



National
Qualifications
2016

X724/76/12

**English
Critical Reading**

THURSDAY, 5 MAY
10:50 AM – 12:20 PM

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 02–07

or

Part B — Prose Pages 08–17

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 genres — Drama, Prose Fiction, Prose Non-Fiction, Poetry, Film and Television Drama, or Language.

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

You should spend approximately 45 minutes on each Section.

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

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

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



SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this Section.

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

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

Read the extract below and then attempt the following questions.

The Slab Boys by John Byrne

In this extract, from Act 2 of the play, Jack Hogg is looking for Phil, who has received a phone call.

JACK: I'm looking for your chum.

SPANKY: What're you wanting him for?

JACK: There's a phone call in Mr Barton's office . . . sounded rather urgent. Girl said it was the hospital.

5 SPANKY: That's all right, I'll take it.

JACK: No, no . . . she was most insistent she speak to McCann himself . . .

SPANKY: I'll take it, I said . . .

JACK: No, I don't think . . .

SPANKY: I'm authorised! (*Exits.*)

10 JACK: Hey . . . (*Exits.*)

(*Pause. Enter SADIE.*)

SADIE: Too bloody soft, that's my trouble . . . He's not getting off with it, this time. Fifteen shillings? Not on your nelly . . . (*Sits down. Eases shoes off.*) Oooooooooohhhh . . . I should trade these in for a set of casters . . .

15 (*Enter LUCILLE. Crosses to sink.*)

Any Epsom salts, hen?

LUCILLE: Waaahh! God, it's you! What're you playing at, Sadie?

SADIE: Have you seen that shy boy McCann on your travels?

LUCILLE: Shy?

20 SADIE: Aye . . . fifteen bob shy. He still owes us for that dance ticket he got.

LUCILLE: Not again? When're you going to wise up? You'll just need to wait and grab him at the Town Hall . . .

SADIE: Oh, no . . . I'll not be seeing any Town Hall the night, sweetheart. If I thought these had to burl me round a dance floor . . . (*Cradles feet.*)

- 25 LUCILLE: Are you not going? Aw, Sadie, it was a right scream last year.
 SADIE: I know, flower . . .
 LUCILLE: That man of yours was a howl.
 SADIE: Aye . . . hysterical. Who else would sprint the length of the hall with a pint of
 30 Younger's in their fist and try leapfrogging over the top of Miss Walkinshaw with
 that beehive hairdo of hers . . . eh? Only that stupid scunner I've got . . .
 LUCILLE: How long was he off his work with the leg?
 SADIE: Too long, sweetheart. He had my heart roasted, so he did. Sitting there with
 the bloody leg up on the fender shouting at me to put his line on at the
 35 bookie's for him. "See that?" I says. "If you're not up and back at your work
 tomorrow I'll draw this across your back!" I had the poker in my hand . . . and I
 would've done it and all. Had me up to high doh. Couldn't get the stookie down
 the dungarees quick enough. Men? I wouldn't waste my time, hen.
 LUCILLE: Come off it, Sadie . . .
 SADIE: I'd to take the first one that came along. I'd've been better off with a lucky bag.
 40 LUCILLE: They're not all like that, for God's sake.
 SADIE: You'll learn, flower . . . you're young yet. You can afford to sift through the
 dross . . . till you come to the real rubbish at the bottom.
 LUCILLE: Not this cookie. Lucille Bentley . . . Woman of the World . . . Fling Out Your
 Men!
 45 SADIE: Wait till you get to my age and all you've got to show's bad feet and a display
 cabinet . . .
 LUCILLE: Who wants to get to your age?

Questions

1. Look at lines 1–10.
 Explain how dialogue and/or stage directions are used to convey Spanky's attitude to Jack. 2
2. Look at lines 12–31.
 By referring to at least **two** examples in these lines, analyse how humour is created. 4
3. Look at lines 32–47.
 By referring to at least **two** examples, analyse how language is used to convey the different attitudes of Sadie and Lucille towards men. 4
4. By referring to this extract and to elsewhere in the play, discuss the role played by women. 10

OR

Text 2 — Drama

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

Read the passage below and then attempt the following questions.

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

In this extract, Patrick Sellar is standing trial for murder.

MC: Of all the many evictors, Mr Patrick Sellar was the only one who did not escape the full majesty of the law. He was charged with the murder of three people and numerous crimes at — Inverness High Court.

The Company become a murmuring JURY.

5 *Enter the JUDGE. They stand, then sit silently.*

Enter PATRICK SELLAR.

SELLAR: Re the charge of culpable homicide, my Lord — can you believe, my good sir, that I, a person not yet cognosed or escaped from a madhouse, should deliberately, in open day, by means of an officer who has a wife and family,
10 burn a house with a woman in it? Or that the officer should do so, instead of ejecting the tenant? The said tenant and woman being persons of whom we have no felonious intent, no malice, no ill-will.

JUDGE: Therefore, I would ask you (the jury) to ignore all the charges except two. One of these concerns the destruction of barns. In this case, Mr Sellar has ignored a custom of the country, although he has not infringed the laws of Scotland. And the second case concerns the burning of the house of Chisholm. And here we are reminded of the contradictory nature of the testimony. Now if the jury are at all at a loss on this part of the case, I would ask them to take into consideration the character of the accused, for this is always of value in
20 balancing contradictory testimony. For here there is, in the first place, real evidence as regards Mr Sellar's conduct towards the sick — which in all cases has been proved to be most humane. And secondly, there are the letters of Sir George Abercrombie, Mr Fenton and Mr Brodie — which, although not evidence, must have some weight with the jury. And there are the testimonies of Mr Gilzean, and Sir Archibald Dunbar — (*Sees him in the audience, waves.*) —
25 hello, Archie. All of them testifying to Mr Sellar's humanity of disposition. How say you?

JURY: Oh, not guilty, no, no, no, etc.

JUDGE: My opinion completely concurs with that of the jury.

30 *JURY applaud PATRICK SELLAR.*

SELLAR: Every reformer of mankind has been abused by the established errors, frauds and quackery. But where the reformers have been right at bottom, they have, by patience, and by their unabating zeal and enthusiasm, got forward, in spite of every opposition. And so, I trust, will Lord and Lady Stafford, in their
35 generous exertions to better the people in this country.

More applause. Distant humming of “Land of Hope and Glory”.

SELLAR: *(pointing to the mountains, from behind which a giant statue slowly emerges — eventually dwarfing the entire hall.)*

40

In lasting memorial of George Granville, Duke of Sutherland, Marquess of Stafford, K.G., an upright and patriotic nobleman, a judicious, kind and liberal landlord; who identified the improvement of his vast estates with the prosperity of all who cultivated them; a public yet unostentatious benefactor, who, while he provided useful employment for the active labourer, opened wide his hands to the distresses of the widow, the sick and the traveller: a mourning and grateful tenantry, uniting with the inhabitants of the neighbourhood, erected *this pillar* . . .

45

Questions

5. Look at lines 7–12.

Identify **one** tone used by Sellar in these lines and analyse how language is used to create this tone.

2

6. Look at lines 13–27.

By referring to at least **two** examples, analyse how the language of the speech suggests the Judge’s bias in favour of Sellar.

4

7. Look at lines 31–46.

By referring to at least **two** examples, analyse how Sellar attempts to present “the reformers” and/or the Duke of Sutherland in a positive light.

4

8. Discuss how McGrath presents authority in this scene and elsewhere in the play.

10

[Turn over

OR

Text 3 — Drama

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

Read the extract below and then attempt the following questions.

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

In this extract from Act 1, scene 1, John comes in to find Maggie talking to her sister, Lily.

John comes in carrying books under his arm. He is a big, handsome man. He puts down his books, gives Maggie a pat: they exchange warm smiles. He goes to sink and has a glass of water.

- 5 Maggie: Ye dry, John? I'll pit the kettle on. I've jist minded I promised yer auld lady a cup in her bed.
- John: She a right?
- Maggie: Oh aye. Jist as usual . . . greetin an eatin.
- John: *(turning to Lily with as much of a smile as he can muster)* An how's Lil?
- Lily: I wish you'd leave aff cryin me Lil. Ma name's Lily.
- 10 John: An it couldna suit ye better.
- Lily: Whit d'ye mean by that, eh?
- Maggie: Don't you two stert up! I've had enough the day. *(To Lily)* He didna mean onythin.
- Lily: Well if he didna mean onythin he shouldna say onythin!
- 15 John: Goad help us!
- Lily: *(to Maggie)* Whit about yon ironin?
- Maggie: Och, never heed. I'm that tired it wad kill me tae watch ye.
- Lily: It'll be steamie day again afore ye've got that lot done.
- Maggie: Well, I canna help it.
- 20 John: Yous women! Ye've nae system!
- Lily: Oh, I suppose if *you* was a wumman you'd hae everythin jist perfect! The weans a washed and pit tae bed at six, an everythin a spick an span. Naethin tae dae till bedtime but twiddle yer thumbs. Huh!
- John: I'd hae a system . . .
- Lily and }
25 Maggie: } *(together)* He'd hae a system!
- John: Aye, I'd hae a *system*. Ony man wull tell ye, ye can dae naethin properly wi'oot ye hae a *system*.
- Lily: And ony wumman'll tell ye that there's nae system ever inventit that disnae go tae Hell when ye've a hoose-fu o weans and a done aul granny tae look efter.
- 30 Maggie: Never heed him, Lily. Ye should see him tryin tae mak the breakfast on a Sunday; ye'd get yer kill! If he's fryin bacon, he's fryin bacon, see? He's no keepin an eye on the toast an on the kettle, an breakin the eggs intae the pan a at the same time.

- John: Well, it's no ma job. If it wis ma job . . .
- 35 Maggie: We ken: ye'd hae a system.
- Lily: Well, if you're sure there's naethin I can dae, Maggie, I'll awa.
- Maggie: Och no, wait and hae a wee cup wi us.
- Lily: Naw . . . I'll mak yin at hame and hae something tasty tae it. A rarebit, mebbe.
- John: (*winking at Maggie*) Aye, you dae that Lily; nae use hintin for ony rarebits here.
- 40 Lily: (*not having seen the wink*) I like that! Hint! The cheek! It was me brung yon tin o baked beans that's sittin up on your dresser this minute, John Morrison!
- Maggie: Och, he's only pullin yer leg, Lily.
- Lily: If that's a sense o humour I'm glad I hevna got one. Yous men! I wouldna see one o you in ma road.
- 45 John: Oh ho! If a man jist crep ontae your horizon, ye'd be efter him like a cock at a grosset.
- Lily: (*hauling on her coat*) I'm no stayin here tae be insultit. Ye can keep the beans, Maggie, but that's the last ye're getting frae me till ye learn some folks their manners. Aye. And ye can tell yon precious Alec o yours that the next time he maks enough at the dugs, tae get fleein drunk in the middle o Argyle Street, he can pay me back ma ten shillingy note.
- 50 *She stamps out of the room, slamming the door*
- Maggie: Ye shouldna tease Lily, John. Yin o they days she'll tak the huff and no come back, and whaur'll I be then?

Questions

9. Look at lines 1–15.
Analyse how dialogue and/or stage directions are used to convey John's relationship with Maggie, **and** John's relationship with Lily in these lines. 4
10. Look at lines 20–35.
By referring to at least **two** examples, analyse how both Maggie and Lily try to undermine John's opinion that women have "nae system". 4
11. Look at lines 39–52.
Explain any **two** reasons for Lily's negative feelings when she leaves. 2
12. By referring to this extract and to elsewhere in the play, discuss John's role within the family. 10

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this Section.

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

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

Read the extract below and then attempt the following questions.

The Crater by Iain Crichton Smith

“All present and correct, sir,” said Sergeant Smith.

“All right, let’s go then,” said Lieutenant Mackinnon.

5 Down the trench they went, teeth and eyes grinning, clattering over the duckboards with their Mills bombs and their bayonets and their guns. “What am I doing here?” thought Robert, and “Who the hell is making that noise?” and “Is the damned wire cut or not?” and “We are like a bunch of actors,” and “I’m leading these men, I’m an officer.”

And he thought again, “I hope the guns have cut that barbed wire.”

10 Then he and they inched across No Man’s Land following the line of lime which had been laid to guide them. Up above were the stars and the air was cool on their faces. But there were only a few stars, the night was mostly dark, and clouds covered the moon. Momentarily he had an idea of a huge mind breeding thought after thought, star after star, a mind which hid in daylight in modesty or hauteur but which at night worked out staggering problems, pouring its undifferentiated power over the earth.

15 On hands and knees he squirmed forward, the others behind him. This was his first raid and he thought, “I am frightened.” But it was different from being out in the open on a battlefield. It was an older fear, the fear of being buried in the earth, the fear of wandering through eternal passageways and meeting grey figures like weasels and fighting with them in the darkness. He tested the wire. Thank God it had been cut. And then he thought, “Will we need the ladders?” The sides of the trenches were so deep sometimes
20 that ladders were necessary to get out again. And as he crawled towards the German trenches he had a vision of Germans crawling beneath British trenches undermining them. A transparent imagined web hung below him in the darkness quivering with grey spiders.

25 He looked at his illuminated watch. The time was right. Then they were in the German trenches. The rest was a series of thrustings and flashes. Once he thought he saw or imagined he saw from outside a dugout a man sitting inside reading a book. It was like looking through a train window into a house before the house disappears. There were Mills bombs, hackings of bayonets, scurryings and breathings as of rats.

- A white face towered above him, his pistol exploded and the face disappeared. There was a terrible stink all around him, and the flowing of blood. Then there was a long silence.
- 30 Back. They must get back. He passed the order along. And then they wriggled back again avoiding the craters which lay around them, created by shells, and which were full of slimy water. If they fell into one of these they would be drowned. As he looked, shells began to fall into them sending up huge spouts of water. Over the parapet. They were over the parapet. Crouched they had run and scrambled and were over. Two of them were carrying
- 35 a third. They stumbled down the trench. There were more wounded than he had thought. Wright . . . one arm seemed to have been shot off. Sergeant Smith was bending over him. "You'll get sent home all right," he was saying. Some of the men were tugging at their equipment and talking feverishly. Young Ellis was lying down, blood pouring from his mouth. Harris said, "Morrison's in the crater."
- 40 He and Sergeant Smith looked at each other. They were both thinking the same: there is no point, he's had it. They could see each other's eyes glaring whitely through the black, but could not tell the expressions on the faces. The shells were still falling, drumming and shaking the earth. All these craters out there, these dead moons.

Questions

13. Look at lines 1–13.
Analyse how language is used to convey Robert's state of mind. 2
14. Look at lines 14–22.
By referring to at least **two** examples, analyse how language is used to create a sense of threat. 4
15. Look at lines 23–43.
By referring to at least **two** examples, analyse how language is used to highlight the tense nature of the soldiers' situation. 4
16. By referring to this and to at least one other short story by Iain Crichton Smith, discuss the impact of extreme situations on his characters. 10

[Turn over

OR

Text 2 — Prose

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

Read the extract below and then attempt the following questions.

The Whaler's Return by George Mackay Brown

He put his head through the door and saw a few farmers sitting round the fire drinking. The barmaid was standing at a mirror twisting her yellow hair at the back of her head. At last she got a fine burnished knot on it and drove a pin through to hold it in place.

Flaws hadn't seen a woman for six months. He went in and asked for a mug of ale.

5 "We only sell whisky here," said the girl, "threepence a glass."

"A glass of whisky then," said Flaws.

He thought it might be the last chance he would ever have to speak to a pretty girl. Peterina was good and hard-working, but rather ugly.

10 Flaws stood at the bar and drank his whisky. The four farmers sat round the fire saying little. It was Wednesday in Hamnavoe, the day they drove in their beasts to sell at the mart.

"Do you do much trade in the White Horse?" said Flaws to the barmaid.

15 "We welcome only the better sort of person here," said the girl, "the quiet country men, not the ruffians and tramps from the herring boats and the whalers. And of course the office workers too, and business people. We're always very busy in the evening after the shops and offices close. No fighting scum from the boats ever cross the threshold of the White Horse." Out of her pretty mouth she spat on the stone floor.

Flaws was glad he was wearing his decent suit of broadcloth, the one his old mother always packed in mothballs at the bottom of his chest for departures and home-comings.

20 He ordered two glasses of whisky, one for the barmaid. She smiled at him sweetly. They touched rims till the glasses made a small music and the whisky trembled into yellow circles. Flaws was transported. He longed to touch her burnished head. Given time, solitude, and another dram or two, he could well imagine himself kissing her across the bar.

25 "I haven't seen you in the White Horse before," said the barmaid. "What is your occupation, sir?"

"God forgive me for telling a lie," said Flaws to himself. Then he squared his shoulders and said, "I only visit the islands now and then. I'm a commercial traveller. I travel for earthenware and china."

The barmaid glittered at him with eyes, teeth, hair, rings.

30 The door opened and Small the lawyer's clerk tiptoed in, his drunken nose (Flaws thought) redder than ever. He went up to the bar slowly, eyeing Flaws the way a hunter eyes his quarry. "If it isn't Flaws!" he cried at last. "If it isn't my old friend! And did you catch many whales at Greenland, eh? I can smell the blubber and the oil with you. I warrant you have a fine pile of sovereigns in your pocket. You're the first seaman ever to get into the White Horse."

35 Flaws could have killed the little drunken clerk at that moment. The barmaid was suddenly looking at him with eyes as cold as stones.

40 Flaws hoisted his box on his shoulder and made for the door without a word. His pocket was heavy with more silver and copper; he had broken another sovereign in the White Horse. He stood, hot with shame and resentment, on the road outside.

“A commercial traveller!” cried Small the lawyer’s clerk at the bar. Suddenly the interior of the White Horse was loud with merriment, the deep bass laughter of the farmers mingling with the falsetto mirth of the lawyer’s clerk and the merry tinkle of the barmaid.

Flaws walked on towards Birsay, red in the face.

Questions

17. Look at lines 1–16.

By referring to at least **two** examples, analyse how language is used to create a striking impression of the barmaid.

4

18. Look at lines 17–29.

By referring to at least **two** examples, analyse how language is used to indicate the significance of this moment for Flaws.

4

19. “He stood, hot with shame and resentment . . .” (line 40)

From your reading of the whole extract, explain why Flaws felt “shame” and “resentment” at this point.

2

20. By referring to this extract and to at least one other short story, discuss the use of literal and metaphorical journeys in Mackay Brown’s stories.

10

[Turn over

OR

Text 3 — Prose

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

Read the extract below and then attempt the following questions.

The Trick Is To Keep Breathing by Janice Galloway

In this extract, Joy describes her home and the early days of her relationship with Michael.

The cottage was tiny but cheap. There was a bus stop right outside the door and people with no sense used to look in while they were waiting for the bus, as though I was TV. But it also meant travel: buses stopping and starting right outside my door for whenever I needed to go somewhere. It made me feel free. I papered every wall myself and built shelves,
5 wired my own plugs and painted the place fresh. A kind of damp smell hung on in the kitchen but it was my own place, my home now. Paul helped move my things. The parting wasn't bitter. We wanted to be civilised and polite. Unexplained bouts of weeping disturbed the quiet some evenings but I figured they were good signs. Everybody needs to cry now and then. I was there less than six months when Michael phoned his two word call.

10 *She knows.*

He moved in the same night with three carrier bags. There was nowhere else for him to go. He missed the kids but we were OK. Some nights we'd stay awake right through on the pleasure of holding the other warm body in the dark we never expected would be there. We got up red-eyed for work to go to the same place in the same car, came home together
15 at night. When we washed the dishes, we'd watch our reflections in the night-blackened window, kissing.

One night, he got out of bed and didn't come back for a while. It was 2am. I got uneasy about it. I found him in the kitchenette, right at the back of the cottage, turning lilac in the cold. He was kneeling on the concrete looking at something. I kneeled down too and tried
20 to see what it was. There was a mushroom growing out of the skirting. **LOOK** he said, **LOOK**. We didn't know what to think. I poked it with a fork and it broke off. We went back to bed and tried to forget about it.

We were in the kitchen cooking: I was throwing spaghetti onto the roughcast to see if it was ready while he was stirring sauce. The spaghetti landed awkwardly and I saw another
25 mushroom right next to where it had settled on the wall. **LOOK** I said and we both looked again. This one was more securely attached. It didn't break first time so Michael got a knife and cut it away from the side of the window. It left a little pink trail like anaemic blood where it had been growing. After a month there were little shoots all along the hallway. Mould drew lines round the tops of walls and baby mushrooms appeared overnight. I
30 wouldn't let him touch them because I thought they were dangerous or something. I didn't know where they were coming from and preferred just to let them alone in case. In case. Maybe I thought they would go away if we pretended hard enough. Every so often, I would find him in the hall or the kitchen, peering down and scratching with a penknife, then trying to hide it when he saw me coming. I would hear him in the bathroom, running the
35 taps and washing his hands. He got a book from the library and read up about mushrooms.

Dry rot, he said, matter-of-factly.

40 Dry rot. He gave me the book so I could read about it too. It was more sinister than the name. The house was being eaten from the inside by this thing. The spores could pass through concrete and plaster and multiply by the thousand thousand as we slept. They could take over the whole structure if they wanted. I lay awake at night wondering what was going on out there in the hall while we were in our beds. The estimates for fixing it were unbelievable. I started having trouble sleeping. I avoided looking at the walls or skirting during the day.

45 Meantime Michael's council application paid off. The place was too big but he took it. It was cheerful, bright, full of windows. Yellow walls and white woodwork. It was important he had his own place so he needn't feel dependent. Besides I didn't want anyone staying with me out of necessity. People gave us bits of things to fill it with. We shipped in the clothes from the cottage during the night, away from the silent spores, the creeping red clouds.

Questions

21. Look at lines 1–9.

By referring to at least **two** examples, analyse how the writer's use of language conveys Joy's attempts to be optimistic about her new life.

3

22. Look at lines 17–35.

By referring to at least **two** examples, analyse how the writer's use of language conveys Joy's growing sense of anxiety.

3

23. Look at lines 36–49.

Analyse how the writer's use of language highlights the contrast between the cottage and Michael's council house. You should refer to both sides of the contrast in your answer.

4

24. By referring to this extract, and to elsewhere in the novel, discuss how Galloway conveys the impact of Joy's relationship with Michael.

10

[Turn over

OR

Text 4 — Prose

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

Read the extract below and then attempt the following questions.

Sunset Song by Lewis Grassic Gibbon

In this extract, which is from Part III (Seed-Time), Chris's father has just died.

And out she went, though it wasn't near kye-time yet, and wandered away over the fields; it was a cold and louring day, the sound of the sea came plain to her, as though heard in a shell, Kinraddie wilted under the greyness. In the ley field Old Bob stood with his tail to the wind, his hair ruffled up by the wind, his head bent away from the smore of it. He heard
5 her pass and gave a bit neigh, but he didn't try to follow her, poor brute, he'd soon be over old for work. The wet fields squelched below her feet, oozing up their smell of red clay from under the sodden grasses, and up in the hills she saw the trail of the mist, great sailing shapes of it, going south on the wind into Forfar, past Laurencekirk they would sail, down the wide Howe with its sheltered glens and its late, drenched harvests, past Brechin
10 smoking against its hill, with its ancient tower that the Pictish folk had reared, out of the Mearns, sailing and passing, sailing and passing, she minded Greek words of forgotten lessons, Παντα ρεῖ, *Nothing endures*. And then a queer thought came to her there in the drookèd fields, that nothing endured at all, nothing but the land she passed across, tossed and turned and perpetually changed below the hands of the crofter folk since the oldest of
15 them had set the Standing Stones by the loch of Blawearie and climbed there on their holy days and saw their terraced crops ride brave in the wind and sun. Sea and sky and the folk who wrote and fought and were learnéd, teaching and saying and praying, they lasted but as a breath, a mist of fog in the hills, but the land was forever, it moved and changed below you, but was forever, you were close to it and it to you, not at a bleak remove it held
20 you and hurted you. And she had thought to leave it all!

She walked weeping then, stricken and frightened because of that knowledge that had come on her, she could never leave it, this life of toiling days and the needs of beasts and the smoke of wood fires and the air that stung your throat so acrid, Autumn and Spring, she was bound and held as though they had prisoned her here. And her fine bit plannings!
25 — they'd been just the dreamings of a child over toys it lacked, toys that would never content it when it heard the smore of a storm or the cry of sheep on the moors or smelt the pringling smell of a new-ploughed park under the drive of a coulter. She could no more teach a school than fly, night and day she'd want to be back, for all the fine clothes and gear she might get and hold, the books and the light and learning.

30 The kye were in sight then, they stood in the lithe of the freestone dyke that ebbed and flowed over the shoulder of the long ley field, and they hugged to it close from the drive of the wind, not heeding her as she came among them, the smell of their bodies foul in her face — foul and known and enduring as the land itself. Oh, she hated and loved in a breath! Even her love might hardly endure, but beside it the hate was no more than the
35 whimpering and fear of a child that cowered from the wind in the lithe of its mother's skirts.

And again that night she hardly slept, thinking and thinking till her head ached, the house quiet enough now without fairlies treading the stairs, she felt cool and calm, if only she could sleep. But by morning she knew she couldn't go on with Uncle and Auntie beside her, they smothered her over with their years and their canny supposings. Quick after breakfast she dressed and came down and Auntie cried out, real sharplike, *Mighty be here, Chris, where are you going?* as though she owned Blawearie stick and stone, hoof and hide. And Chris looked at her coolly, *I'm away to Stonehaven to see Mr Semple, can I bring you anything?* Uncle Tam rose up from the table then, goggling, with his medals clinking, *Away to Stonehive? What are you jaunting there for? I'll transact any business you have.* Their faces reddened up with rage, she saw plain as daylight how near it lay, dependence on them, she felt herself go white as she looked at them.

Questions

25. Look at lines 1–20.

By referring to at least **two** examples, analyse how the writer creates a sense of Chris's physical surroundings **and/or** her awareness of Scotland's past.

4

26. Look at lines 21–36.

By referring to at least **two** examples, analyse how the writer reveals Chris's feelings about staying on the land **and/or** her previous plans to leave.

4

27. Look at lines 37–47.

Analyse how dialogue is used to convey the attitude of at least **one** of the characters.

2

28. By referring to this extract and to elsewhere in the novel, discuss how Grassie Gibbon develops the idea that "*Nothing endures*".

10

[Turn over

OR

Text 5 — Prose

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

Read the extract below and then attempt the following questions.

The Cone-Gatherers by Robin Jenkins

In this extract, Roderick is on his way to visit the cone-gatherers in their hut.

By the time the hut came in sight he was exhausted, in body and spirit; sweat of exertion and of fear drenched him. Near some yew trees whose branches reached the ground, forming dark caverns, he halted, to look into his bag to make sure that the cake, the symbol of reconciliation, had not been made to vanish by the evil presences he had just
5 defied. Reassured, he stood breathing in the woodsmoke drifting up so peacefully out of the rusted chimney.

If his senses had not been so preternaturally alert, and if from the dirty hut had not irradiated a light illuminating every leaf on all the trees about it, he would never have noticed the lurker under the cypress, entangled in the thin green bony arms that curled
10 out like an octopus's. No sunshine struck there, and even the luminance from the hut seemed to fail. At first he could not tell who it was, although he was sure it was not one of the cone-gatherers. He felt cold, and frightened, and sick at heart. Here at the very hut was the most evil presence of all, and it was visible.

When he realised that the motionless figure under the cypress was Duror, he crept in
15 dismay into a cave of yew. It was his first retreat, and it was cowardly. Yet he could not force himself to complete the pilgrimage and knock on the door. Duror was a barrier he could not pass.

As he crouched in the earthy darkness like an animal, he wondered what Duror's purpose could be in lurking there. The gamekeeper hated the men in the hut and wished to have them expelled from the wood. Was he now spying on them in the hope that he would find
20 them engaged in some wrong-doing, such as working today, which was Sunday? By their agreement with his mother they were not to work on Sundays. But Duror himself shot deer on Sundays; he did not often go to church, and when he did he sat with his arms folded and a smile of misery on his lips. Why then did he hate the cone-gatherers and wish to
25 drive them away? Was it because they represented goodness, and himself evil? Coached by his grandfather, Roderick knew that the struggle between good and evil never rested: in the world, and in every human being, it went on. The war was an enormous example. Good did not always win. So many times had Christian been overcome and humiliated; so long had Sir Galahad searched and suffered. In the end, aye, in the bitter end, the old judge
30 had said, with a chuckle, good would remain alone in the field, victorious.

The minutes passed. Nothing had changed. The blue smoke still rose from the chimney. Duror had not moved. In his den of yew Roderick grew cramped; and in an even darker, narrower den of disillusionment his mind whimpered.

Half an hour, at insect's pace, crept by. Only a leaf or two had fallen from a tree, as a
35 breeze stirred. Far away, over the loch, a gull had screamed.

Had Duror gone mad? Was this the change his mother had asked Mrs. Morton about? Again Roderick recalled the scene at the deer drive with Duror embracing as if in love the screaming deer and hacking at its throat with a knife. Mrs. Morton, who was Duror's friend, had talked about the perils of the wood; she had mentioned the cone-gatherers, but
 40 perhaps in her heart she had been meaning Duror. If he was mad, then, was he now waiting with a gun to commit murder?

Peeping through the yew needles, Roderick saw in imagination the door of the hut open, and the cone-gatherers come out, the tall one who slightly limped and always frowned, and the small one who stooped and smiled. Then in the cypress the gun cracked, and the
 45 two men lay dead on the grass.

Questions

29. Look at lines 1–13.

By referring to at least **two** examples, analyse how the writer uses language effectively to create a sinister atmosphere.

4

30. Look at lines 18–45.

By referring to at least **two** examples, analyse how Roderick is presented as a mature character despite his youth.

4

31. Duror is important in this extract, although he actually does very little. With reference to the extract as a whole, explain why he is important.

2

32. With reference to this extract, and to elsewhere in the novel, discuss how the writer develops the theme of conflict between good and evil.

10

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this Section.

PART 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.

A Poet's Welcome to His Love-Begotten Daughter; The First Instance that entitled him to the Venerable Appellation of Father by Robert Burns

Thou's welcome, wean, mishanter fa' me,
If thought of thee, or of thy mammy,
Shall ever daunt me or awe me,
My sweet wee lady!

5 Or if I blush when thou shalt ca' me
Ti-ta or daddy.

Tho' now they ca' me fornicator,
An' tease my name in kintry clatter,
The mair they talk, I'm kent the better,
10 E'en let them clash;
An auld wife's tongue's a feckless matter
To gie ane fash.

Welcome! my bonnie, sweet, wee dochter,
Tho' ye come here a wee unsought for,
15 And tho' your comin' I hae fought for,
Baith kirk and queir;
Yet, by my faith, ye're no unwrought for
That I shall swear!

Sweet fruit o' monie a merry dint,
20 My funny toil is now a' tint,
Sin' thou came to the warl' asklent,
Which fools may scoff at;
In my last plack thy part's be in 't
The better ha'f o't.

25 Tho' I should be the waur bestead,
Thou's be as braw and bienly clad,
And thy young years as nicely bred
Wi' education,
As onie brat o' wedlock's bed,
30 In a' thy station.

Wee image o' my bonnie Betty,
I, fatherly, will kiss and daut thee,
As dear, an' near my heart I set thee
Wi' as guid will
35 As a' the priests had seen me get thee
That's out o' hell.

Lord grant that thou may ay inherit
Thy mither's person, grace an' merit,
An' thy poor, worthless daddy's spirit,
40 Without his failins,
'Twill please me mair to see thee heir it,
 Than stockit mailens.

For if thou be what I wad hae thee,
And tak the counsel I shall gie thee,
45 I'll never rue my trouble wi' thee,
The cost nor shame o't,
But be a loving father to thee,
And brag the name o't.

Questions

- | | | |
|-----|---|----|
| 33. | Look at lines 1–6. | |
| | Analyse how the speaker conveys his feelings about his newly born child. | 2 |
| 34. | Look at lines 7–18. | |
| | By referring to at least two examples, analyse how the poet’s language makes clear the speaker’s response to his critics. | 4 |
| 35. | Look at lines 25–48. | |
| | By referring to at least two examples, analyse how the poet’s language effectively reveals aspects of the speaker’s personality. | 4 |
| 36. | Discuss Burns’ treatment of the religious and/or moral concerns of his time in this, and at least one other, poem. | 10 |

[Turn over

OR

Text 2 — Poetry

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

Read the extract below and then attempt the following questions.

Mrs Midas by Carol Ann Duffy

- It was late September. I'd just poured a glass of wine, begun
to unwind, while the vegetables cooked. The kitchen
filled with the smell of itself, relaxed, its steamy breath
gently blanching the windows. So I opened one,
5 then with my fingers wiped the other's glass like a brow.
He was standing under the pear tree snapping a twig.
- Now the garden was long and the visibility poor, the way
the dark of the ground seems to drink the light of the sky,
but that twig in his hand was gold. And then he plucked
10 a pear from a branch — we grew Fondante d'Automne —
and it sat in his palm like a light bulb. On.
I thought to myself, Is he putting fairy lights in the tree?
- He came into the house. The doorknobs gleamed.
He drew the blinds. You know the mind; I thought of
15 the Field of the Cloth of Gold and of Miss Macready.
He sat in that chair like a king on a burnished throne.
The look on his face was strange, wild, vain. I said,
What in the name of God is going on? He started to laugh.
- I served up the meal. For starters, corn on the cob.
20 Within seconds he was spitting out the teeth of the rich.
He toyed with his spoon, then mine, then with the knives, the forks.
He asked where was the wine. I poured with shaking hand,
a fragrant, bone-dry white from Italy, then watched
as he picked up the glass, goblet, golden chalice, drank.
- 25 It was then that I started to scream. He sank to his knees.
After we had both calmed down, I finished the wine
on my own, hearing him out. I made him sit
on the other side of the room and keep his hands to himself.
I locked the cat in the cellar. I moved the phone.
30 The toilet I didn't mind. I couldn't believe my ears:
- how he'd had a wish. Look, we all have wishes; granted.
But who has wishes granted? Him. Do you know about gold?
It feeds no one; aurum, soft, untarnishable; slakes
no thirst. He tried to light a cigarette; I gazed, entranced,
35 as the blue flame played on its luteous stem. At least,
I said, you'll be able to give up smoking for good.

Questions

37. Look at lines 1–12.
By referring to at least **two** examples, analyse how the poet's language conveys the contrast in atmosphere between stanza 1 and stanza 2. 4
38. Look at lines 13–24.
Analyse how the poet's language in these lines creates an unsettling mood. 2
39. Look at lines 25–36.
By referring to at least **two** examples, analyse how the poet's language presents the character of Mrs Midas. 4
40. By referring closely to this poem, and to at least one other poem by Duffy, discuss how the poet explores the attempts of characters to cope with life-changing situations. 10

[Turn over

OR

Text 3 — Poetry

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

Read the extract below and then attempt the following questions.

The Bargain by Liz Lochhead

- The river in January is fast and high.
You and I
are off to the Barrows.
Gathering police-horses twitch and fret
5 at the Tron end of London Road and Gallowgate.
The early kick-off we forgot
has us, three thirty, rubbing the wrong way
against all the ugly losers
getting ready to let fly
10 where the two rivers meet.
- January, and we're
looking back, looking forward,
don't know which way
- but the boy
15 with three beautiful Bakelite
Bush radios for sale in Meadow's Minimarket is
buttonpopping stationhopping he
doesn't miss a beat sings along it's easy
to every changing tune
- 20 Yes today we're in love aren't we?
with the whole splintering city
its big quick river wintry bridges
its brazen black Victorian heart.
So what if every other tenement
25 wears its hearth on its gable end?
All I want
is my glad eye to catch
a glint in your flinty Northern face again
just once. Oh I know it's cold
30 and coming down
and no we never lingered long among
the Shipbank traders.
Paddy's Market underneath the arches
stank too much today
35 the usual wetdog reek rising
from piles of old damp clothes.

Questions

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

[Turn over

OR

Text 4 — Poetry

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

Read the poem below and then attempt the following questions.

***Memorial* by Norman MacCaig**

Everywhere she dies. Everywhere I go she dies.
No sunrise, no city square, no lurking beautiful mountain
but has her death in it.

5 The silence of her dying sounds through
the carousel of language, it's a web
on which laughter stitches itself. How can my hand
clasp another's when between them
is that thick death, that intolerable distance?

10 She grieves for my grief. Dying, she tells me
that bird dives from the sun, that fish
leaps into it. No crocus is carved more gently
than the way her dying
shapes my mind. — But I hear, too,
15 the other words,
black words that make the sound
of soundlessness, that name the nowhere
she is continuously going into.

20 Ever since she died
she can't stop dying. She makes me
her elegy. I am a walking masterpiece,
a true fiction
of the ugliness of death.
I am her sad music.

Questions

45. Look at lines 1–8.
By referring to at least **two** examples, analyse how the language emphasises the devastating impact of the loved one's death on the speaker's life. 3
46. Look at lines 9–17.
By referring to at least **two** examples, analyse how the language conveys the close bond between the loved one and the speaker. 4
47. Look at lines 18–23.
By referring to at least **two** examples, analyse how the language emphasises the fact that the subject's death remains ever present in the speaker's mind. 3
48. Discuss how reaction to suffering is explored in this, and at least one other, poem by MacCaig. 10

[Turn over

OR

Text 5 — Poetry

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

Read the poem below and then attempt the following questions.

***Shores* by Sorley MacLean**

- If we were in Talisker on the shore
where the great white mouth
opens between two hard jaws,
Rubha nan Clach and the Bìoda Ruadh,
5 I would stand beside the sea
renewing love in my spirit
while the ocean was filling
Talisker bay forever:
I would stand on the bareness of the shore
10 until Prishal bowed his stallion head.
- And if we were together
on Calgary shore in Mull,
between Scotland and Tìree,
between the world and eternity,
15 I would stay there till doom
measuring sand, grain by grain,
and in Uist, on the shore of Homhsta
in presence of that wide solitude,
I would wait there forever
20 for the sea draining drop by drop.
- And if I were on the shore of Moidart
with you, for whom my care is new,
I would put up in a synthesis of love for you
The ocean and the sand, drop and grain.
25 And if we were on Mol Stenscholl Staffin
when the unhappy surging sea dragged
the boulders and threw them over us,
I would build the rampart wall
against an alien eternity grinding (its teeth).

Questions

49. Look at lines 1–14.
By referring to at least **two** examples, analyse how language is used to convey the powerful impact of the landscape on the speaker. 4
50. Look at lines 15–24.
By referring to at least **two** examples, analyse how language is used effectively to convey the intensity of the speaker's love. 4
51. Look at lines 25–29.
By referring to ideas **and/or** language, evaluate the effectiveness of these lines as a conclusion to the poem. 2
52. Referring closely to this and to at least one other poem, discuss how MacLean explores the impact of time on human experience. 10

[Turn over

OR

Text 6 — Poetry

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

Read the poem below and then attempt the following questions.

***The 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.

5 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

10 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

53. 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.

4

54. Look at lines 5–10.

Analyse how the poet's use of language conveys the present circumstances of the family.

2

55. Look at lines 11–14.

By referring to at least **two** examples, evaluate the effectiveness of these lines as a conclusion to the poem.

4

56. Discuss how the poet explores the fragility of human life in this, and at least one other, poem.

10

[END OF SECTION 1]

SECTION 2 — CRITICAL ESSAY — 20 marks

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

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

You should spend approximately 45 minutes on this Section.

PART A — DRAMA

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

1. Choose a play in which a central character is in conflict with **or** rejects another character.
Briefly explain the circumstances of the conflict or rejection and go on to discuss the consequences of this conflict or rejection for the play as a whole.

2. Choose a play in which the historical **and/or** geographical **and/or** social setting is important to your understanding of the play.
Explain how the dramatist presents the setting and discuss why it is important to your understanding of the play as a whole.

3. Choose a play which has an effective opening scene **or** concluding scene.
By briefly referring to details of the scene, explain how the dramatist made it effective and discuss how it contributes to your appreciation of the text 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 incidents(s), climax, turning point, plot, structure, narrative technique, theme, ideas, description . . .

4. Choose a novel or short story in which there is a central character to whom you react with mixed feelings.

With reference to appropriate techniques, briefly explain why you react to the character in this way and discuss how this reaction adds to your understanding of the text as a whole.

5. Choose a novel or short story that deals with a theme of moral or social significance.

With reference to appropriate techniques, explain how the writer develops this theme and discuss why its development adds to your appreciation of the text as a whole.

6. Choose a novel or short story in which the choice of setting is central to your appreciation of the text.

Briefly explain how the writer effectively creates setting and, with reference to appropriate techniques, discuss how the writer's presentation of the setting is central 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 . . .

Non-fiction texts can include travel writing, journalism, autobiography, biography, essays . . .

7. Choose a non-fiction text in which the writer engages your interest in a place or culture.

Discuss, with reference to appropriate techniques, how the writer successfully engages your interest in this place or culture.

8. Choose a non-fiction text in which the writer describes a traumatic or rewarding experience.

Discuss, with reference to appropriate techniques, how the writer conveys the traumatic or rewarding nature of the experience.

9. Choose a non-fiction text in which the writer attempts to influence the reader's opinion on a person or an issue.

Discuss, with reference to appropriate techniques, how the writer attempts to influence the reader's opinion on the person or the issue.

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, sounds, ideas . . .

10. Choose a poem in which the poet creates a vivid sense of a particular time **or** a particular place.

Discuss how the poet's vivid depiction of time or place adds to your appreciation of the central concern(s) of the poem.

11. Choose a poem with a moral **or** social **or** political theme.

Discuss, with reference to appropriate techniques, how the poet's presentation of the theme deepens your understanding of the poem as a whole.

12. Choose a poem in which the poet effectively creates a character **or** persona.

Discuss, with reference to appropriate techniques, how the poet's effective creation of the character or persona enhances your appreciation of the poem as a whole.

[Turn over for next question]

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, music/sound, special effects, plot, dialogue . . .*

13. Choose a film or television drama in which there is a particularly tense or dramatic sequence.

Explain how the film or programme makers use media techniques to achieve this effect.

14. Choose a film or television drama which concerns an individual or a group of characters facing a significant challenge.

Explain how the film or programme makers use media techniques to convey the significance of this challenge.

15. Choose a film or television drama which is targeted at a specific audience.

Explain how the film or programme makers use media techniques to target this audience.

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

PART F — LANGUAGE

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

16. Choose a particular area of language associated with mass communication, eg advertising, broadcasting, technology.

Identify specific examples and discuss to what extent they are effective.

17. Choose language used in a specific work setting such as hospital, courtroom, garage, school, parliament . . .

Identify specific examples of the language used and evaluate their effectiveness within the work setting.

18. Choose the language associated with pressure groups (multi-cultural organisations, environmental agencies, faith groups, campaigners for equality . . .)

By referring to specific examples, discuss what makes the language of one such group successful in achieving its purpose to persuade.

[END OF SECTION 2]

[END OF QUESTION PAPER]

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