies.

I’ve had a wee drink, ye understand –

ye’ll maybe think it’s a – funny day

to be celebrating – well, no, but ye see

I wasny working, and I like to celebrate

when I’m no working – I don’t say it’s right

I'm no saying it's right, ye understand - ye understand?

But anyway tha’s the way I look at it –

I’m no boring you, eh? – ye see today,

take today, I don’t know what today’s in aid of,

whether Christ was – crucified or was he –

rose fae the dead like, see what I mean?

You’re an educatit man, you can tell me –

- Aye, well. There ye are. It’s been seen

time and again, the working man

has nae education, he jist canny – jist

hasny got it, know what I mean,

he’s jist bliddy ignorant – Christ aye,

bliddy ignorant. Well –' The bus brakes violently,

he lunges for the stair, swings down – off,

into the sun for his Easter eggs,

on very

 nearly

 steady

 legs.

**Textual Analysis Questions**

1. **In your own words,** summarise the main events of the poem. **2**
2. Look at lines 2-10. Identify **two** aspects of the man’s personality suggested by these lines, giving evidence for your answer. **4**
3. What can we infer about the man’s attitude to religion OR class, based on lines 11-21? You should refer to the text in your answer. **2**
4. How do lines 21-24 form an effective conclusion to the poem? **2**
5. Look at the poem as a whole. Identify **one** of the main ideas that the poem is concerned with, and give evidence from the text that shows this. **2**
6. Many of Morgan’s poems describe an encounter with strangers. With reference to this and at least one other poem, explain how Morgan uses these encounters to explore themes and ideas. **8**

**Total-/20**

**Good Friday Textual Analysis 2**

Three o’clock. The bus lurches

round into the sun. ‘D’s this go – ’

he flops beside me – ‘right along Bath Street?

– Oh tha’s, tha’s all right, see I’ve

got to get some Easter eggs for the kiddies.

I’ve had a wee drink, ye understand –

ye’ll maybe think it’s a – funny day

to be celebrating – well, no, but ye see

I wasny working, and I like to celebrate

when I’m no working – I don’t say it’s right

I’m no saying it’s right, ye understand – ye understand?

But anyway tha’s the way I look at it –

I’m no boring you, eh? – ye see today,

take today, I don’t know what today’s in aid of,

whether Christ was – crucified or was he –

rose fae the dead like, see what I mean?

You’re an educatit man, you can tell me –

– Aye, well. There ye are. It’s been seen

time and again, the working man

has nae education, he jist canny – jist

hasny got it, know what I mean,

he’s jist bliddy ignorant – Christ aye,

bliddy ignorant. Well –’ The bus brakes violently,

he lunges for the stair, swings down – off,

into the sun for his Easter eggs,

on very

nearly

steady

legs.

**Questions**

42. Look at lines 2–13 (“D’s this go . . . boring you, eh?”).

By referring to two examples of his speech, explain two things we learn about the drunk man. **4**

43. Look at lines 14–23.

(a) Comment on the effectiveness of one feature of the poet’s use of language in creating realistic speech. **2**

(b) Show how any two examples of the use of word choice makes clear the poem’s main ideas or central concerns. **4**

44. How effective do you find lines 23–29 as a conclusion to the poem? You should refer to one example from these lines and to the ideas and/or language of the rest of the poem. **2**

45. By referring closely to this poem and to at least one other poem, show how Morgan explores important human themes. **8**

**‘Trio’ Textual Analysis Practice 1**

**‘Trio’-Edwin Morgan**

Coming up Buchanan Street, quickly, on a sharp winter evening

a young man and two girls, under the Christmas lights –

The young man carries a new guitar in his arms,

the girl on the inside carries a very young baby,

and the girl on the outside carries a chihuahua.

And the three of them are laughing, their breath rises

in a cloud of happiness, and as they pass

the boy says, ‘Wait till he sees this but!’

The chihuahua has a tiny Royal Stewart tartan coat like a teapot-

 holder,

the baby in its white shawl is all bright eyes and mouth like favours

 in a fresh sweet cake,

the guitar swells out under its milky plastic cover, tied at the neck

 with silver tinsel tape and a brisk sprig of mistletoe.

Orphean sprig! Melting baby! Warm chihuahua!

The vale of tears is powerless before you.

Whether Christ is born, or is not born, you

put paid to fate, it abdicates

 under the Christmas lights.

Monsters of the year

go blank, are scattered back,

can’t bear this march of three.

 – And the three have passed, vanished in the crowd

(yet not vanished, for in their arms they wind

the life of men and beasts, and music,

laughter ringing them round like a guard)

at the end of this winter’s day.

**Textual Analysis Questions**

1. In your own words, summarise the main events of the poem. 2
2. Looking closely at lines 9-14, how does the writer use symbolism to create a positive image of the group described? **2**
3. Identify two of the central concerns of the poem. How do lines 15-27 clearly convey these ideas? **4**
4. In the final stanza of the poem, how does the poet create a contrast between his perception of the group, and the rest of those around him? Refer to both word choice and sentence structure in your answer. **4**
5. By referring closely to this poem and to at least one other poem, show how Morgan explores important human themes. **8**

**Total- /20**

**Trio Textual Analysis Practice 2**

Coming up Buchanan Street, quickly, on a sharp winter evening

a young man and two girls, under the Christmas lights –

The young man carries a new guitar in his arms,

the girl on the inside carries a very young baby,

and the girl on the outside carries a chihuahua.

And the three of them are laughing, their breath rises

in a cloud of happiness, and as they pass

the boy says, ‘Wait till he sees this but!’

The chihuahua has a tiny Royal Stewart tartan coat like a teapotholder,

the baby in its white shawl is all bright eyes and mouth like favours

in a fresh sweet cake,

the guitar swells out under its milky plastic cover, tied at the neck

with silver tinsel tape and a brisk sprig of mistletoe.

Orphean sprig! Melting baby! Warm chihuahua!

The vale of tears is powerless before you.

Whether Christ is born, or is not born, you

put paid to fate, it abdicates

under the Christmas lights.

Monsters of the year

go blank, are scattered back,

can’t bear this march of three.

And the three have passed, vanished in the crowd

(yet not vanished, for in their arms they wind

the life of men and beasts, and music,

laughter ringing them round like a guard)

at the end of this winter’s day.

**Questions**

1. Look at lines 1―2. Show how the poet’s use of language effectively brings the scene to life. 2

2. Examine three examples of how the poet uses language to create a positiveatmosphere in lines 6―14. 6

3. (a) Identify two of the central concerns of the poem. 2

(b) How effective do you find any aspect of lines 15―27 in enforcing either of these two concerns? You may refer to ideas and/or language. 2

4. With close textual reference, discuss in what ways this poem is similar to another poem or poems by Morgan you have studied. You may refer to ideas and/or language in your answer. 8

**ITSB Textual Analysis 1 MS**

1. Summarise the main events of the extract. 4

Four of:

**• A disabled man sits in a snack bar**

**• He knocks over a cup**

**• He struggles to get up/move by himself**

**• He is seen as strange/different from others**

**• He is unsteady on his feet**

**• He asks for assistance going to the toilet**

**• The speaker assists the old man to the toilet**

**• The journey to the toilet is long and difficult, due to the man’s disabilities**

**• The speaker reflects on the difficult everyday experiences of the man**

1. Look at lines 7-13. How does the poet’s use of language convey that the man’s appearance is startling to the speaker? 2

**Two examples + explanations from:**

**• “dismal hump looms over him” (W.C./personification)**

**• Suggests his disabilities overpower him/disabilities so startling that the whole person cannot be seen**

**• “monstrous” (W.C)/“like a monstrous animal caught in a tent” (simile)**

**• Word choice/simile dehumanises man, makes him seem frightening/different from others**

**• “…in some story” (W.C)**

**• Suggests he does not seem real, seems too different to be real**

**• “face not seen”/”shadow” (W.C)**

**• Suggests mystery/uncertainty over man**

1. Look at lines 23—34. Show how the poet uses language to emphasise the difficulty of the start of the journey to the toilet. 2

**Two examples + explanations from:**

**• He uses direct speech/“Give me – your arm – it’s better”(1) to emphasise the awkwardness of movement (1)**

**• He says they move “Inch by inch”/reference to repetition(1) which emphasises how slowly they move (1)**

**• “a few yards of floor are like a landscape to be negotiated” (1) shows how far it feels they have to travel/difficult crossing the floor is for them (1)**

**• “drift”/“slow setting out”/“slow dangerous inches” (1) suggests unfocused movement/limited progress/threat (1).**

**• He creates a long list of all the obstacles the old man has to cope with (1) which highlights the many everyday objects that are challenging and/or dangerous to the old man (1)**

**• “concentrate my life to his” (1) emphasises understanding of the challenges faced by the old man (1)**

1. Look at lines 28-34. Show how the poet uses language to explore the experience of blindness. 4

**Two examples + explanations from:**

**• “crunch”/”hiss”-onomatopoeia examples**

**• Emphasise importance of sound to help man understand surroundings**

**• “smell”-W.C.**

**• Emphasis on sensory experience-navigating using other senses**

**• “wet coast steaming”-W.C.**

**• Emphasis on sensory experience-navigating using other senses**

**• “slidy puddles”-W.C.**

**• Emphasis on sensory experience-navigating using other senses**

1. To be marked by teacher

**ITSB Textual Analysis 2 MS**

1. (a) Identify two of the poem’s main ideas or central concerns that are introduced in this extract. 2

**Possible answers:**

* **How the less fortunate are treated in society (1)**
* **Appearance and reality (1)**
* **Isolation/loneliness (1)**
* **Society’s selfishness/lack of interest in helping others(1)**
* **For some disabled people tasks that might seem to be straightforward to us can involve many potential hazards (1)**
* **public places can be full of difficulties for some disabled people(1)**
* **Society fears what looks strange(1)**
* **Some disabled people have no choice but to rely on strangers to help them(1)**

(b) Show how any two examples of the poet’s use of language in stanza 1 help to make these concerns clear to readers. 4

**Possible answers:**

* **Use of alliteration/“cup capsizes along the formica”(1)**
* **and/or**
* **use of onomatopoeia/“with a dull clatter”(1)**
* **to highlight the loudness of the sound made by the old man/the fact that other customers in the snack bar would have definitely heard his attempts to stand (but do nothing to help) (1)**
* **Use of contrast/“a few heads turn in the crowded evening snack bar”(1)**
* **to highlight that though the café was full very few people were prepared to show even the slightest interest in the old man’s plight(1)**
* **Use of simile/“like a monstrous animal caught in a tent”(1)**
* **to highlight that the old man is seen by others as a terrifying creature(1)**
* **Use of direct speech/”I want – to go to the – toilet” (1)**
* **to emphasise that the old man must ask strangers to help with the necessities of life (1)**
* **Use of dashes/“I want – to go to the – toilet” (1)**
* **to highlight his uncertainty/anxiety (1)**

2. Explain how the poet’s own role in what is happening in the snack-bar changes from stanza 1 to stanza 2. 2

* **In stanza 1 the poet is a mere observer – ( his only reference to himself is when he writes “I notice now his stick”) (1)**
* **In stanza 2 the poet is a participant – (he is involved in what is going on and experiences first hand the old man’s plight) (1)**

3. Look at lines 23—34. Show how the poet uses language to emphasise the difficulty of the start of the journey to the toilet. 4

**Possible answers:**

* **He uses direct speech/“Give me – your arm – it’s better”(1) to emphasise the awkwardness of movement (1)**
* **He says they move “Inch by inch”/reference to repetition(1) which emphasises how slowly they move (1)**
* **“a few yards of floor are like a landscape to be negotiated” (1) shows how far it feels they have to travel/difficult crossing the floor is for them (1)**
* **“drift”/“slow setting out”/“slow dangerous inches” (1) suggests unfocused movement/limited progress/threat (1).**
* **He creates a long list of all the obstacles the old man has to cope with (1) which highlights the many everyday objects that are challenging and/or dangerous to the old man (1)**
* **“concentrate my life to his” (1) emphasises understanding of the challenges faced by the old man (1)**

4. By closely referring to the text of this and at least one other Morgan poem, show how Morgan uses language effectively to create interesting characters. 8

**Hand in to be marked by teacher**

**‘Hyena’-Textual Analysis 1 Marking Scheme**

1. Using your own words as far as possible, identify **two** things which you learn about the hyena in stanza one (lines 1—9). **2**

**Two of:**

* **Hyena is patient (1)**
* **Hyena is dangerous/threatening (1)**
* **Hyena is self-obsessed (1)**
* **Hyena is hungry (1) and thirsty (1)**
* **Hunger makes hyena more threatening (1)**
* **Hyena must not be underestimated (1)**
* **Hyena may appear to be asleep but can pounce at any time (1)**
1. Explain how the poet’s use of language in the initial lines of the poem creates an unsettling tone.  **2**

**One example +explanation from:**

* **Use of personal pronoun ‘you’(1)**
* **Suggests hyena is directing speech at reader, makes unsettling, threatening mood(1)**
* **“prepared to spring” (1)**
* **Threat suggests hyena is ready to attack at any moment**
* **“fierce” (1)**
* **Suggests hyena is menacing and dangerous(1)**
1. Explain how the poet’s use of language in stanza 2 tells the reader more about the appearance of the animal.  **2**

**One example and explanation from:**

* **“I have a rough coat like Africa” (1)**
* **Simile suggests rugged nature of hyena, compared to landscape-blends in(1)**
* **“I am crafty with dark spots/like the bush-tufted plains of Africa” (1)**
* **Simile suggests rugged nature of hyena, compared to landscape-blends in(1)**
* **“I sprawl as a shaggy bundle of gathered energy/like Africa sprawling in its waters” (1)**
* **Simile suggests size and power of hyena, comparison with country makes hyena seem grand(1)**
1. Explain how the poet’s use of language in stanza 2 tells the reader more about the nature of the animal. **4**

**Two examples and explanations from:**

* **“I sprawl as a shaggy bundle of gathered energy/like Africa sprawling in its waters” (1)**
* **Simile suggests size and power of hyena, comparison with country makes hyena seem grand(1)**
* **“trot…lope…slaver…hunch” (1)**
* **Used to describe movements, suggest secrecy, slyness(1)**
* **“I am a ranger”**
* **Metaphor suggests hyena thinks highly of its role, performing a duty, in control of area (1)**
* **“I eat the dead”(1)**
* **Short sentence reveals most negative aspect of hyena-scavenger, shows disgusting nature of creature(1)**
1. Identify a way in which the poet tries to involve the reader in stanza 3. **2**

**One example and explanation from:**

* **Use of rhetorical questions (1)**
* **designed to intrigue reader, makes them want to know more about creature (1)**
* **use of personal pronoun “you” (1)**
* **involves reader, asks them to respond to the text, makes them feel like they are the hyenas target (1)**
1. **hand in to teacher**

**Total-/20**

**Hyena Textual Analysis 2 MS**

1. Using your own words as far as possible, identify two things which you learn about the hyena in stanza one (lines 1—9). 2

**Possible answers include:**

* **Hyena is patient (1)**
* **Hyena is dangerous/threatening (1)**
* **Hyena is self-obsessed (1)**
* **Hyena is hungry (1) and thirsty (1)**
* **Hunger makes hyena more threatening (1)**
* **Hyena must not be underestimated (1)**
* **Hyena may appear to be asleep but can pounce at any time (1)**

2. Explain fully how two examples of the poet’s use of language in stanza two (lines 10—17) increase your understanding of the hyena. 4

**Possible answers include:**

* **“I have a rough coat” OR “with dark spots like the bush-tufted plains of Africa” OR “a shaggy bundle” (1) - he is inelegant/scruffy (1)**
* **“crafty”(1) he is sly/clever (1)**
* **“I sprawl … of gathered energy” (1) eg he appears to be relaxed but is ready to pounce (1)**
* **“I lope, I slaver” (1) – he is ungainly/clumsy (1)**
* **The list (1) describes the hyena’s movement etc (1)**
* **“I am a ranger” (1) he scans the landscape for dead animals (1)**
* **Reference to “I eat the dead” (1) – eg he profits by feeding on creatures already dead/lacks the dignity or skill of a hunter etc (1)**
* **Use of short sentences (1) suggests threatening nature of hyena/his grim certainty, etc (1)**
* **Use of repetition (1) suggests threatening nature, etc. (1)**
* **Use of question (1) suggests apparent confidence of hyena, etc (1)**

3. By referring closely to two examples from stanzas 3 and 4 (lines 18—38), show how the writer uses language to develop a tense, menacing atmosphere. 4

**Possible answers include:**

* **Use of questions (1) to emphasise the hyena’s slyness or power (1)**
* **Use of euphemism (1) as the hyena calls his howl his “song” (1)**
* **Reference to aspects of setting/background, eg “moon pours hard and cold” (1) suggests eerie place (1)**
* **Use of short sentences (1) to increase tension (1)**
* **Conversational tone eg ‘Would you meet me there in the waste places?’ (1) creating false sense of friendliness (1)**
* **“my golden supper” (1) is a macabre image (1)**
* **“I am not laughing” (1) is a chilling statement (1)**
* **“crowd of fangs” (1) is threatening/dangerous (1)**
* **“I am not laughing” (1) could be seen as a threat/warning (1)**
1. How effective do you find the last stanza (lines 39—48) as a conclusion to the poem? Justify your answer with close reference to the text. 2

**Possible answers include:**

* **“I am waiting” (1) repeats opening line/reiterates that the hyena is always ready to feed on carrion/gives the poem a cyclical structure (1)**
* **“I am crouching … till you are ready for me” (1) recalls the hyena lying in wait in stanza one (1)**
* **“My place is to pick you clean and leave your bones to the wind” (1) brings the references to ‘you’ throughout the poem to a macabre climax (1)**

5. By referring closely to this poem, and to at least one other poem by Morgan, show how the writer uses word choice and/or imagery effectively to create a striking visual impression, or scene. 8

**Hand in to teacher**

Total=/20

**‘Winter’ Textual Analysis Practice-Marking Scheme**

1. In your own words, describe the setting created in this poem. **2**

**Any two of:**

* **Morgan describes a frosted lake**
* **The lake appears empty and silent**
* **The lake is so frozen it looks like crystal**
* **The weather is harsh**
* **The scene is quiet, apart from the sounds of the winds**
1. How does Morgan use colour symbolism in lines 8-10 to emphasise his feelings about winter? **2**

**One example and explanation:**

* **“crystal beyond white”**
* **White=pure, deathly pale, untouched-idea of winter as a dead time, an unreachable end point**
* **“dearest blue’s not there”**
* **Blue=sadness-idea that passing of time is not to be mourned, acceptance of this**
1. In lines 11-14, explain how the poet creates a violent image of winter. **4**

**Two examples and explanations from:**

* **“warring air”**
* **Use of the word “warring” suggests that the wind is blowing strongly-violent and harsh**
* **“evening cries”**
* **“cries” suggests distress, suggests high pitched and painful sound created by wind**
* **“cut by”**
* **Suggests violent, sound of wind is powerful and harsh**
* **“hiss of blades”**
* **Suggests painfully cold wind, weather seen as harsh and violent**
1. Look closely at lines 19-24. Explain how the poet creates the idea that nature is a powerful force. **2**

**One example and explanation from:**

* **“fog/drives monstrous down the dual carriageway”**
* **“drives” suggests power, personification of fog as active and powerful force**
* **“ monstrous” suggests a frightening, unusual strength behind weather**
1. How does Morgan’s use of language create a haunting image in the final lines of the poem?  **2**

**One example and explanation from:**

* **“grey dead pane”**
* **Metaphor-ice as a window-window to nothing but the deadness of winter**
* **“grey” colour symbolism-bland, dull, lifeless**

**OR**

* **“sees nothing and that nothing sees”**
* **Idea of winter as a dead time, lifeless, dull, bleak**
* **Repetition of nothing-feeling of emptiness**

**Q6-hand in to teacher**

**Total=/20**

**‘Slate’ Textual Analysis MS**

1. In your own words, describe the setting created in this poem. **2**

**Two from:**

* **Setting is seen as rough, green and rural-mountainous**
* **Setting is seen as changeable-drumlins removed with ease**
1. In lines 1-6, how does Morgan present nature as a powerful force? Explain how two examples of Morgan’s use of language indicates this. **4**

**Two examples and explanations:**

* **“long seas plunder/faults”**
* **Personification-seas actively changing landscape, idea of pirates taking of their own will**
* **“Drumlins…grated off like nutmegs”**
* **Simile-ease of destruction of this landscape, nature as powerful force**
* **“Drumlins blue as bruises”-simile-nature leaving a scar on the landscape**
1. Look closely at the poet’s use of language in lines 7-10. How does he create a view that Scotland is a resilient country? **2**

**One example and explanation:**

* **“we like/to think the ages must streak, surely strike,/seldom stroke”**
* **Repetition/inversion-time has tried to cast a scar on Scotland but has failed**
* **“shouldered off into night and memory”**
* **W.C. “shouldered”-shrugged off harsh treatment, easily forgotten-robust and strong**
1. Scotland is personified at several points in the poem. Give one example of this, and explain its effect. **2**

**one example and explanation:**

* **“laughed as Staffa cooled”**
* **Personification-unfazed as huge mountainous rocks are formed**
* **“a great glen, gave a rough back”**
* **Personification-glen as backbone of Scotland-glens=tough, experience all the elements**
* **“shouldered off into night and memory”**
* **Personification-shrugs off harsh treatment-robust and strong**
* **“great/in their empty hunger”**
* **Personification-impatient for change**
* **“these surroundings/threw walls to the sky”**
* **“these surroundings/threw walls to the sky”**
* **Personification-impatiently waiting for change**
* **“their heels kicked”**
* **Personification-compared to a stubborn child, impatient, playful**
1. Explain how Morgan creates a positive image in the final lines of the poem. **2**

**One example and explanation:**

* **“the sorry glory/of a rainbow”**
* **Rainbow as a symbol of hope-after troubles, comes something beautiful**
* **“their heels kicked flint, chalk, slate”**
* **Image of Scotland as playful, tough, resilient**

**6-hand in to teacher**

**Total-/20**

**Good Friday Textual Analysis Marking Scheme**

1. **In your own words,** summarise the main events of the poem. **2**

**Two from:**

* **Speaker is on a bus in centre of Glasgow**
* **A drunk man appears on the bus**
* **Drunk man starts talking to speaker**
* **Drunk man tells speaker about what he is doing-getting easter eggs**
* **Drunk man reveals he has been drinking, explaining that it is a holiday**
* **Drunk man admits he does not understand meaning of Good Friday**
* **Drunk man becomes frustrated with lack of education as working class man, asks speaker for help**
* **Drunk man gets off bus clumsily**
1. Look at lines 2-10. Identify **two** aspects of the man’s personality suggested by these lines, giving evidence for your answer. **4**

**Two aspects and examples from:**

* **Clumsy/ungraceful**
* **“flops”**
* **Friendly/forward**
* **“D’s this go-…’right along Bath Street?”**
* **Kind/caring towards children/paternal**
* **“got to get some Easter eggs for the kiddies”**
* **Alcoholic/issues with drinking**
* **“I’ve had a wee drink, ye understand”**
* **Confused/easily distracted**
* **“ye’ll maybe think…well, no, but ye see”**
* **Defensive**
* **“well no, but ye see”/”I don’t say it’s right”**
1. What can we infer about the man’s attitude to religion OR class, based on lines 11-21? You should refer to the text in your answer. **2**

**Religion**

* **“I don’t know what today’s in aid of”**
* **Admittance of ignorance, does not see importance of religious holiday, disinterested**
* **“whether Christ was-crucified or was he-/rose fae the dead like”**
* **Dash indicates pause-shows uncertainty about religious story**

**Class**

* **“the working man/has nae education”**
* **Damning statement about own class-bitter**
* **“he jist canny-jist hasny got it…jist bliddy ignorant”**
* **Repetition of “jist”-feels limited by class**
* **“bliddy ignorant”**
* **Repetition indicates bitterness over lack of education/opportunities**
1. How do lines 21-24 form an effective conclusion to the poem? **2**
* **Staggered line structure**
* **Reflects man clumsily stepping down stairs**
1. Look at the poem as a whole. Identify **one** of the main ideas that the poem is concerned with, and give evidence from the text that shows this. **2**
* **Social class**
* **“you’re an educatit man, you can tell me-”**
* **“the working class man has nae education”**
* **“he jist canny-jist/hasny got it…just bliddy ignorant”**
* **“bliddy ignorant”**
* **Prejudices/perceptions of others**
* **“you’re an educatit man, you can tell me-”**
* **“he jist canny-jist/hasny got it…just bliddy ignorant”**
* **“I don’t say it’s right/I’m no saying it’s right, ye understand-ye understand?”**

**Q6-hand in to teacher**

**Total-/20**

**Good Friday Textual Analysis 2 MS**

42. Look at lines 2–13 (“D’s this go . . . boring you, eh?”).

By referring to two examples of his speech, explain two things we learn about the drunk man. **4**

**Possible answers include:**

* **“D’s this go”/“right along Bath Street?” (1) shows that he’s confused (1)**
* **“I’ve got to get some Easter eggs for the kiddies”(1) shows he is kind/generous (1)**
* **“I don’t say it’s right”(1) OR “I’m no saying it’s right”(1) shows he is aware that his drinking on a religious holiday could be disagreed with (1)**
* **“ye understand – ye understand?” (1) shows that he wants the poet to empathise/doesn’t want to be judged harshly (1)**
* **“I’m no boring you, eh?” (1) shows his desire to be listened to/ accepted (1)**

43. Look at lines 14–23.

(a) Comment on the effectiveness of one feature of the poet’s use of language in creating realistic speech. **2**

**Possible answers include:**

* **Use of Glaswegian dialect (1) suggests sense of place (1)**
* **Use of second person (1) suggests the man is speaking directly to someone else (1)**
* **Use of long winding sentences (1) suggests the man is rambling (1)**
* **Use of dashes/pauses (1) suggests hesitation/loss of train of thought (1)**
* **Use of questions (1) suggests he’s seeking agreement (1)**
* **Use of repetition (1) suggests immediacy of speech (1)**

(b) Show how any two examples of the use of word choice makes clear the poem’s main ideas or central concerns. **4**

**Possible answers include:**

* **“take today, I don’t know what today’s in aid of” (1) suggests eg (religious) ignorance (1)**
* **“whether Christ was – crucified or was he- ” (1) suggests eg religious doubt/ignorance (1)**
* **“You’re an educatit man, you can tell me” (1) suggests eg awareness of class/educational differences (1)**
* **“the working man has nae education”(1) suggests eg awareness of lack of opportunities (1)**
* **“he’s just bliddy ignorant”(1) suggests eg awareness/acceptance of lack of education (1)**

44. How effective do you find lines 23–29 as a conclusion to the poem? You should refer to one example from these lines and to the ideas and/or language of the rest of the poem. **2**

* **Possible answers include:**
* **“The bus brakes violently” (1) echoes the opening lines which focus on the bus’s movements (1)**
* **“He lunges for the stair, swings down - off” (1) echoes the opening lines which focus on the drunk man’s movements (1)**
* **“for his Easter eggs” (1) recalls the drunk man’s task/setting in time/title (1)**
* **The structure of the last few lines (1)**
* **OR**
* **“on very**

**nearly**

**steady**

**legs” (1)**

* **emphasizes the man’s drunkenness**
* **Q45-hand in**

**‘Trio’ Textual Analysis 1 Marking Scheme**

1. In your own words, summarise the main events of the poem. **2**

**Any two of:**

* **Group of three are walking along Buchanan Street at Christmas time**
* **They are carrying three interesting items-a guitar, a baby, a Chihuahua**
* **They are joyful, laughing, enjoying each other’s company**
* **The speaker thinks they represent friendship, joy for life**
* **To outsiders, they are not important, go unnoticed**
1. Looking closely at lines 9-14, how does the writer use symbolism to create a positive image of the group described? **2**

**Any one:**

* **Baby’s “white shawl”(1) represents innocence and purity, creating positive image of group (1)**
* **“favours in a fresh sweet cake” (1) wedding cake as symbol of love and hope (1)**
1. Identify two of the central concerns of the poem. How do lines 15-27 clearly convey these ideas? **4**

**Any two themes + evidence:**

* **Friendship (1)**
* **“monsters of the year go blank” (1)**
* **Live life to fullest (1)**
* **“laughter ringing round them like a guard” (1)**
* **Importance of religion (1)**
* **“whether Christ is born, or is not born” (1), “the vale of tears is powerless before you” (1)**
1. In the final stanza of the poem, how does the poet create a contrast between his perception of the group, and the rest of those around him? Refer to both word choice and sentence structure in your answer. **4**

**Word choice:**

* **“vanished in the crowd” (1) suggests they disappear, are easily forgotten by others, don’t make an impression (1)**
* **“passed” (1) moment is over quickly for others (1)**
* **“wind the life of men and beasts” (1) suggests writer sees passion and power in group (1)**
* **“laughter ringing round like a guard” (1) suggests writer has been deeply affected by their joy, protection against misery of others (1)**

**Sentence Structure:**

* **Parenthesis(1) indicates writer’s ideas are separate, more considered; has deeper impact on writer, lasting impression (1)**
* **Repetition of “vanished” (1) used to contradict and disagree with society’s perception (1)**

**Q5-hand in**

**Trio Textual Analysis 2 MS**

1. Look at lines 1―2. Show how the poet’s use of language effectively brings the scene to life. 2

* **He uses present tense (1) to give a sense of immediacy (1)**
* **He uses “quickly” (1) to indicate speed (1)**
* **He uses “sharp” (1) to indicate coldness, icy weather (1)**
* **He mentions Christmas lights (1) to give a festive feel (1)**
* **Use of short phrases/punctuation indicates business, speed of**

**movement, urgency (1)**

2. Examine three examples of how the poet uses language to create a positive atmosphere in lines 6―14. 6

**Possible answers:**

* **“three of them are laughing” (1) –**
* **the three are all happy/united in their laughter” (1)**
* **“their breath rises in a cloud of**
* **happiness” (1) – suggests again they are united as one and enveloped by their happiness (1)**
* **“Wait till he sees this but!” (1) –**
* **direct speech/colloquial language expresses the boy’s happy anticipation of the pleasure his gift will bring (1)**

**OR**

* **Reference to aspect of the positive description of the gifts, eg “tiny Royal Stewart tartan coat like a teapot-holder” (1) – description of dog’s coat reveals it is made of a very brightly coloured tartan (1)**

**OR**

* **Simile compares the dog’s coat to a teapot holder. Both are small, soft objects designed to keep something cosy suggesting the dog is loved. (1)**
* **“baby in its white shawl all bright**

**eyes and mouth like favours in a**

**fresh sweet cake” (1) – description of baby’s shawl reveals it is**

**protected against the cold/white,**

**suggests the innocence of the baby**

**OR**

* **Simile compares baby’s eyes and mouth to the decorations on a wedding cake. Both are small, pretty things. Wedding is a celebration of love, suggesting how much love there is for the baby (1)**
* **“guitar swells out under its milky plastic cover tied at the neck with silver tinsel tape and a brisk sprig of mistletoe” (1) – description of cover suggests guitar is also protected from the elements (1)**

**OR**

* **word choice of “swells”/“milky” (1)**
* **suggest pregnancy/birth and suggest the guitar is full of life (1)**
* **OR**
* **“silver tinsel tape” (1) makes it obvious guitar has been decorated as it is a gift (1)**
* **OR “sprig of mistletoe” (1) suggests it is being given with love (1)**

3. (a) Identify two of the central concerns of the poem. 2

* **Possible answers:**
* **Friendship/love defeat problems (1)**
* **Camaraderie brings strength to cope with life’s problems (1)**
* **That formal religion isn’t as important as people loving and caring for one another (1)**
* **The importance of music as a means to express emotion (1)**

(b) How effective do you find any aspect of lines 15―27 in enforcing either of these two concerns? You may refer to ideas and/or language. 2

**Possible answers:**

* **“The vale of tears is powerless before you” (1) – effective use of the Biblical metaphor for the world’s problems to emphasise the strength of the trio (1)**
* **“Monsters of the year go blank” (1)effective to present life and its problems as monsters that are also beaten by the trio. Their friendship defeats all such problems (1)**
* **Parenthesis/brackets in lines 24―26 allow the poet to reflect on the trio’s deeper significance emphasising their strength (1)**
* **“Whether Christ is born, or is not born” (1) - it doesn’t matter if Christ really lived or not, effectively enforces idea of love being more important that religion (1)**
* **“Abdicates” (1) – effective word choice to indicate formal religion surrenders when faced with the power of their friendship (1)**
* **“Laughter ringing round them like a guard” (1) – effective simile to highlight that the laughter they share protects them like a guard would from all life can throw at them (1)**
* **“Orphean sprig!” (1) – reference to Orpheus who is a famous musician in Greek legend, and to the mistletoe, emphasises the importance of music as a way of expressing emotion (1)**
* **List of the three objects the members of the trio are carrying/“Orphean sprig! Meltingbaby! Warm Chihuahua!” (1)**

**OR**

* **Conjunction “and” used to link “men and beasts, and music” (1)highlights how the poet sees music** **as being just as important as the other two (1)**

4. With close textual reference, discuss in what ways this poem is similar to another poem or poems by Morgan you have studied. You may refer to ideas and/or language in your answer. 8

**Hand in to teacher**