



National
Qualifications
2026

X824/76/12

**English
Critical Reading**

FRIDAY, 1 MAY

11:00 AM – 12:45 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 08–15

or

Part C — Poetry pages 16–29

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical essay — 20 marks

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

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

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

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

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



SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

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

Read the extract below and then attempt the following questions.

The Slab Boys by John Byrne

In this extract from Act 2, Phil is awaiting a call from the hospital and Sadie and Lucille discuss men.

PHIL: Think I'll take a walk, Spanks . . .

SPANKY: You not want to hang about in case that phone call comes?

PHIL: No . . . don't think I'm going to hear anyhow . . . it's that kind of day. If the doll phones, you take it . . . say you're me . . . okay?

5 SPANKY: Okay . . . if you're sure.

Exit PHIL.

ALAN: That's the rest of the pink dished . . . will I put it out in the cabinet . . . ?

SPANKY: What do you think?

Exit ALAN. Pause. Enter JACK HOGG.

10 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.

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

15 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.*)

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

20 *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.*) Oooooohhhhhh . . . I should trade these in for a set of casters . . .

Enter LUCILLE. Crosses to sink.

25 SADIE: 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?
- SADIE: Aye . . . fifteen bob shy. He still owes us for that dance ticket he got.
- 30 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.*)
- LUCILLE: Are you not going? Aw, Sadie, it was a right scream last year.
- 35 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 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 . . .
- 40 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 bookie's for him. 'See that?' I says. 'If you're not up and back to your work tomorrow I'll draw this across your back!' I had the poker in my hand . . . and I
- 45 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.
- LUCILLE: They're not all like that, for God's sake.
- 50 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.

Questions

MARKS

1. Look at lines 1–19.

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

4

2. Look at lines 20–35.

Analyse how the writer's use of language conveys aspects of Sadie's character.

2

3. Look at lines 36–51.

By referring to **at least two** examples, analyse how the writer's use of language conveys Sadie's feelings about her husband.

4

4. By referring to this extract and to elsewhere in the play, discuss how Byrne uses conflict to explore central concerns.

10

OR

Text 2 — Drama

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

Read the extract below and then attempt the following questions.

Sequamur by Donald S. Murray

This scene takes place in Gibson's classroom in August 1914.

Laughter

GIBSON: Mairead?

MAIREAD: It was Agamemnon. About Helen.

5 GIBSON: Excellent! At last a right answer from a lass from the croft. Your mind is as sharp as your sister Janet's. *(Pause)* 'This is the one best omen, to fight in defence of one's country.' Who wrote these words, Campbell? Where are they?

CAMPBELL: Homer in the Illiad, sir.

10 GIBSON: Excellent. Excellent. Excellent. *(His voice slows.)* And the way this world is changing, one can see that you lads might have an opportunity to do just that. A shot is fired in Sarajevo and its echo is heard around all the cities, and Europe. For all its dangers, it brings opportunities with it. To march even to the battlements of Troy with a copy of Homer's Illiad in your knapsack.

15 PATERSON: My father was in the Boer War. He says he thinks that if the politicians and princes want to go and fight battles, they should go and put on armour and fight them for themselves.

20 GIBSON: Well, you can tell your father that there's no comparison between this war and the Boer. It is a way for the poor to prise power away from princes and politicians. If young men like you go out and fight in this war, there is no way they can refuse to make the changes that are necessary to transform our society, to allow the chance for people like us — the son of a farmer's labourer in my case, the sons of crofters, weavers, fishermen.

PATERSON: But to go to Serbia, Turkey . . . What do these places have to do with us?

25 GIBSON: You can say that after reading the Illiad? Really? Have you learned nothing? The walls of Troy are to be found in that last place. The whole of our civilisation has its foundation there. Going there will give you an opportunity I never had. It will widen your vision, add to your knowledge of the halls of learning that your teachers have opened up for you, providing a shield you can carry with you wherever your journey goes in this life.

FINLAYSON: That's why my brother's going. He's just signed up.

30 GIBSON: Well done! A brave decision but the right one. Men who spend their lives at home rarely achieve very much. 'Go as far as you can see; when you get there, you'll be able to see further.' History tells us that.

FINLAYSON: He said you'd be pleased.

35 GIBSON: Well, I am. I am. And after the war, he can take his hard-won understanding of the world with him, showing his mastery of the English tongue, knowledge of science and mathematics, his awareness of the Classical Age wherever he goes. *(He stops, aware that the bell is ringing for a change in class.)* 'I go, and it is done, the bell invites me.

Hear it not, Duncan, for it is a knell that summons thee to Heaven, or to Hell.'

40 PATERSON: (*reaching out to jostle with FINLAYSON*) 'Wake Duncan with your knocking, I would thou couldst.'

GIBSON: I keep hoping for the opposite from the two of you. A little more restraint and repose. Come on. Class dismissed. Leave quietly.

Questions

MARKS

5. Look at lines 1–12.

By referring to **at least two** examples, analyse how the writer's use of language conveys an impression of Gibson as a teacher.

4

6. Look at lines 13–29.

By referring to **at least two** examples, analyse how the writer's use of language conveys both Paterson and Gibson's differing attitudes to war.

4

7. Look at lines 30–42.

Analyse how the writer's use of language conveys Gibson's enthusiasm for war.

2

8. By referring to this extract and to elsewhere in the play, discuss how Murray uses the character of Gibson to explore central concerns.

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 Lily are discussing Maggie's homelife.

- LILY: Dae you think *you're* happy?
- MAGGIE: Aye! I'm happy!
- LILY: In this midden?
- 5 MAGGIE: Ye canna help havin a midden o a hoose when there's kids under yer feet a day. I dae the best I can.
- LILY: I ken ye do. I'd gie it up as hopeless. Nae hot water. Nae place tae dry the weans' clothes, nae money. If John wad gie hissel a shake . . .
- MAGGIE: You leave John alane! He does his best for us.
- 10 LILY: No much o a best. OK. OK. Keep yer wig on! Ye're that touchy ye'd think ye wis jist new merriet. I believe ye still love him!
- MAGGIE: Aye. I still love John. And whit's more, he loves me.
- LILY: Ye ought tae get yer photies took and send them tae the Sunday papers! 'Twenty-five years merriet and I still love ma husband. Is this a record?'
- MAGGIE: I'm sorry for you, Lily. I'm right sorry for you.
- 15 LILY: We're quits then.
- MAGGIE: Servin dirty hulkin brutes o men in a Coocaddens pub.
- LILY: Livin in a slum and slav'in efter a useless man an his greetin weans.
- MAGGIE: They're my weans! I'm workin for ma ain.
- LILY: I'm *paid* for ma work.
- 20 MAGGIE: So'm I! No in wages — I'm paid wi love. (*Pause*) And when did you last have a man's airms roon ye?
- LILY: *Men!* I'm wantin nae man's airms roon me. They're a dirty beasts.
- MAGGIE: Lily, yer mind's twisted. You canna see a man as a man. Ye've got them a lumped thegither. You're daft!
- 25 LILY: You're *saft!* You think yer man's wonderful and yer weans is a angels. Look at Jenny . . .
- MAGGIE: (*instantly on the defensive*) There's naethin wrang wi Jenny!
- LILY: No yet.
- MAGGIE: Ye wis like Jenny yersel once and don't you forget it. There wis naebody fonder o dressin up and rinnin aroon wi the lads.
- 30 LILY: I went oot respectable! No wi the riff-raff o the toon, an a dressed up like a bloomin tart wi peroxidised hair.
- MAGGIE: You mind yer tongue, Lily!

- LILY: I'm only tryin tae tell ye tae keep yer eye on her. I'm in the way o hearin things.
- MAGGIE: Whit d'ye mean? Come on! Whit're ye gettin at?
- 35 LILY: I'm sayin nae mair. But jist you watch her. Yon Nessie Tait's a right bad lot, and her and Jenny's as thick as thieves.
- MAGGIE: (*troubled, sighing*) I canna blame Jenny for being fed up. Wi Granny aside her, and Edie snorin wi her tonsils. Jist the same, it hurts terrible tae hear her goin on an on about leavin hame. I'm sure it's no ma fault! I've din ma best! I've din ma best for every yin o them!
- 40 *She starts to cry. LILY stands and looks at her helplessly. She too sighs.*
- LILY: I ken ye've done yer best. Ye've done great. But . . . ye have nae had a life fit for a dog! I jist wish there wis something I could dae fir ye.
- MAGGIE: (*wiping her tears away with her hands, shaking her head at LILY*) Oh Lily, ye dae plenty; ye've aye been good tae the lot o us.
- 45 LILY: I dae whit I can . . . but it's nae much.
- MAGGIE: Oh aye, it is. There wis yon black puddin ye brung in tae us on Wednesday and the gingerbreid on Sunday, forbye a the cest-affs and the odd bobs . . .
- LILY: Och that's naethin. I brought ye a tin o baked beans the night. They'll mebbe
- 50 dae yer dinner the morn.
- MAGGIE: If they're no ett afore.

MARKS

Questions

9. Look at lines 1–7.
Analyse how the writer's use of language conveys Lily's critical attitude. 2
10. Look at lines 8–26.
By referring to **at least two** examples, analyse how the writer's use of language conveys Maggie and Lily's differing opinions on relationships. 4
11. Look at lines 27–51.
By referring to **at least two** examples, analyse how the writer's use of language conveys the ways in which Lily supports Maggie. 4
12. By referring to this extract and to elsewhere in the play, discuss how Lamont Stewart uses the experiences of characters 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.

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 Painter by Iain Crichton Smith

- But that was not what I meant to tell since the fight in itself, though unpleasant, was not evil. No, as I stood in the ring with the others, excited and horrified, I saw on the edge of the ring young William with his paint-brush and canvas and easel painting the fight. He was sitting comfortably on a chair which he had taken with him and there was no expression on his face at all but a cold clear intensity which bothered me. It seemed in a strange way as if we were asleep. As the scythes swung to and fro, as the faces of the antagonists became more and more contorted in the fury of battle, as their cheeks were suffused with blood and rage, and their teeth were drawn back in a snarl, he sat there painting the battle, nor at any time did he make any attempt to pull his chair back from the arena where they were engaged.
- 10 I cannot explain to you the feelings that seethed through me as I watched him. One feeling was partly admiration that he should be able to concentrate with such intensity that he didn't seem able to notice the danger he was in. The other feeling was one of the most bitter disgust as if I were watching a gaze that had gone beyond the human and which was as indifferent to the outcome as a hawk's might be. You may think I was wrong in what I did next. I deliberately came
- 15 up behind him and upset the chair so that he fell down head over heels in the middle of a brush-stroke. He turned on me such a gaze of blind fury that I was reminded of a rat which had once leaped at me from a river bank, and he would have struck me but that I pinioned his arms behind his back. I would have beaten him if his mother hadn't come and taken him away, still snarling and weeping tears of rage. In spite of my almost religious fear at that moment, I tore the
- 20 painting into small pieces and scattered them about the earth. Some people have since said that what I wanted to do was to protect the good name of the village but I must in all honesty say that that was not in my mind when I pushed the chair over. All that was in my mind was fury and disgust that this painter should have watched this fight with such cold concentration that he seemed to think that the fight had been set up for him to paint, much as a house exists or an old wall.
- 25 It is true that after this no one would speak to our wonderful painter; we felt in him a presence more disturbing than that of Red Roderick who did after all recover. So disturbed were we by the incident that we would not even retain the happy paintings he had once painted and which we had bought from him, those of the snow and the harvest, but tore them up and threw them on the dung heap. When he grew up the boy left the village and never returned. I do not know whether
- 30 or not he has continued as a painter. I must say however that I have never regretted what I did that day and indeed I admire myself for having had the courage to do it when I remember that light, brooding with thunder, and see again in my mind's eye the varying expressions of lust and happiness on the faces of our villagers, many of whom are in their better moments decent and law-abiding men. But in any case it may be that what I was worried about was seeing the
- 35 expression on my own face. Perhaps that was all it really was. And yet perhaps it wasn't that alone.

Questions

13. Look at lines 1–9.
Analyse how the writer’s use of language creates a disturbing mood. 2
14. Look at lines 10–24.
By referring to **at least two** examples, analyse how the writer’s use of language conveys the reactions of both the speaker **and** the painter. 4
15. Look at lines 25–35.
By referring to **at least two** examples, analyse how the writer’s use of language conveys the significance of the incident. 4
16. By referring to this extract and to at least one other short story, discuss how Crichton Smith uses the experiences of characters 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.

The Sunlight Pilgrims by Jenni Fagan

In this extract, Dylan has made the decision to leave London and head for Scotland.

It is so cold on the city streets that his skin stings and reddens; he needs to buy warmer clothes, some kind of winter boots. His throat is so tight and constricted it is hard to swallow. He checks his watch and there is still over an hour before the bus leaves, so he heads for the river — he wants to see it before he goes. Red lights flash on and off, lighting up the pavement as he walks
5 away from Babylon. He wants to turn around, but for the very first time in his life there is absolutely nowhere to go back to. With each step forward the road behind him disappears. That's what it feels like. Just one step back and it would be an endless plummet.

His shoes click on the wet pavement. His breath curls on the air. He is going to go along by the river even though it takes longer because for once in his life he has left with time to spare.

10 Ornate lamp posts with wrought-iron fish at the bottom of them sparkle with frost. It is way too early in the year for it to be as Baltic as this, they've only just hit November. He cannot remember it ever being this bad and they are saying this is barely the beginning. He turns onto the main street, then heads along by the river towards Victoria. Bridges are lit all the way along the Thames and four naval ships sluice through black water. He runs down steps and stands at the edge of the
15 water. He holds the key to Babylon out and drops it into the river.

Somewhere nearby a busker plays the trombone and he walks quickly back into the city and he doesn't stop until he emerges up into Victoria: news-stands are covered in headlines: *Maunder Minimum/European Financial Collapse/Ice Age/Gunman at London Zoo/The Big Chill* — a group of drunk hens queue to top up their Oyster cards and they shiver, barely dressed.

20 Dylan heads through the forecourt and out to the bus station; he boards his coach as the doors hiss closed. He sidles along the aisle, stooping as low as he can to avoid banging his head and shoulders on the bus ceiling. It is hot. Damp. Smelly. Passengers swerve out of his way. A little boy stares at him, quite clearly afraid. Dylan is grateful to spy two empty seats at the back; he takes the aisle seat so he can at least stretch his legs out. The door to the toilet cubicle behind him has
25 a red *Engaged* sign and there is a sound of vomiting, and in between retching a man repeats the same two words.

'I die, I die, I die!'

It appears to be the only words of English he knows. Dylan shrugs off his coat and puts it in the overhead storage space, glad it is warm in here. The bus speeds up — it whirrs along, ribbons of
30 light blur past the window: hundreds of cars, snitches-of-snatches; fat arms wearing gold bracelets; a jeep blares its horn; a woman smears on lipstick; her dog barks at the back window; four soldiers nod their heads to music. All these people on the move in a strange corporeality. A man appears in front of Dylan and he has to stand, let him into the window seat, settle himself back down. There is an unwelcome particularity to the man's odour (camphor, stale sweat, cheap
35 deodorant) as he rummages around and finds a giant bag of Thai chilli crisps. He offers one to Dylan.

A shake of the head.

'Did you see the news today, mate?' Crisp-Man asks.

'Economic collapse?'

- 40 'Nah.'
- 'Gunman at London zoo?'
- 'Not that one.'

Questions

MARKS

- | | |
|--|-----------|
| <p>17. Look at lines 1–9.</p> <p>By referring to at least two examples, analyse how the writer's use of language conveys Dylan's challenging situation.</p> | <p>4</p> |
| <p>18. Look at lines 10–19.</p> <p>By referring to at least two examples, analyse how the writer's use of language creates an impression of the city.</p> | <p>3</p> |
| <p>19. Look at lines 20–42.</p> <p>By referring to at least two examples, analyse how the writer's use of language creates a disturbing atmosphere.</p> | <p>3</p> |
| <p>20. By referring to this extract and to elsewhere in the novel, discuss how Fagan explores the impact of change.</p> | <p>10</p> |

[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, Utterson attempts to discuss Jekyll's will with him.

A fortnight later, by excellent good fortune, the doctor gave one of his pleasant dinners to some five or six old cronies, all intelligent, reputable men and all judges of good wine; and Mr Utterson so contrived that he remained behind after the others had departed. This was no new arrangement, but a thing that had befallen many scores of times. Where Utterson was liked, he was liked well. Hosts loved to detain the dry lawyer, when the light-hearted and the loose-tongued had already their foot on the threshold; they liked to sit awhile in his unobtrusive company, practising for solitude, sobering their minds in the man's rich silence after the expense and strain of gaiety. To this rule, Dr Jekyll was no exception; and as he now sat on the opposite side of the fire — a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness — you could see by his looks that he cherished for Mr Utterson a sincere and warm affection.

'I have been wanting to speak to you, Jekyll,' began the latter. 'You know that will of yours?'

A close observer might have gathered that the topic was distasteful; but the doctor carried it off gaily. 'My poor Utterson,' said he, 'you are unfortunate in such a client. I never saw a man so distressed as you were by my will; unless it were that hide-bound pedant, Lanyon, at what he called my scientific heresies. O, I know he's a good fellow — you needn't frown — an excellent fellow, and I always mean to see more of him; but a hide-bound pedant for all that; an ignorant blatant pedant. I was never more disappointed in any man than Lanyon.'

'You know I never approved of it,' pursued Utterson, ruthlessly disregarding the fresh topic.

'My will? Yes, certainly, I know that,' said the doctor, a trifle sharply. 'You have told me so.'

'Well, I tell you so again,' continued the lawyer. 'I have been learning something of young Hyde.'

The large handsome face of Dr Jekyll grew pale to the very lips, and there came a blackness about his eyes. 'I do not care to hear more,' said he. 'This is a matter I thought we had agreed to drop.'

'What I heard was abominable,' said Utterson.

'It can make no change. You do not understand my position,' returned the doctor, with a certain incoherency of manner. 'I am painfully situated, Utterson; my position is a very strange — a very strange one. It is one of those affairs that cannot be mended by talking.'

'Jekyll,' said Utterson, 'you know me: I am a man to be trusted. Make a clean breast of this in confidence; and I make no doubt I can get you out of it.'

'My good Utterson,' said the doctor, 'this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully; I would trust you before any man alive, ay, before myself, if I could make the choice; but indeed it isn't what you fancy; it is not so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word, Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep.'

Utterson reflected a little looking in the fire.

'I have no doubt you are perfectly right,' he said at last, getting to his feet.

40 ‘Well, but since we have touched upon this business, and for the last time I hope,’
continued the doctor, ‘there is one point I should like you to understand. I have really a
very great interest in poor Hyde. I know you have seen him; he told me so; and I fear he
was rude. But I do sincerely take a great, a very great interest in that young man; and if I
am taken away, Utterson, I wish you to promise me that you will bear with him and get his
rights for him. I think you would, if you knew all; and it would be a weight off my mind if
45 you would promise.’

‘I can’t pretend that I shall ever like him,’ said the lawyer.

‘I don’t ask that,’ pleaded Jekyll, laying his hand upon the other’s arm; ‘I only ask for
justice; I only ask you to help him for my sake, when I am no longer here.’

Utterson heaved an irrepressible sigh. ‘Well,’ said he ‘I promise.’

Questions

MARKS

21. Look at lines 1–12.

Analyse how the writer’s use of language creates an impression of Utterson.

2

22. Look at lines 13–24.

By referring to **at least two** examples, analyse how the writer’s use of language
conveys tension between Jekyll and Utterson.

4

23. Look at lines 25–49.

By referring to **at least two** examples, analyse how the writer’s use of language
conveys Jekyll’s attitude to Hyde.

4

24. By referring to this extract and to elsewhere in the novel, discuss how Stevenson
explores the impact of secrecy.

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.

Death in a Nut as told by Duncan Williamson

In this extract, Jack has just told his mother what he has done.

‘Jack, Jack, Jack, laddie,’ she says, ‘dae ye no ken what ye’ve done? Ye’ve destroyed the only thing that keeps the world alive.’

‘What do you mean, Mother, “keeps the world alive”? Luik, if I hedna killed him, I hedna hae beat im, Mother, an pit him in that nut — you’d be dead bi this time!’

- 5 ‘I wad be dead, Jack,’ she says, ‘probably, but the other people would be gettin food, an the worl’d be gaun on — the way it shuid be — only fir you, laddie!’

‘But, Mother,’ he says, ‘what am I gaunna dae?’

She says, ‘Jack, there’s only thing ye can dae . . . ye’re a beach-comber like yir faither afore ye —’

‘Aye, Mother,’ he says, ‘I’m a beach-comber.’

- 10 ‘Well, Jack,’ she says, ‘there’s only thing I can say: ye better gae an get im back an set him free! Because if ye dinnae, ye’re gaunna put the whole worl tae a standstill. *Bithout Death there is no life . . . fir nobody.*’

‘But, Mother,’ he says, ‘if I set him free, he’s gaunna come fir you.’

‘Well, Jack, if he comes fir me,’ she said, ‘I’ll be happy, and go inta another world an be peaceful!

- 15 But you’ll be alive an so will the rest o the world.’

‘But Mother,’ he says, ‘I cuidna live bithoot ye.’

‘But,’ she says, ‘Jack, if ye dinnae set him free, *both* o hus’ll suffer, an I cannae stand tae see you suffer fir the want o something to eat: because the’re nothing in the world will die unless you set him free, because you cannae eat nothing until it’s dead.’

- 20 Jack thought in his mind fir a wee while. ‘Aa right, Mother,’ he says, ‘if that’s the way it shuid be, that’s the way it shuid be. Prob’ly I wis wrong.’

‘Of course, Jack,’ she says, ‘you were wrong.’

‘But,’ he says, ‘Mother, I only done it fir yir sake.’

‘Well,’ she says, ‘Jack, fir *my* sake, wad ye search fir that hazelnut an set him free?’

- 25 So the next mornin true tae his word, Jack walks the tide an walks the tide fir miles an miles an miles, day out and day in fir three days an fir three days more. He hedna nothin tae eat, he only hed a drink water. They cuidna cook anything, they cuidna eat any eggs, they couldna fry nothing in the pan if they had it, they cuidna make any soup, they cuidna get nothin. The caterpillars an the worms crawled out o the garden in thousands, an they ett every single vegetable that Jack
- 30 had. An the’re nothing in the world — Jack went out an tried to teem hot water on them but it wis nae good. When he teemed hot water on them it just wis the same as he never poored nothing — no way. At last Jack said, ‘I must go an find that nut!’ So he walkit an he walkit, an he walkit day an he walkit night mair miles than he ever walked before, but no way cuid Jack fin’ this nut! Till Jack was completely exhaustit an fed up and completely sick, an he cuidna walk another mile.
- 35 He sat doon bi the shoreside right in front o his mother’s hoose to rest, an wonderit, he pit his hand on his jaw an he said tae his ainsel, ‘What have I done? I’ve ruint the world, I’ve destroyed the world. People disna know,’ he said, ‘what Death has so good, at Death is such a guid person. I

wis wrong tae beat him an put him in a nut.'

40 An he's luikin all over — an lo and behold he luikit doon — there at his feet he seen a wee nut, an a wee bit o stick stickin oot hit. He liftit hit up in his hand, an Jack wis happy, happier an he'd ever been in his life before! And he pulled the plug an a wee head poppit oot. Jack held im in his two hands and Death spoke tae him, 'Now, Jack,' he said, 'are ye happy?'

MARKS

Questions

25. Look at lines 1–13.

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

4

26. Look at lines 14–24.

Analyse how the writer's use of language conveys an impression of the mother.

2

27. Look at lines 25–43.

By referring to **at least two** examples, analyse how the writer's use of language conveys a sense of Jack's physical **and/or** emotional journey.

4

28. By referring to this extract and to at least one other story from the short story collection, discuss how the writers use contrast 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.

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.

Da Clearance by Rhoda Bulter

I can see da rüfs aa taekit, an da hens aroond da door;
Fok kerryin twartree paets hame, an rigs delled every voar.
Aa da lums ir reekin, an I hear da happy soonds
O peerie bairns skirlin, as dey play dem ower da toons.

- 5 I see eens sittin roond da fire, an twartree mair oot by;
Sookin infants at da breest, an weeman gjaan ta cry.
Da tochtfil, tried faces o dem at's lived ower lang;
Fractious bairns feytin sleep, an sensin somethin wrang.

- I hear a lood, lood knockin, an da crump o monny feet;
10 Men's voices raised in anger, an da bairns start ta greet.
I see da fok aa hirded oot afore da laandlord's men;
An aa da bits a things dey hed, fired ower da briggy-stane.

- I see da bare waas staandin, an aa da laand lie green;
Lang syne da fire wis slokket, an monny a year is geen.
15 Noo dey aa hae equal portions o aert ta tak dir sleep.
Tell me, wis it wirt it aa for twartree extry sheep?

Questions

29. Look at lines 1–6.
By referring to **at least two** examples, analyse how the poet’s use of language creates a positive impression of the community. 4
30. Look at lines 7–12.
By referring to **at least two** examples, analyse how the poet’s use of language creates a sense of danger. 4
31. Look at lines 13–16.
Analyse how the poet’s use of language creates an effective ending to the poem. 2
32. By referring to this poem and to at least one other poem from the poetry collection, discuss how the poets use imagery **and/or** symbolism 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.

***Bloom* by Imtiaz Dharker**

You are nothing more than yourself,
not a message sent to change the world,
not here to save mankind or even me. You are,

like a snail or mollusc, only there;

- 5 like a leaf among thousands on a tree,
like the sea or the smallest of its creatures,

just there. And yet, and yet I watch your face
and see a star waking in your eyes
like sap-rise to a leaf, tide-rush to the moon.

- 10 I try to live the life inside your head, think
what you are thinking, feel what makes
your heart beat fast, small body, small weight

in my arms. More than my self, I want to know
you. This is the gift you give. Cradling you close

- 15 I feel the world and all its waking life.

Holding you, I hold the world,
wishing it for ever safe.

Questions

33. Look at lines 1–7 ('You are . . . just there').
By referring to **at least two** examples, analyse how the poet's use of language conveys the speaker's attitude to the baby. 4
34. Look at lines 7–14 ('And yet . . . gift you give').
By referring to **at least two** examples, analyse how the poet's use of language creates a sense of the baby's importance. 4
35. Look at lines 14–17 ('Cradling you close . . . ever safe').
Analyse how the poet's use of language creates an effective ending to the poem. 2
36. By referring to this poem and to at least one other poem by Dharker, discuss how the poet uses contrast 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.

***Medusa* by Carol Ann Duffy**

A suspicion, a doubt, a jealousy
grew in my mind,
which turned the hairs on my head to filthy snakes,
as though my thoughts
5 hissed and spat on my scalp.

My bride's breath soured, stank
in the grey bags of my lungs.
I'm foul mouthed now, foul tongued,
yellow fanged.

10 There are bullet tears in my eyes.
Are you terrified?

Be terrified.
It's you I love,
perfect man, Greek God, my own;
15 but I know you'll go, betray me, stray
from home.
So better by far for me if you were stone.

I glanced at a buzzing bee,
a dull grey pebble fell
20 to the ground.

I glanced at a singing bird,
a handful of dusty gravel
spattered down.

Questions

37. Look at lines 1–9.
By referring to **at least two** examples, analyse how the poet’s use of language conveys a clear impression of the speaker. 4
38. Look at lines 10–17.
By referring to **at least two** examples, analyse how the poet’s use of language creates a threatening atmosphere. 4
39. Look at lines 18–23.
Analyse how the poet’s use of language conveys the speaker’s power. 2
40. By referring to this extract and to at least one other poem by Duffy, discuss how the poet uses relationships 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.

***Sorting Through* by Liz Lochhead**

The moment she died, my mother's dance dresses
turned from the colours they really were
to the colours I imagine them to be.
I can feel the weight of bumptoed silver shoes
5 swinging from their anklestraps as she swaggers
up the path towards *her* dad, light-headed
from airman's kisses. Here, at what I'll have to learn
to call *my father's house*, yes every
ragbag scrap of duster prints her even more vivid
10 than an Ilford snapshot on some seafront
in a white cardigan and that exact frock.
Old lipsticks. Liquid stockings.
Labels like *Harella*, *Gor-ray*, *Berketex*.
As I manhandle whole outfits into binbags for Oxfam
15 every mote in my eye is a utility mark
and this is useful:
the sadness of dispossessed dresses,
the decency of good coats roundshouldered
in the darkness of wardrobes,
20 the gravitas of lapels,
the invisible danders of skin fizzing off from them
like all that life that will not neatly end.

Questions

41. Read lines 1–7 ('The moment . . . kisses').
By referring to **at least two** examples, analyse how the poet's use of language conveys an impression of the mother as a young woman. 3
42. Read lines 7–14 ('Here . . . for Oxfam').
By referring to **at least two** examples, analyse how the poet's use of language conveys the speaker's feelings following their mother's death. 4
43. Read lines 15–22.
By referring to **at least two** examples, analyse how the poet's use of language creates a sorrowful mood. 3
44. By referring to this poem and to at least one other poem by Lochhead, discuss how the poet uses relationships 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.

***Old Highland woman* by Norman MacCaig**

She sits all day by the fire.
How long is it since she opened the door
and stepped outside, confusing
the scuffling hens and the collie
5 dreaming of sheep?
Her walking days are over.

She has come here through centuries
of Gaelic labour and loves
and rainy funerals. Her people
10 are assembled in her bones.
She's their summation. *Before her time*
has almost no meaning.

When neighbours call
she laughs a wicked cackle
15 with love in it, as she listens
to the sly bristle of gossip,
relishing the life in it,
relishing the malice, with her hands
lying in her lap like holy psalms
20 that once had a meaning for her, that once
were noble with tunes
she used to sing long ago.

Questions

45. Look at lines 1–6.
Analyse how the poet’s use of language creates a sense of the woman’s past **and/or** present. 2
46. Look at lines 7–12.
By referring to **at least two** examples, analyse how the poet’s use of language conveys the importance of the woman’s heritage. 4
47. Look at lines 13–22.
By referring to **at least two** examples, analyse how the poet’s use of language conveys a clear impression of the woman. 4
48. By referring to this poem and to at least one other poem by MacCaig, discuss how the poet uses the experiences of characters **and/or** speakers 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.

***Ospreys* by Kathleen Jamie**

You'll be wondering why you bothered: beating
up from Senegal, just to hit a teuchit storm —
late March blizzards and raw winds — before the tilt

across the A9, to arrive, mere
5 hours apart, at the self-same riverside

Scots pine, and possess again the sticks and fishbones
of last year's nest: still here, pretty much
like the rest of us — gale-battered, winter-worn,
half toppled away . . .

10 So redd up your cradle, on the tree-top,
claim your teind from the shining
estates of the firth, or the trout-stocked loch.
What do you care? Either way,
there'll be a few glad whispers round town today:
15 *that's them, baith o' them, they're in.*

Questions

49. Look at lines 1–5.
By referring to **at least two** examples, analyse how the poet's use of language conveys the challenges the ospreys face. 4
50. Look at lines 6–9.
Analyse how the poet's use of language conveys a sense of resilience. 2
51. Look at lines 10–15.
By referring to **at least two** examples, analyse how the poet's use of language conveys the connection between the natural world and humankind. 4
52. By referring to this poem and to at least one other poem by Jamie, discuss how the poet uses aspects of Scotland to explore central concerns. 10

[Turn over

OR

Text 7 — Poetry

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

Read the poem below and then attempt the following questions.

***Why Do You Stay Up So Late?* by Don Paterson**

I'll tell you, if you really want to know:
remember that day you lost two years ago
at the rockpool where you sat and played the jeweller
with all those stones you'd stolen from the shore?

- 5 Most of them went dark and nothing more,
but sometimes one would blink the secret colour
it had locked up somewhere in its stony sleep.
This is how you knew the ones to keep.

- So I collect the dull things of the day
10 in which I see some possibility
but which are dead and which have the surprise
I don't know, and I've no pool to help me tell —
so I look at them and look at them until
one thing makes a mirror in my eyes
15 then I paint it with the tear to make it bright.
This is why I sit up through the night.

Questions

53. Look at lines 1–8.
By referring to **at least two** examples, analyse how the poet's use of language conveys the speaker's relationship with their son. 4
54. Look at lines 9–14.
By referring to **at least two** examples, analyse how the poet's use of language conveys some of the challenges of writing poetry. 4
55. Look at lines 15–16.
Analyse how the poet's use of language creates an effective ending to the poem. 2
56. By referring to this poem and to at least one other poem by Paterson, discuss how the poet uses memorable experiences 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.

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 presented as emotional **or** calculating **or** vulnerable.

By referring to appropriate techniques, explain how the central character is presented as emotional **or** calculating **or** vulnerable and discuss how this contributes to your appreciation of the play as a whole.

2. Choose a play in which there is a scene involving a significant revelation **or** turning point.

By referring to appropriate techniques, briefly explain the nature of the significant revelation **or** turning point and discuss how this scene contributes to your appreciation of the play as a whole.

3. Choose a play which explores jealousy **or** loyalty.

By referring to appropriate techniques, explain how this jealousy **or** loyalty is presented 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 is in conflict with another character **or** their environment.

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

5. Choose a novel or short story that explores the theme of loss **or** power **or** change.

By referring to appropriate techniques, explain how the writer explores the theme of loss **or** power **or** change and discuss how this contributes to your appreciation of the text as a whole.

6. Choose a novel or short story in which there is a turning point **or** significant moment of realisation.

By referring to appropriate techniques, explain the nature of the turning point **or** significant moment of realisation 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 creates a vivid impression of a particular setting in place **and/or** time.

By referring to appropriate techniques, discuss how the writer effectively creates the vivid impression of the place **and/or** time.

8. Choose a non-fiction text which makes clear the writer's stance on an important issue.

By referring to appropriate techniques, explain what the issue is and discuss how the writer makes their stance clear.

9. Choose a non-fiction text in which the writer provides an insight into an upsetting **or** positive **or** unusual experience.

By referring to appropriate techniques, discuss how the writer effectively provides this insight into the upsetting **or** positive **or** unusual 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 explores joy **or** sorrow **or** loss.

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

11. Choose a poem that focuses on a specific environment **or** situation.

By referring to appropriate techniques, discuss how the poet's presentation of the environment **or** situation enhances your appreciation of the poem as a whole.

12. Choose a poem in which the poet creates a particularly striking mood **or** atmosphere.

By referring to appropriate techniques, explain how the poet creates this striking mood **or** atmosphere 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 which deals with an important personal **or** social **or** moral issue.

By referring to appropriate techniques, explain how the film or programme makers present this important personal **or** social **or** moral issue 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 an effective opening **or** climactic sequence.

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

15. Choose a film or television drama in which there is a character who behaves in an unexpected **or** surprising way.

By referring to appropriate techniques, explain how the film or programme makers present the character's unexpected **or** surprising behaviour 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 a particular hobby **or** area of work.
Identify the distinctive features of language and discuss to what extent they are effective.
17. Choose the language used to report on current affairs **or** entertainment **or** sport.
Identify specific examples and discuss to what extent the language is effective in its reporting.
18. Choose the language associated with advertising **or** promoting a cause **or** product.
Identify the key language features and discuss the effectiveness in advertising **or** promoting the cause **or** product.

[END OF SECTION 2]

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