



National
Qualifications
2025

X824/76/12

**English
Critical Reading**

WEDNESDAY, 7 MAY

11:00 AM – 12:30 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 03–09

or

Part B — Prose pages 10–19

or

Part C — Poetry pages 20–31

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical essay — 20 marks

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

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

You should spend approximately 45 minutes on each section.

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

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

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



[OPEN OUT FOR TEXT AND QUESTIONS]

DO NOT WRITE ON THIS PAGE

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 1 of the play, Curry is visiting the Slab Room.

Enter Curry carrying a paper pattern.

Curry: Who is responsible for this? Eh? What one of you geniuses is responsible for this mess?

5 Spanky: 'S not us that do them, Mr Cardew . . . 's them out there with the collars an' tie . . . we only grind the colour.

Curry: That is precisely what you don't do, Farrell . . . and don't try and get smart with me . . . young upstart. Look at this paper . . . just look at it. Feel that . . . go on . . . feel it! 'S like bloody roughcast. Who ground these shades? Or should I say
10 who didn't grind them? This colour's just been thrown onto a slab willy-nilly, whisked round a couple of times and dished . . . no damned gum, nothing! It's a disgrace, that's what it is. Mr Barton's just blown his top out there. What do you bunch get up to in here, eh? It's more like a rest home for retired beatniks than a Slab Room. Things were a damned sight different in my day, I can tell you. If we'd
15 tried to get away with shoddy work like that we'd've been horsewhipped. Too well off, you lot. Twelve and six a fortnight and we thought ourselves lucky to be learning a trade . . .

Phil: Oh . . . what trade was that, Mr Curry?

Curry: Any more lip from you, McCann, and you'll be up in front of Mr Barton's desk before you can say 'Axminster broadloom'.

20 Phil: Oh . . .

Curry: And that doesn't just apply to you. I want to see some solid work being done in this department from now on . . . d'you hear? I've had nothing but complaints from that Design Room all week. Those people out there are getting pretty
25 cheesed off with the abysmal standard of paint coming off those slabs. And what have I told you about smoking! (*Takes out small pair of scissors and snips off the end of Phil's cigarette.*) Miss Walkinshaw came across two dog-ends in the rose pink yesterday . . . not just one . . . two! What've you got to say to that? Eh?

Spanky: (*sotto voce*) They were meant to be in the emerald green.

Curry: When Jack Hogg was in here this Slab Room used to be my pride and joy . . .

30 never a word of complaint from the Design staff . . . place was like a new pin.
Now what've we got? Bloody mayhem! Jimmy Robertson . . . out there . . . Jimmy
Robertson showing Mr Barton a paper . . . contract Persian for Canada . . . held up
the pattern . . . his bloody scrolls dropped off. No bloody gum! I want to see a
very definite improvement. Okay? Now, get on with it . . . that colour cabinet
35 outside's half-empty . . .

Spanky: It was half-full this morning . . .

Curry: I want to see those slabs glowing red hot! Or there'll be trouble . . . Big trouble.
(Exits.)

Spanky: D'you think that might've been a good moment to ask him for a desk, Phil?

40 Phil: Yeh, you might've been lucky and got your jotters.
Enter Curry.

Curry: What did you say was wrong with you this morning, McCann?

Phil: Er . . . Christ . . . emm . . . severe diarrhoea . . . of the bot.

Curry: If you think I'm swallowing that you're very much mistaken, friend. You were
45 spotted making your way through the gates at quarter past ten. Well?

Phil: I had to . . . er . . . run down to the factory toilets. Ours were full up.

Spanky: That's right . . . Miss MacDonald made a mutton curry yesterday . . . even I had a
touch of it . . .

Curry: I'm putting in a report to Mr Barton and you, McCann, are at the top of my list.
50 What little time you condescend to spend on these premises is not being utilised
to the full . . . in other words you're a shyster, laddie . . . get me? And you can
wipe that smile off your face, Farrell, you're on the report too . . .

Spanky: What for . . . what've I done?

Curry: Like your pal there, as little as you think you can get away with. Well, I'm not
55 standing for it. That cabinet out there speaks for itself.

Phil: Christ . . . talking furniture.

Spanky: I'm not supposed to fill it myself . . . what about them? What about Hector? You've
never said nothing to him.

Curry: Yes, McKenzie . . . I'll see you later . . . in my office. (Exits.)

Questions

- | | |
|--|----|
| 1. Look at lines 1–16.
Analyse how the writer’s use of language conveys a clear impression of Curry. | 2 |
| 2. Look at lines 17–38.
By referring to at least two examples, analyse how stage directions and/or dialogue are used to convey conflict between the characters. | 4 |
| 3. Look at lines 39–59.
By referring to at least two examples, analyse how the writer’s use of language conveys the attitudes of both Phil and Spanky. | 4 |
| 4. By referring to this extract and to elsewhere in the play, discuss how Byrne uses setting in time and/or place to explore central concerns. | 10 |

[Turn over

OR

Text 2 — Drama

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

Read the extract below and then attempt the following questions.

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

In this extract, there is local resistance to The Clearance.

Bell ringing. Enter SHERIFF'S MAN, reading eviction order.

Enter PATRICK SELLAR, interrupting him.

SELLAR: Get on with it, man, you're costing me a fortune with your verbiage: I've got a flock of sheep waiting in Culmailly.

5 SHERIFF'S MAN: Sheriff Macleod said to be sure and read this, sir —

SELLAR: Macleod's well known to be a poacher — how would he not be sympathetic to other thieves and tinkers? Who's in there, then?

SHERIFF'S MAN: William Chisholm, sir —

SELLAR: Another tinker.

10 SHERIFF'S MAN: His family have lived here for some time, Mr Sellar —

SELLAR: Well, he'll no be here for much longer — he's a sheep-stealer, a squatter who pays no rent, and the Minister informs me he's a bigamist. Get him out —

SHERIFF'S MAN: *(calls at door)* Chisholm! *(From within an OLD WOMAN's voice cries out in terror — 'Sin Sellar, Sin Sellar!')*

15 SHERIFF'S MAN: *(to SELLAR)* There's an old woman in there, sir —

SELLAR: Well, get her out, man!

A WOMAN comes out in great distress. A man, MACLEOD, has come on. He watches.

WOMAN: Mo mhàthair, mo mhàthair. *(My mother, my mother)*

SELLAR: *(annoyed at the Gaelic)* What's she saying?

20 SHERIFF'S MAN: She says it's her mother, sir —

The WOMAN goes over to him.

WOMAN: O mhaighstir MhicLeoid, tha mo mhàthair ceithir fichead bliadhna 'sa coig deug — 's ma theid a carachadh theid a mort. *(Oh, Mr Macleod, my mother is 94 years old and if she's moved she'll die)*

25 MACLEOD: She says her mother is 94 years old, Mr Sellar, and if she's moved she'll die.

SELLAR: *(to SHERIFF'S MAN)* Get her out. *(SHERIFF'S MAN hesitates.)* Do your job, man —

SHERIFF'S MAN: I'd rather lose my job, sir —

SELLAR: *(quietly)* Get the torch.

SHERIFF'S MAN goes out.

30 MACLEOD: You have a great hatred for the people of these parts, Mr Sellar.

SELLAR: I am compelled to do everything at the point of the sword. These people here are absolutely a century behind and lack common honesty. I have brought them

- wonderfully forward, and calculate that within two years I shall have all the Estate arranged.
- 35 MACLEOD: Aye, to your own advantage. Have you no shame at what you are doing to these people?
- SELLAR: Such a set of savages is not to be found in the wilds of America. If Lord and Lady Stafford had not put it into my power to quell this banditti, we may have bid adieu to all improvement.
- 40 MACLEOD: Will you not even give her time to die?
- SELLAR: Damn her the old witch, she's lived long enough —
Enter SHERIFF'S MAN with a torch; he throws it onto the cottage.
- SELLAR: — let her burn.
Sound of fire, fire-effect on cottage, screams, etc. Blackout.
- 45 *Silence. Single spot on WOMAN, OLD WOMAN, and MACLEOD.*
- MACLEOD: Five days later, the old woman died.
Lights up.
- SELLAR: *(to audience)* I am perfectly satisfied that no person has suffered hardship or injury as a result of these improvements.

MARKS

Questions

5. Look at lines 1–12.
By referring to **at least two** examples, analyse how the writer's use of language conveys Sellar's lack of concern for the inhabitants of the croft. 4
6. Look at lines 13–25.
Analyse how the writer's use of language creates sympathy for the women. 2
7. Look at lines 26–49.
By referring to **at least two** examples, analyse how the writer's use of language conveys the brutal treatment of the crofters. 4
8. By referring to this extract and to elsewhere in the play, discuss how McGrath explores the abuse of power. 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, Maggie and John receive news that Alec and Isa's neighbouring tenement has collapsed.

A burst of coughing from Bertie.

JOHN: Wit about Bertie's X-rays? Did ye tak him up tae the hospital?

MAGGIE: I'll go tomorrow. *(Suddenly)* Could you no — come wi me?

5 JOHN: Maggie, I'm on casual labour; ye never ken whit's comin up. There might be work and there might no . . .

MAGGIE: Aye . . . that's right . . . it's jist — I get sick tae ma stummick up there . . . and the wee chap . . . the nurse ca's oot the name an —

JOHN: Get Mrs Harris tae go wi ye — or Mrs Wilson.

MAGGIE: Aye, I could dae that . . . Is there onythin for ye the morn?

10 JOHN: Three days — or mebbe four . . . Hundreds o us, Maggie, beggin for the chance tae earn enough for food and a roof ower our heids.

There is a knock at the door.

MAGGIE: You go, John. It'll likely be yin o the neighbours.

JOHN admits MRS HARRIS and MRS WILSON: both are highly excited and 'puffed oot'.

15 JOHN: Come in ladies, come in. It's aye open hoose here.

MAGGIE: I hope it's no marge; I've nane.

MRS HARRIS: I like that! Ye'd think we never come near ye except tae borry a wee tate this or that. We come in tae tell ye there's been an accident at your Alec's.

MAGGIE jumps to her feet, eyes staring.

20 MAGGIE: Whit's happened?

JOHN: *(bitter)* Has the Polis got him again?

MRS HARRIS: The Polis is there; but they're no efter Alec.

25 MRS WILSON: It's the street. Your Alec's street. The hooses has collapsed. The close next Alec's is the worst; they've pit a the fowk oot o it, and they've yon wee red lamps . . . Me and Mrs Harris wis jist new oot o the pictures and we seen the crowd, an I thought it wis a fire, but here, that's whit it wis . . .

MRS HARRIS: Jist like an earthquake it wis . . . like yon fillum wi Jeanette McDonald and Clark Gable. There's a sink sittin oot in the open air . . .

MRS WILSON: And ye can see right intae a bedroom and there's a chest o drawers . . .

30 MRS HARRIS: And a pair o troosers hangin by the braces and nae man inside them.

MAGGIE: Did you see oor Alec?

MRS WILSON: Naw, we didnae see him.

MRS HARRIS: Nor Isa neither.

35 MRS WILSON: But they said there wis nae deiths. Yin chap got his heid split, but that wis a the casualties as faur as we ken.

MRS HARRIS: Your Alec must hae been oot somewhere.

MAGGIE: You'll gae roon, John, and see?

MRS HARRIS: Och I wouldnae bother ma bunnet, Mr Morrison. The Polis would hae come roon for ye — Alec kens a the Polis hereabouts.

40 JOHN: Ye mean the Polis a kens Alec.

MRS HARRIS: Whichever way ye like tae pit it. It's a guid job it wis only a sublet; he'll hae nae furniture tae flit.

MAGGIE: John, are you goin roon? If you're no, I am.

45 JOHN: Aye, I'll go, but I'll be lucky if I find him this side of midnight. They'll be oot at the dancin, and when they dae come hame they'll be that pie-eyed they'll no care whether they've a hame or no.

MRS WILSON: Still, ye should go, jist tae see it. Whit a mess! I wunner when thae hooses wis built?

JOHN: The Industrial Revolution.

50 MRS WILSON: Eh? I never kent we'd had a revolution! I thought it wis still tae come. Ma man says —

JOHN: It's a damned nuisance, that's whit it is! Well, we're no havin them here, Maggie; they can find another room.

MAGGIE: They'll no can find anither room the night, John.

55 JOHN: Naw — well — they can look for one the morn; gie themselves somethin tae dae instead o lyin in their beds.

JOHN goes off.

MARKS

Questions

9. Look at lines 1–11.

By referring to **at least two** examples, analyse how the writer's use of language conveys the Morrisons' financial hardship.

4

10. Look at lines 12–36.

Analyse how the writer's use of language conveys the close connection of the neighbours to the family.

2

11. Look at lines 37–57.

By referring to **at least two** examples, analyse how the writer's use of language conveys Maggie **and** John's differing reactions to Alec's situation.

4

12. By referring to this extract and to elsewhere in the play, discuss how Lamont Stewart explores the impact of challenging circumstances.

10

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.

Home by Iain Crichton Smith

In this extract, Jackson and his wife have been visiting their old home in Glasgow.

‘So you admit you were wrong,’ said his wife.

He drove on, accelerating past a smaller car and blaring his horn savagely. There was no space in this bloody country. Everybody crowded together like rats.

5 ‘Here, look at that,’ he said, ‘that didn’t use to be there.’ It was a big building, probably a hospital.

‘Remember we used to come down here on the bus,’ he said. ‘That didn’t use to be there.’

He drove into the small town and got out of the car to stretch. The yellow lights rayed the road and the cafés had red globes above them. He could hardly recognise the place.

‘We’d better find a hotel,’ he said.

10 His wife’s face brightened.

They stopped at the Admiral and were back home when the boy in the blue uniform with the yellow edgings took their rich brown leather cases. People could be seen drinking in the bar which faced directly on to the street. They were standing about with globes of whisky in their hands. He recognised who they were. They had red faces and red necks, and they stood there
15 decisively as if they belonged there. Their wives wore cool gowns and looked haggard and dissipated.

His own wife put her hand in his as they got out of the car. Now she was smiling and trailing her fur coat. She walked with a certain exaggerated delicacy. It looked as if it might be a good evening after all. He could tell the boys about his sentimental journey, it would make a good
20 talking point, they would get some laughs from it. No, on second thoughts perhaps not. He’d say something about Scotland anyway, and not forget to make sure that they got to know how well he had done.

The two of them walked in. ‘Waiter,’ he said loudly, ‘two whiskies with ice.’ Some of them looked at him, then turned away again. That waiter should have his hair cut. After a few whiskies they
25 would gravitate into the neighbourhood of the others, those men who ran Scotland, the backbone of the nation. People like himself. By God, less than him. He had had the guts to travel.

Outside it was quite dark. Difficult to get used to this climate. His wife was smiling as if she expected someone to photograph her.

Now she was home. In a place much like Africa, the bar of a first class hotel.

- 30 He took out a cigar to show who he was, and began to cut it. In the lights pouring out from the hotel he could see his car bulging like a black wave.
- He placed his hand over his wife's and said,
 'Well, dear, it's been a tiring day.'
- 35 With a piercing stab of pain he recalled Africa, the drinkers on the verandah, the sky large and open and protective, the place where one knew where one was, among Europeans like oneself.
- To have found one's true home was important after all. He sniffed his whisky, swirling it around in the goblet, golden and clear and thin and burningly pure.

MARKS

Questions

- | | | |
|-----|--|----|
| 13. | Look at lines 1–9.
Analyse how the writer's use of language conveys Jackson's mood. | 2 |
| 14. | Look at lines 10–22.
By referring to at least two examples, analyse how the writer's use of language creates a clear impression of both Jackson's wife and the guests in the hotel. | 4 |
| 15. | Look at lines 23–38.
By referring to at least two examples, analyse how the writer's use of language creates a negative impression of Jackson. | 4 |
| 16. | By referring to this extract and to at least one other short story, discuss how Crichton Smith uses setting in time and/or place to explore central concerns. | 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.

***Andrina* by George Mackay Brown**

In this extract, Bill looks back on his relationship with Sigrid.

One story I did not tell her completely. It is the episode in my life that hurts me whenever I think of it (which is rarely, for that time is locked up and the key dropped deep in the Atlantic: but it haunted me — as I hinted — during my recent illness).

5 On her last evening at my fireside I did, I know, let drop a hint or two to Andrina — a few half-ashamed half-boastful fragments. Suddenly, before I had finished — as if she could foresee and suffer the end — she had put a white look and a cold kiss on my cheek, and gone out at the door; as it turned out, for the last time.

Hurt or no, I will mention it here and now. You who look and listen are not Andrina — to you it will seem a tale of crude country manners: a mingling of innocence and heartlessness.

10 In the island, fifty years ago, a young man and a young woman came together. They had known each other all their lives up to then, of course — they had sat in the school room together — but on one particular day in early summer this boy from one croft and this girl from another distant croft looked at each other with new eyes.

15 After the midsummer dance in the barn of the big house, they walked together across the hill through the lingering enchantment of twilight — it is never dark then — and came to the rocks and the sand and sea just as the sun was rising. For an hour and more they lingered, tranced creatures indeed, beside those bright sightings and swirlings. Far in the north-east the springs of day were beginning to surge up.

20 It was a tale soaked in the light of a single brief summer. The boy and the girl lived, it seemed, on each other's heartbeats. Their parents' crofts were miles apart, but they contrived to meet, as if by accident, most days; at the crossroads, in the village shop, on the side of the hill. But really these places were too earthy and open — there were too many windows — their feet drew secretly night after night to the beach with its bird cries, its cave, its changing waters. There no one disturbed their communings — the shy touches of hand and mouth — the words that were
25 nonsense but that became in his mouth sometimes a sweet mysterious music — 'Sigrid'.

The boy — his future, once this idyll of a summer was ended, was to go to the university in Aberdeen and there study to be a man of security and position and some leisure — an estate his crofting ancestors had never known.

30 No such door was to open for Sigrid — she was bound to the few family acres — the digging of peat — the making of butter and cheese. But for a short time only. Her place would be beside the young man with whom she shared her breath and heartbeats, once he had gained his teacher's certificate. They walked day after day beside shining beckoning waters.

35 But one evening, at the cave, towards the end of that summer, when the corn was taking a first burnish, she had something urgent to tell him — a tremulous perilous secret thing. And at once the summertime spell was broken. He shook his head. He looked away. He looked at her again as if she were some slut who had insulted him. She put out her hand to him, her mouth trembling. He thrust her away. He turned. He ran up the beach and along the sand-track to the road above; and the ripening fields gathered him soon and hid him from her.

And the girl was left alone at the mouth of the cave, with the burden of a greater more desolate

40 mystery on her.

The young man did not go to any seat of higher learning. That same day he was at the emigration agents in Hamnavoe, asking for an urgent immediate passage to Canada or Australia or South Africa — anywhere.

45 Thereafter the tale became complicated and more cruel and pathetic still. The girl followed him as best she could to his transatlantic refuge a month or so later; only to discover that the bird had flown. He had signed on a ship bound for furthest ports, as an ordinary seaman: so she was told, and she was more utterly lost than ever.

50 That rootlessness, for the next half century, was to be his life: making salt circles about the globe, with no secure footage anywhere. To be sure, he studied his navigation manuals, he rose at last to be a ship's officer, and more. The barren years became a burden to him. There is a time, when white hairs come, to turn one's back on long and practised skills and arts, that have long since lost their savours. This the sailor did, and he set his course homeward to his island; hoping that fifty winters might have scabbed over an old wound.

55 And so it was, or seemed to be. A few remembered him vaguely. The name of a certain vanished woman — who must be elderly, like himself, now — he never mentioned, nor did he ever hear it uttered. Her parents' croft was a ruin, a ruckle of stones on the side of the hill. He climbed up to it one day and looked at it coldly. No sweet ghost lingered at the end of the house, waiting for a twilight summons — 'Sigrid . . .'

MARKS

Questions

17. Look at lines 1–9.

Analyse how the writer's use of language reveals how Bill feels about the story he is about to tell.

2

18. Look at lines 10–32.

By referring to **at least two** examples, analyse how the writer's use of language conveys the relationship between Bill and Sigrid.

4

19. Look at lines 33–58.

By referring to **at least two** examples, analyse how the writer's use of language highlights the negative effects of Bill's decision on Bill **and/or** Sigrid.

4

20. By referring to this extract and to at least one other short story, discuss how Mackay Brown uses flawed **and/or** vulnerable characters to explore central concerns.

10

[Turn over

OR

Text 3 — Prose

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

Read the extract below and then attempt the following questions.

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

In this extract, Jekyll is remembering his changing relationship with Hyde.

When I came to myself at Lanyon's, the horror of my old friend perhaps affected me somewhat: I do not know; it was at least but a drop in the sea to the abhorrence with which I looked back upon these hours. A change had come over me. It was no longer the fear of the gallows, it was the horror of being Hyde that racked me. I received Lanyon's condemnation partly in a dream; it was
5 partly in a dream that I came home to my own house and got into bed. I slept after the prostration of the day, with a stringent and profound slumber which not even the nightmares that wrung me could avail to break. I awoke in the morning shaken, weakened, but refreshed. I still hated and feared the thought of the brute that slept within me, and I had not of course forgotten the appalling dangers of the day before; but I was once more at home, in my own house and close
10 to my drugs; and gratitude for my escape shone so strong in my soul that it almost rivalled the brightness of hope.

I was stepping leisurely across the court after breakfast, drinking the chill of the air with pleasure, when I was seized again with those indescribable sensations that heralded the change; and I had but the time to gain the shelter of my cabinet, before I was once again raging and freezing with
15 the passions of Hyde. It took on this occasion a double dose to recall me to myself; and alas, six hours after, as I sat looking sadly in the fire, the pangs returned, and the drug had to be re-administered.

In short, from that day forth it seemed only by a great effort as of gymnastics, and only under the immediate stimulation of the drug, that I was able to wear the countenance of Jekyll. At all hours
20 of the day and night, I would be taken with the premonitory shudder; above all, if I slept, or even dozed for a moment in my chair, it was always as Hyde that I awakened. Under the strain of this continually impending doom and by the sleeplessness to which I now condemned myself, ay, even beyond what I had thought possible to man, I became, in my own person, a creature eaten up and emptied by fever, languidly weak both in body and mind, and solely occupied by one thought: the
25 horror of my other self. But when I slept, or when the virtue of the medicine wore off, I would leap almost without transition (for the pangs of transformation grew daily less marked) into the possession of a fancy brimming with images of terror, a soul boiling with causeless hatreds, and a body that seemed not strong enough to contain the raging energies of life.

The powers of Hyde seemed to have grown with the sickliness of Jekyll. And certainly the hate
30 that now divided them was equal on each side. With Jekyll, it was a thing of vital instinct. He had now seen the full deformity of that creature that shared with him some of the phenomena of consciousness, and was co-heir with him to death: and beyond these links of community, which in themselves made the most poignant part of his distress, he thought of Hyde, for all his energy of life, as of something not only hellish but inorganic. This was the shocking thing; that the slime of
35 the pit seemed to utter cries and voices; that the amorphous dust gesticulated and sinned; that what was dead, and had no shape, would usurp the offices of life. And this again, that that insurgent horror was knit to him closer than a wife, closer than an eye; lay caged in his flesh, where he heard it mutter and felt it struggle to be born; and at every hour of weakness, and in the confidence of slumber, prevailed against him, and deposed him out of life. The hatred of
40 Hyde for Jekyll, was of a different order. His terror of the gallows drove him continually to commit temporary suicide, and return to his subordinate station of a part instead of a person; but he

loathed the necessity, he loathed the despondency into which Jekyll was now fallen, and he resented the dislike with which he was himself regarded. Hence the ape-like tricks that he would play me, scrawling in my own hand blasphemies on the pages of my books, burning the letters and destroying the portrait of my father; and indeed, had it not been for his fear of death, he would long ago have ruined himself in order to involve me in the ruin. But his love of life is wonderful; I go further: I, who sicken and freeze at the mere thought of him, when I recall the abjection and passion of this attachment, and when I know how he fears my power to cut him off by suicide, I find it in my heart to pity him.

MARKS

Questions

21. Look at lines 1–11.

Analyse how the writer's use of language conveys Jekyll's state of mind after transforming back into himself.

2

22. Look at lines 12–28.

By referring to **at least two** examples, analyse how the writer's use of language conveys the horror of Jekyll's experiences **and/or** situation.

4

23. Look at lines 29–49.

By referring to **at least two** examples, analyse how the writer's use of language conveys the feelings of both Jekyll **and** Hyde.

4

24. By referring to this extract and to elsewhere in the novel, discuss how Stevenson uses the experiences of characters to explore central concerns.

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 from Harvest, Chae tells Chris what happened to Ewan.

5 In a flash it had come on him, he had wakened up, he was daft and a fool to be there; and, like somebody minding things done in a coarse wild dream there had flashed on him memory of Chris at Blawearie and his last days there, mad and mad he had been, he had treated her as a devil might, he had tried to hurt her and maul her, trying in the nightmare to waken, to make her
10 waken him up; and now in the blink of sun he saw her face as last he'd seen it while she quivered away from his taunts. He knew he had lost her, she'd never be his again, he'd known it in that moment he clambered back from the trenches; but he knew that he'd be a coward if he didn't try though all hope was past.

10 So out he had gone for that, remembering Chris, wanting to reach her, knowing as he tramped mile on mile that he never would. But he'd made her that promise that he'd never fail her, long syne he had made it that night when he'd held her so bonny and sweet and a quean in his arms, young and desirous and kind. So mile on mile on the laired French roads: she was lost to him, but that didn't help, he'd try to win to her side again, to see her again, to tell her nothing he'd said was his saying, it was the foulness dripping from the dream that devoured him. And young Ewan
15 came into his thoughts, he'd so much to tell her of him, so much he'd to say and do if only he might win to Blawearie . . .

20 Then the military policemen had taken him and he'd listened to them and others in the days that followed, listening and not listening at all, wearied and quiet. *Oh, wearied and wakened at last, Chae, and I haven't cared, they can take me out fine and shoot me to-morrow, I'll be glad for the rest of it, Chris lost to me through my own coarse daftness. She didn't even come to give me a kiss at good-bye, Chae, we never said goodbye; but I mind the bonny head of her down-bent there in the close. She'll never know, my dear quean, and that's best — they tell lies about folk they shoot and she'll think I just died like the rest; you're not to tell her.*

25 Then he'd been silent long, and Chae'd had nothing to say, he knew it was useless to make try for reprieve, he was only a sergeant and had no business even in the hut with the prisoner. And then Ewan said, sudden-like, it clean took Chae by surprise, *Mind the smell of dung in the parks on an April morning, Chae? And the peewits over the rigs? Bonny they're flying this night in Kinraddie, and Chris sleeping there, and all the Howe happed in mist.* Chae said that he mustn't mind about that, he was feared that the dawn was close; and Ewan should be thinking of other things now, had he
30 seen a minister? And Ewan said that an old bit billy had come and blethered, an officer creature, but he'd paid no heed, it had nothing to do with him. Even as he spoke there rose a great clamour of guns far up in the front, it was four miles off, not more; and Chae thought of the hurried watches climbing to their posts and the blush and flare of the Verey lights, the machine-gun crackle from pits in the mud, things he himself mightn't hear for long: Ewan'd never hear it at all
35 beyond this night.

And not feared at all he looked, Chae saw, he sat there in his kilt and shirt-sleeves, and he looked no more than a young lad still, his head between his hands, he didn't seem to be thinking at all of the morning so close. For he started to speak of Blawearie then and the parks that he would have drained, though he thought the land would go fair to hell without the woods to shelter it.

Questions

25. Look at lines 1–8.
Analyse how the writer’s use of language conveys Ewan’s powerful feelings. 2
26. Look at lines 9–23.
By referring to **at least two** examples, analyse how the writer’s use of language conveys Ewan’s intense love for Chris. 4
27. Look at lines 24–39.
By referring to **at least two** examples, analyse how the writer’s use of language creates an impression of both the natural world **and** of the war. 4
28. By referring to this extract and to elsewhere in the novel, discuss how Grassie Gibbon explores the impact of war. 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, the brothers are still gathering cones as daylight fades.

For Calum the tree-top was interest enough; in it he was as indigenous as squirrel or bird. His black curly hair was speckled with orange needles; his torn jacket was stained green, as was his left knee visible through a hole rubbed in his trousers. Chaffinches fluttered round him, ignoring his brother; now and then one would alight on his head or shoulder. He kept chuckling to them, and his sunburnt face was alert and beautiful with trust. Yet he was a much faster gatherer than his brother, and reached far out to where the brittle branches drooped and creaked under his weight. Neil would sometimes glance across to call out: 'Careful.' It was the only word spoken in the past two hours.

The time came when, thrilling as a pipe lament across the water, daylight announced it must go: there was a last blaze of light, an uncanny clarity, a splendour and puissance; and then the abdication began. Single stars appeared, glittering in a sky pale and austere. Dusk like a breathing drifted in among the trees and crept over the loch. Slowly the mottled yellow of the chestnuts, the bronze of beech, the saffron of birches, all the magnificent sombre harmonies of decay, became indistinguishable. Owls hooted. A fox barked.

It was past time to climb down and go home. The path to the earth was unfamiliar; in the dark it might be dangerous. Once safely down, they would have to find their way like ghosts to their hut in the heart of the wood. Yet Neil did not give the word to go down. It was not zeal to fill the bags that made him linger, for he had given up gathering. He just sat, motionless and silent; and his brother, accustomed to these trances, waited in sympathy: he was sure that even at midnight he could climb down any tree, and help Neil to climb down too. He did not know what Neil was thinking, and never asked; even if told he would not understand. It was enough that they were together.

For about half an hour they sat there, no longer working. The scent of the tree seemed to strengthen with the darkness, until Calum fancied he was resting in the heart of an enormous flower. As he breathed in the fragrance, he stroked the branches, and to his gentle hands they were as soft as petals. More owls cried. Listening, as if he was an owl himself, he saw in imagination the birds huddled on branches far lower than this one on which he sat. He became an owl himself, he rose and fanned his wings, flew close to the ground, and then swooped, to rise again with vole or shrew squeaking in his talons. Part-bird then, part-man, he suffered in the ineluctable predicament of necessary pain and death. The owl could not be blamed; it lived according to its nature; but its victim must be pitied. This was the terrifying mystery, why creatures he loved should kill one another. He had been told that all over the world in the war now being fought men, women, and children were being slaughtered in thousands; cities were being burnt down. He could not understand it, and so he tried, with success, to forget it.

'Well, we'd better make for down,' said Neil at last, with a heavy sigh.

'I could sit up here all night, Neil,' his brother assured him eagerly.

Questions

29. Look at lines 1–8.
By referring to **at least two** examples, analyse how the writer’s use of language conveys a clear impression of Calum. 4
30. Look at lines 9–14.
Analyse how the writer’s use of language creates a peaceful mood. 2
31. Look at lines 23–36.
By referring to **at least two** examples, analyse how the writer’s use of language conveys Calum’s strong connection to the natural world. 4
32. By referring to this extract and to elsewhere in the novel, discuss how Jenkins uses the character of Calum to explore central concerns. 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 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	MARKS
33. Look at lines 1–6. Analyse how the poet's use of language creates a happy mood.	2
34. Look at lines 7–30. By referring to at least two examples, analyse how the poet's use of language conveys a clear impression of the speaker.	4
35. Look at lines 31–48. By referring to at least two examples, analyse how the poet's use of language conveys the speaker's feelings about the child and/or her mother.	4
36. By referring to this poem and to at least one other poem by Burns, discuss how the poet uses contrast to explore central concerns.	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 poem below and then attempt the following questions.

***Valentine* by Carol Ann Duffy**

Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light
5 like the careful undressing of love.

Here.
It will blind you with tears
like a lover.
It will make your reflection
10 a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.
Its fierce kiss will stay on your lips,
15 possessive and faithful
as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding ring,
20 if you like.
Lethal.
Its scent will cling to your fingers,
cling to your knife.

Questions

37. Look at lines 1–5.
Analyse how the poet’s use of language creates an effective opening to the poem. 2
38. Look at lines 6–17.
By referring to **at least two** examples, analyse how the poet’s use of language conveys the challenges of romantic love. 4
39. Look at lines 18–23.
By referring to **at least two** examples, analyse how the poet’s use of language highlights the speaker’s attitude to romantic relationships. 4
40. By referring to this poem and to at least one other poem by Duffy, discuss how the poet uses symbolism **and/or** imagery to explore central concerns. 10

[Turn over

OR

Text 3 — Poetry

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

Read the 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 poet's use of language creates a tense mood. 4
42. Look at lines 14–19.
Analyse how the poet's use of language conveys a vivid impression of the boy. 2
43. Look at lines 20–36.
By referring to **at least two** examples, analyse how the poet's use of language conveys there are problems in the couple's relationship. 4
44. By referring to this extract and to at least one other poem by Lochhead, discuss how the poet uses setting in time **and/or** place to explore central concerns. 10

[Turn over

OR

Text 4 — Poetry

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

Read the poem below and then attempt the following questions.

***Basking shark* by Norman MacCaig**

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

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

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

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

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

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

Questions

45. Look at lines 1–3.
Analyse how the poet’s use of language creates a tense mood. 2
46. Look at lines 4–9.
By referring to **at least two** examples, analyse how the poet’s use of language conveys the speaker’s thoughts on the experience. 4
47. Look at lines 10–15.
By referring to **at least two** examples, analyse how the poet’s use of language reveals moments of realisation for the speaker. 4
48. By referring to this poem and to at least one other poem by MacCaig, discuss how the poet uses the connection between people and place to explore central concerns. 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 there 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 Tiree,
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 1–10.
By referring to **at least two** examples, analyse how the poet's use of language creates a vivid sense of place. 4
50. Look at lines 11–24.
By referring to **at least two** examples, analyse how the poet's use of language conveys the strength of the speaker's feelings. 4
51. Look at lines 25–29.
Analyse how the poet's use of language conveys a sense of threat. 2
52. By referring to this poem and to at least one other poem by MacLean, discuss how the poet uses imagery **and/or** symbolism to explore central concerns. 10

[Turn over

OR

Text 6 — Poetry

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

Read the poem below and then attempt the following questions.

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

About to sit down with my half-pint of Guinness
I was magnetized by a remote phosphorescence
and drawn, like a moth, to the darkened back room
where a pool-table hummed to itself in the corner.
5 With ten minutes to kill and the whole place deserted
I took myself on for the hell of it. Slotting
a coin in the tongue, I looked round for a cue —
while I stood with my back turned, the balls were deposited
with an abrupt intestinal rumble; a striplight
10 batted awake in its dusty green cowl.
When I set down the cue-ball inside the parched D
it clacked on the slate; the nap was so threadbare
I could screw back the globe, given somewhere to stand.
As physics itself becomes something negotiable
15 a rash of small miracles covers the shortfall.
I went on to make an immaculate clearance.
A low punch with a wee dab of side, and the black
did the vanishing trick while the white stopped
before gently rolling back as if nothing had happened,
20 shouldering its way through the unpotted colours.

The boat chugged up to the little stone jetty
without breaking the skin of the water, stretching,
as black as my stout, from somewhere unspeakable
to here, where the foaming lip mussitates endlessly,
25 trying, with a nutter's persistence, to read
and re-read the shoreline. I got aboard early,
remembering the ferry would leave on the hour
even for only my losing opponent;
but I left him there, stuck in his tent of light, sullenly
30 knocking the balls in, for practice, for next time.

Questions

53. Look at lines 1–10.
By referring to **at least two** examples, analyse how the poet's use of language creates an unsettling atmosphere. 4
54. Look at lines 11–20.
By referring to **at least two** examples, analyse how the poet's use of language conveys the speaker's thoughts during the game of pool. 4
55. Look at lines 21–30.
Analyse how the poet's use of language conveys the idea of death. 2
56. By referring to this poem and to at least one other poem by Paterson, discuss how the poet uses contrast to explore central concerns. 10

[END OF SECTION 1]

[Turn over

SECTION 2 — CRITICAL ESSAY — 20 marks

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

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

You should spend approximately 45 minutes on this section.

PART A — DRAMA

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

1. Choose a play in which a central character is used to explore an important theme.
By referring to appropriate techniques, explain how the character is used to explore the theme and discuss how this contributes to your appreciation of the play as a whole.
2. Choose a play in which there is a scene which is important to the outcome of the play.
By referring to appropriate techniques, briefly explain how the scene is important to the outcome and discuss how this contributes to your appreciation of the play as a whole.
3. Choose a play in which setting in time **and/or** place is important to your understanding of the play.
By referring to appropriate techniques, explain why the setting in time **and/or** place is important and discuss how this contributes to your appreciation of the play as a whole.

PART B — PROSE FICTION

*Answers to questions on **prose fiction** should refer to the text and to such relevant features as characterisation, setting, language, key incident(s), climax, turning point, plot, structure, narrative technique, theme, ideas, description . . .*

4. Choose a novel or short story in which there is a character who either rejects society **or** is rejected by society.
By referring to appropriate techniques, explain the character's situation and discuss how it contributes to your appreciation of the text as a whole.
5. Choose a novel or short story which explores the theme of either good and evil **or** appearance and reality.
By referring to appropriate techniques, explain how the writer explores the theme and discuss how this contributes to your appreciation of the text as a whole.
6. Choose a novel or short story in which the ending is either memorable **or** satisfying **or** tragic.
By referring to appropriate techniques, explain why the ending is either memorable **or** satisfying **or** tragic and discuss how this contributes to your appreciation of the text as a whole.

PART C — PROSE NON-FICTION

*Answers to questions on **prose non-fiction** should refer to the text and to such relevant features as ideas, use of evidence, stance, style, selection of material, narrative voice . . .*

7. Choose a non-fiction text in which the writer highlights an important ethical **or** cultural **or** political issue.

By referring to appropriate techniques, discuss how the writer highlights this important issue.

8. Choose a non-fiction text which provides an insight into a way of life **or** a place **or** an event.

By referring to appropriate techniques, discuss how the writer provides this insight.

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

By referring to appropriate techniques, discuss how the writer conveys the nature of the experience.

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 which focuses on an emotional experience **or** significant place.

By referring to appropriate techniques, explain how the poet creates an impression of this emotional experience **or** significant place and discuss how this enhances your appreciation of the poem as a whole.

11. Choose a poem which explores conflict **or** change **or** disappointment.

By referring to appropriate techniques, explain how the poet explores conflict **or** change **or** disappointment and discuss how this enhances your appreciation of the poem as a whole.

12. Choose a poem which makes effective use of a memorable character **or** persona.

By referring to appropriate techniques, explain the poet's effective use of the character **or** persona and discuss how this enhances your appreciation of the poem as a whole.

[Turn over

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 character for whom the audience has strong **and/or** mixed feelings.

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

14. Choose a film or television drama in which there is a particular sequence which is especially memorable **or** suspenseful **or** entertaining.

By referring to appropriate techniques, explain how the film or programme makers create this effect and discuss how it adds to your appreciation of the text as a whole.

15. Choose a film or television drama in which mood **and/or** setting is important to your understanding of the text as a whole.

By referring to appropriate techniques, explain how the mood **and/or** setting is created and discuss how this adds to your appreciation of the text as a whole.

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

PART F — LANGUAGE

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

16. Choose the language associated with the promotion of a product **or** a system of beliefs **or** lifestyle choices.

Identify the key language features and discuss their effectiveness in promoting the product **or** system of beliefs **or** lifestyle choices.

17. Choose the language associated with a specific workplace **or** geographical location **or** cultural activity.

Identify some of the key language features and discuss to what extent they are effective.

18. Choose the language associated with communication through a form of modern technology. Identify the key language features and discuss their effectiveness in terms of communication.

[END OF SECTION 2]

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