



National  
Qualifications  
2015

**X724/76/11**

**English**  
**Reading for Understanding,**  
**Analysis and Evaluation — Text**

FRIDAY, 15 MAY

9:00 AM – 10:30 AM

**Total marks — 30**

Read the passages carefully and then attempt ALL questions, which are printed on a separate sheet.



\* X 7 2 4 7 6 1 1 \*

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The following two passages consider the negative impact of intensive farming.

### Passage 1

Read the passage below and then attempt questions 1 to 8.

*In the first passage, Isabel Oakeshott gives a disturbing account of her visit to Central Valley, California, an area where intensive farming is big business.*

On a cold, bright November day I stood among a million almond trees and breathed in the sweet air. I was in Central Valley, California, in an orchard stretching over 700,000 acres. Before me was a vision of how the British countryside may look one day. Beyond the almond orchards were fields of pomegranates, pistachios, grapes and apricots. Somewhere in the distance were almost  
5 two million dairy cows, producing six billion dollars' worth of milk a year.

It may sound like the Garden of Eden but it is a deeply disturbing place. Among the perfectly aligned rows of trees and cultivated crops are no birds, no butterflies, no beetles or shrubs. There is not a single blade of grass or a hedgerow, and the only bees arrive by lorry, transported across the United States. The bees are hired by the day to fertilise the blossom, part of a  
10 multibillion-dollar industry that has sprung up to do a job that nature once did for free.

As for the cows, they last only two or three years, ten-to-fifteen years less than their natural life span. Crammed into barren pens on tiny patches of land, they stand around listlessly waiting to be fed, milked or injected with antibiotics. Through a combination of selective breeding, artificial diets and growth hormones designed to maximise milk production, they are pushed so  
15 grotesquely beyond their natural limit that they are soon worn out. In their short lives they never see grass.

Could the British countryside ever look like this? If current trends continue, the answer is yes. Farming in Britain is at a crossroads, threatened by a wave of intensification from America. The first mega-dairies and mega-piggeries are already here. Bees are disappearing, with serious  
20 implications for harvests. Hedgerows, vital habitats for wildlife, have halved since the Second World War. The countryside is too sterile to support many native birds. In the past forty years the population of tree sparrows has fallen by 97%.

With an eye to the future, Owen Paterson, the UK environment secretary, has been urging families to buy British food. Choosing to buy fewer imports would reduce the relentless pressure  
25 British farmers are under to churn out more for less. Paterson's vision is of a more eco-friendly way of eating, based on locally-produced, seasonal fruit and vegetables and, crucially, British meat.

But, as I discovered when I began looking into the way food is produced, increasingly powerful forces are pulling us in the opposite direction. We have become addicted to cheap meat, fish  
30 and dairy products from supply lines that stretch across the globe. On the plus side, it means that supermarkets can sell whole chickens for as little as £3. Things that were once delicacies, such as smoked salmon, are now as cheap as chips. On the downside, cheap chicken and farmed fish are fatty and flaccid. Industrially reared farm animals—50 billion of them a year worldwide—are kept permanently indoors, treated like machines and pumped with drugs.

My journey to expose the truth, to investigate the dirty secret about the way cheap food is produced, took me from the first mega-dairies and piggeries in Britain to factory farms in France, China, Mexico, and North and South America. I talked to people on the front line of the global food industry: treadmill farmers trying to produce more with less. I also talked to their neighbours—people experiencing the side effects of industrial farms. Many had stories about  
40 their homes plummeting in value, the desecration of lovely countryside, the disappearance of wildlife and serious health problems linked to pollution.

I wanted to challenge the widespread assumption that factory farming is the only way to produce food that everyone can afford. My investigation started in Central Valley, California, because it demonstrates the worst-case scenario — a nightmarish vision of the future for parts of  
45 Britain if current practices continue unchecked. It is a five-hour drive south of San Francisco and I knew I was getting close when I saw a strange yellowish-grey smog on the horizon. It looks like the sort of pollution that hangs over big cities, but it comes from the dairies. California's bovine population produces as much sewage as 90 million people, with terrible effects on air quality. The human population is sparse, but the air can be worse than in Los Angeles on a  
50 smoggy day.

Exploring the area by car, it was not long before I saw my first mega-dairy, an array of towering, open-sided shelters over muddy pens. The stench of manure was overwhelming — not the faintly sweet, earthy smell of cowpats familiar from the British countryside, but a nauseating reek bearing no relation to digested grass. I saw farms every couple of miles, all with several  
55 thousand cows surrounded by mud, corrugated iron and concrete.

It may seem hard to imagine such a scene in Britain but it is not far-fetched. Proposals for an 8,000 cow mega-dairy in Lincolnshire, based on the American model, were thrown out after a public outcry. On local radio the man behind the scheme claimed that “cows do not belong in fields”. It will be the first of many similar fights, because dairies are expanding and moving  
60 indoors. The creep of industrial agriculture in Britain has taken place largely unnoticed, perhaps because so much of it happens behind closed doors. The British government calls it “sustainable intensification”. Without fuss or fanfare, farm animals have slowly disappeared from fields and moved into hangars and barns.

*Adapted from an article in The Sunday Times newspaper.*

## Passage 2

**Read the passage below and attempt question 9. While reading, you may wish to make notes on the main ideas and/or highlight key points in the passage.**

*In the second passage, Audrey Eyton considers the reasons for the introduction of intensive farming and explains why it could be viewed as a mistake.*

The founding fathers of intensive farming can claim, “It seemed a good idea at the time!” Indeed it did, in Britain, half a century ago. The post-war government swung into action with zeal, allocating unprecedented funds to agricultural research. The outcome was that the mixed farm, where animals grazed in the fields, was replaced by the huge factories we see today.

5 The aim in confining animals indoors was to cut costs. It succeeded. Indoors, one or two workers can “look after” hundreds of penned or tethered pigs, or a hundred thousand chickens. Great economies were made and thousands of farm workers lost their jobs. This new policy of cheap meat, eggs and cheese for everyone was completely in tune with the national mood, as Britain ripped up its ration books. It was also in tune with nutritional thinking, as nutritionists at  
10 that time thought greater consumption of animal protein would remedy all dietary problems.

So factory farming marched on. And became more and more intensive. Where first there were one or two laying hens in a cage, eventually there became five in the same small space. The broiler chicken sheds expanded to cram in vast acres of birds. Many beef cattle were confined in buildings and yards. Until mad cow disease emerged, such animals were fed all kinds of  
15 organic matter as cheap food. In the UK dairy cows still spend their summers in the fields, but many of their offspring are reared in the cruelty of intensive veal crate systems.

The aim of those early advocates of intensive farming was “fast food” — fast from birth to table. Again, they succeeded. Chicken, once an occasional treat, now the most popular meat in Britain, owes its low price largely to the short life of the bird. Today’s broiler chicken has  
20 become the fastest growing creature on earth: from egg to take-away in seven weeks. Most farm animals now have less than half of their pre-war lifespan. Either they are worn out from overproduction of eggs or milk, or have been bred and fed to reach edible size in a few short weeks or months.

But meat, eggs and dairy products have indeed become cheap, affordable even to the poor. All  
25 of which made nutritionists exceedingly happy — until they discovered that their mid-century predecessors had made a mighty blunder. Before intensive farming brought cheap meat and dairy products to our tables, man obtained most of his calories from cereal crops and vegetables. The meat with which he supplemented this diet had a much lower fat content than intensively produced products. Now, however, degenerative diseases like coronary heart disease  
30 and several types of cancer have been linked to our increased consumption of fatty foods. War-time Britons, on their measly ration of meat and one ounce of cheese a week, were much healthier.

With this knowledge, the only possible moral justification for intensive farming of animals collapses. The cheap animal production policy doesn’t help the poor. It kills them. In addition,  
35 the chronic suffering endured by animals in many intensive systems is not just a sentimental concern of the soft-hearted. It is a scientifically proven fact. Cracks are beginning to show in our long-practised animal apartheid system, in which we have convinced ourselves, against all evidence, that the animals we eat are less intelligent, less in need of space and exercise than are those we pat, ride or watch.

It is also a scientifically proven fact that intensive farming has caused the loss of hedgerows and wildlife sustained by that habitat, has polluted waterways, decimated rural employment and caused the loss of traditional small farms. We need to act in the interests of human health. We  
40 need to show humane concern for animals. We need to preserve what remains of the countryside by condemning the practice of intensive farming. We need to return the animals to the fields, and re-adopt the environmentally friendly, humane and healthy system we had and  
45 lost: the small mixed farm.

*Adapted from an article in The Observer newspaper.*

**[END OF TEXT]**

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## ACKNOWLEDGEMENTS

Passage 1–Article is adapted from “*Goodbye birds. Goodbye butterflies. Hello... farmageddon,*” by Isabell Oakeshott, taken from The Sunday Times, 19 January 2014. Reproduced by permission of News Syndication. © The Sunday Times, January 2014.

Passage 2–Article is adapted from “*Pasture to the Plate*” by Audrey Ayton, taken from The Observer supplement, 10 July 1994. Reproduced by permission of Guardian News and Media. Copyright Guardian News and Media Ltd 2015.



National  
Qualifications  
2015

**X724/76/21**

**English  
Reading for Understanding, Analysis  
and Evaluation — Questions**

FRIDAY, 15 MAY

9:00 AM – 10:30 AM

**Total marks — 30**

Attempt ALL questions.

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.



## Attempt ALL questions

Total marks — 30

1. Read lines 1–5.

Identify any **two** positive aspects of Central Valley, California, which are conveyed in these lines. Use your own words in your answer.

2

2. Read lines 6–10.

By referring to at least **two** examples, analyse how the writer's use of language creates a negative impression of Central Valley.

4

3. Read lines 11–16.

By referring to both word choice **and** sentence structure, analyse how the writer makes clear her disapproval of dairy farming methods used in Central Valley.

4

4. Read lines 17–19.

Explain the function of these lines in the development of the writer's argument. You should make close reference to the passage in your answer.

2

5. Read lines 23–34.

In your own words, summarise the differences between UK Government food policy and consumer wishes.

4

6. Read lines 35–41.

Analyse how both imagery **and** sentence structure are used in these lines to convey the writer's criticism of industrial farming.

4

7. Read lines 42–55.

Explain how the writer continues the idea that the Central Valley dairy farming is "nightmarish". Use your own words in your answer. You should make **three** key points.

3

8. Read lines 56–63.

Evaluate the effectiveness of the final paragraph as a conclusion to the writer's criticism of industrial farming.

2

## Question on both passages

9. Look at both passages.

Both writers express their views about intensive farming.

Identify **three** key areas on which they agree. You should support the points you make by referring to important ideas in both passages.

You may answer this question in continuous prose or in a series of developed bullet points.

5

[END OF QUESTION PAPER]





National  
Qualifications  
2015

**X724/76/12**

## English Critical Reading

FRIDAY, 15 MAY

10:50 AM – 12:20 PM

**Total marks — 40**

### **SECTION 1 — Scottish Text — 20 marks**

Read an extract from a Scottish text you have previously studied and attempt the questions.

Choose ONE text from either

Part A — Drama                      Pages 2–11

or

Part B — Prose                      Pages 12–21

or

Part C — Poetry                      Pages 22–33

Attempt ALL the questions for your chosen text.

### **SECTION 2 — Critical Essay — 20 marks**

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

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

You should spend approximately 45 minutes on each Section.

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

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

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



## SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this Section.

### PART A — SCOTTISH TEXT — DRAMA

#### Text 1 — Drama

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

Read the extract below and then attempt the following questions.

#### *The Slab Boys* by John Byrne

*This extract is taken from Act 2 of the play. Phil has been dismissed from his job.*

*(Enter PHIL.)*

SPANKY: I thought you were away?

PHIL: I went along for my wages . . . doll said she gave them to Jack.

JACK: The monkey's got them . . .

5 SPANKY: Catch. *(Flings packet to PHIL.)* 'S that you off, Jack-knife? Not fancy a hot poultice before you go?

JACK: If you need a lift home, Alan, let me know . . . I'll try and arrange something . . .

ALAN: Thanks.

10 *(Exit JACK.)*

SPANKY: *(To PHIL, who is opening his wage packet)* Your books?

PHIL: Yeh . . . P45, the lot . . . *(Reads document:)* "Non-Contributory Pension Scheme" . . . what's that?

ALAN: It means you haven't paid directly into . . .

15 PHIL: Shuttit, you! I'm talking to my friend. Well?

SPANKY: How should I know? I've got all these dishes to wash! Can you not give us a hand? There's hundreds of them.

PHIL: You're forgetting something, Spanky. I don't work here any more.

SPANKY: You never did, Phil.

20 PHIL: Less of the sarcasm . . . *(Sarcastically)* Slab Boy.

SPANKY: At least I still am one.

PHIL: Yeh . . . how come? Me and Hector get the heave and you're still here washing dishes safe and secure. How d'you manage it, eh?

SPANKY: Going to get out of my road? I've got work to do . . .

25 PHIL: Work? Has Noddy there been getting to you?

SPANKY: Why don't you can it, Phil? Me and the boy wants to get cleared up.

PHIL: Aw . . . it's "me and the boy" now, is it?

SPANKY: Yeh . . . what of it?

PHIL: I think I'm going to be sick.

30 SPANKY: Well, don't hang over the shades, there's gum in them already . . .  
*(PHIL grabs him. They confront one another. Enter CURRY.)*

CURRY: Still here, McCann? You can go any time, you know.

PHIL: I'm waiting for a phone call.

CURRY: Only urgent personal calls allowed . . .

35 PHIL: This is urgent. I'm waiting for word from the hospital.

CURRY: What's up . . . someone in the family ill?

PHIL: It's my maw.

CURRY: Oh, yes, of course. Were the lacerations severe? It can do a great deal of damage, plate glass . . .

40 PHIL: What?

CURRY: Plate glass . . . the stuff they have in shop windows.

PHIL: What d'you know about shop windows? Who told you about it?

CURRY: There was a bit in today's *Paisley Express* . . . "Ferguslie Park Woman in Store Window Accident" . . .

45 PHIL: It wasn't an accident. She meant to do it.

CURRY: Eh? But the paper said your mother was thrown through the window by a passing car . . .

PHIL: Well, they got it wrong, didn't they? There was a car there but it wasn't passing . . . it was parked. What she done was take a header off the roof . . .

50 straight through the Co. window . . . simple.

CURRY: From the roof of a car? She must've been badly injured.

PHIL: Not a scratch. They say it was the angle she jumped off the roof of the motor.

CURRY: Good God, it must've been a miracle.

55 PHIL: Nope . . . a Ford Prefect.

## Questions

1. Look at lines 1–15.

Explain fully the contrast in these lines between the attitude of Jack and Phil towards Alan.

2

2. Look at lines 16–31.

By referring to at least two examples, analyse how the tension between Phil and Spanky is made clear.

4

3. Look at lines 32–55.

By referring to at least two examples, analyse how language is used to convey the feelings of Phil and/or Curry.

4

4. In this extract, various aspects of Phil's character are revealed through humour. By referring to this extract and elsewhere in the play, discuss how humour is used to develop Phil's character.

10

**[OPEN OUT FOR QUESTIONS]**

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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**

DUKE: The Queen needs men, and as always, she looks to the North. My Commissioner, Mr Loch, informs me that the response so far has been disappointing.

*Enter LOCH, now an old man.*

5 LOCH: Disappointing? A disgrace. In the whole county of Sutherland, not one man has volunteered.

DUKE: I know you to be loyal subjects of the Queen. I am prepared to reward your loyalty. Every man who enlists today will be given a bounty of six golden sovereigns from my own private purse. Now if you will all step up in an  
10 orderly manner, Mr Loch will take your names and give you the money.

*The DUKE sits. Silence. Nobody moves. The DUKE stands angrily.*

DUKE: Damn it, do you want the Mongol hordes to come sweeping across Europe, burning your houses, driving you into the sea? (LOCH fidgets.) What are you  
15 fidgeting for Loch? Have you no pride in this great democracy that we English — er — British have brought to you? Do you want the cruel Tsar of Russia installed in Dunrobin Castle? Step forward.

*Silence. Nobody moves.*

DUKE: For this disgraceful, cowardly conduct, I demand an explanation.

*Short silence. OLD MAN stands up in audience.*

20 OLD MAN: I am sorry for the response your Grace's proposals are meeting here, but there is a cause for it. It is the opinion of this country that should the Tsar of Russia take possession of Dunrobin Castle, we could not expect worse treatment at his hands than we have experienced at the hands of your family for the last fifty years. We have no country to fight for. You robbed us of our country and  
25 gave it to the sheep. Therefore, since you have preferred sheep to men, let sheep now defend you.

ALL: Baa-aa.

*The DUKE and LOCH leave. SOLDIER beats retreat.*

MC: One man only was enlisted at this meeting. No sooner was he away at Fort  
30 George than his house was pulled down, his wife and family turned out, and put in a hut from which an old female pauper was carried a few days before to the churchyard.

Out of thirty-three battalions sent to the Crimea, only three were Highland.

35 But this was only a small set-back for the recruiters. These parts were still raided for men; almost as fast as they cleared them off the land, they later recruited them into the Army. The old tradition of loyal soldiering was fostered and exploited with careful calculation.

## Questions

5. Look at lines 1–18.

The Duke uses a variety of tones in his speeches to the people in these lines. By referring to at least two examples, analyse how language is used to create different tones.

4

6. Look at lines 17–27.

Analyse how both the stage directions and dialogue convey the local people's defiance of the Duke.

4

7. Look at lines 29–37.

Explain how the MC's speech brings this section of the play to an ironic conclusion.

2

8. Discuss how McGrath develops the theme of change in this extract and elsewhere in the play.

10

[Turn over

OR

### Text 3 — Drama

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

Read the extract below and then attempt the following questions.

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

*In this extract from Act 3, Jenny is paying a visit to Maggie and John's tenement home after a period of absence.*

Lily: Jenny, whit're ye getting at?

Jenny: Mammy seems tae think they're letting Bertie hame; but they're no. *No here.* No tae this. Mammy, ye've tae see the Corporation for a Cooncil hoose.

5 Maggie: A Cooncil house! A Cooncil hoose! Yer daddy's been up tae that lot til he's seek scunnert. Ye've tae wait yer turn in the queue.

Jenny: But if they kent about Bertie . . .

Lily: Is this whit brought ye back, Jenny?

10 Jenny: It's whit gied me the courage tae come. Least . . . it was ma daddy's face . . . in the water; (*more to herself than the others*) there wis lights shimmerin on the blackness . . . it kind o slinks along slow, a river, in the night. I was meanin tae let it tak me along wi it.

*Maggie gives a gasp.*

Maggie: Whit kind o talk is this, Jenny? Did ye no think o us. Yer daddy an me?

15 Jenny: Think o ye? Oh aye, Mammy, I thought o ye. But thinkin jist made me greet. I was that ashamed o masel . . . Isa and me, we were that rotten tae ye, the things we said.

Maggie: That's a bye, Jenny.

20 Jenny: Naethin's ever *bye*, Mammy; it's a there, like a photy-album in yer heid . . . I kept seein ma daddy, the way he used tae sing tae me when I wis wee; I seen him holdin ma bare feet in his hands tae warm them, an feedin me bread an hot milk oot o a blue cup. (*Pause*) I don't know where you were, Mammy.

Lily: Ben the back room wi the midwife, likely. (*Pause*) It's as weel ye came tae yer senses; yon's no the way tae tak oot o yer troubles; a river. But ye're daein fine noo? Ye merriet?

25 Jenny: No.

Lily: Oh. Livin in sin, as they ca it these days, eh?

Jenny: (*suddenly flaring up*) Aye, if ye want tae ca it sin! I don't. The man I'm livin wi is kind, an generous.

Lily: Oh aye. We can see that. We've had an eye-fu o yer wages o sin.

30 Maggie: (*mournful*) Aw Jenny. I wisht ye'd earned it.

Lily: (*coarse laugh*) Oh, she'll hae earned it, Maggie. On her back.

Maggie: *Lily!*

Lily: So the Bible's a wrang, is it? The wages o sin's nae deith, it's fancy hair-dos an a swanky coat an pur silk stockins.



35 Jenny: You seem tae ken yer Bible, Auntie Lily. I never pretended tae. But I'm happy, an I'm makin *him* happy. We've a nice wee flat in a clean district, wi trees an wee gardens.

Lily: A wee love-nest oot west! Great! Juist great — till yer tired business man gets tired o you an ye're oot on yer ear.

40 Jenny: Well, ye hevnae changed, Auntie Lily. I've got tae laugh at you.

Lily: Laugh awa. I'm no mindin. I've kept ma self-respect.

Jenny: Aye. An that's aboot a ye've got.

Maggie: Oh, stop it! Stop it! (*Her hands to her head*) I wis that happy . . .

Jenny: Mammy, I'm sorry. We'll sit doon properly an talk. (*She draws a couple of*  
45 *chairs together, deliberately excluding Lily who moves off a little, but keeps within ear-shot and stands, back resting against the table — or the sideboard — watching.*) I've got plans for you.

Maggie: Plans?

Jenny: Aye. For getting yous a oot o this.

50 Maggie: Och Jenny, pet; you wis aye fu o dreams.

Lily: Aye. Dreams. Fairy-tales. She went awa an impident wee bizzom an she's come back on Christmas Eve, kiddin on she's a fairy wi a magic wand.

Jenny: (*She doesn't even look at Lily*) Listen, Mammy. We canna wait for a hoose frae the cooncil, it'll tak too lang; but mind! Ye've tae get ma daddy tae speak tae them. (*Maggie nods*) So, while ye're waitin, ye're goin tae flit tae a rented  
55 hoose.

Maggie: Jenny, ye need a lot o money tae flit!

Jenny: I've got that. (*She opens her handbag and produces a roll of notes that makes Maggie's eyes bulge. She gasps.*) There's plenty for the flittin and the key  
60 money forbye.

*John comes in. He stops at the sight of Jenny and at first his face lights up: then his lips tighten.*

## Questions

- |     |   |    |
|-----|---|----|
| 9.  | Look at lines 1–21.<br>Explain two of Jenny’s reasons for visiting the family home.                         | 2  |
| 10. | Look at lines 22–42.<br>Analyse how Lily and Jenny’s differing attitudes are shown.                         | 4  |
| 11. | Look at lines 43–62.<br>Analyse the dramatic impact of at least two of the stage directions in these lines. | 4  |
| 12. | By referring to this extract and elsewhere in the play, discuss how Jenny’s growing maturity is made clear. | 10 |

**[OPEN OUT FOR QUESTIONS]**

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## SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

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 in Section 2.

Read the extract below and then attempt the following questions.

#### *Mother and Son* by Iain Crichton Smith

“It isn’t my fault I haven’t.” He spoke wearily. The old interminable argument was beginning again: he always made fresh attacks but as often retired defeated. He stood up suddenly and paced about the room as if he wanted to overawe her with his untidy hair, his thick jersey, and long wellingtons.

- 5 “You know well enough,” he shouted, “why I haven’t my day’s work. It’s because you’ve been in bed there for ten years now. Do you *want* me to take a job? I’ll take a job tomorrow . . . if you’ll only say!” He was making the same eternal argument and the same eternal concession: “If you’ll only say.” And all the time he knew she would never say, and she knew that he would never take any action.
- 10 “Why, you’d be no good in a job. The manager would always be coming to show you what you had done wrong, and you’d get confused with all those strange faces and they’d laugh at you.” Every time she spoke these words the same brutal pain stabbed him. His babyish eyes would be smitten by a hellish despair, would lose all their hope, and cloud over with the pain of the mute, suffering animal. Time and time again he would say to
- 15 her when she was feeling better and in a relatively humane mood: “I’m going to get a job where the other fellows are!” and time and time again, with the unfathomable and unknowable cunning of the woman, she would strike his confidence dead with her hateful words. Yes, he was timid. He admitted it to himself, he hated himself for it, but his cowardice still lay there waiting for him, particularly in the dark nights of his mind when
- 20 the shadow lay as if by a road, watching him, tripping behind him, changing its shape, till the sun came to shine on it and bring its plausible explanations. He spoke again, passing his hand wearily over his brow as if he were asking for her pity.

- “Why should anybody laugh at me? They don’t laugh at the other chaps. Everybody makes mistakes. I could learn as quickly as any of them. Why, I used to do his lessons for
- 25 Norman Slater.” He looked up eagerly at her as if he wanted her to corroborate. But she only looked at him impatiently, that bitter smile still upon her face.

“Lessons aren’t everything. You aren’t a mechanic. You can’t do anything with your hands. Why don’t you hurry up with that tea? Look at you. Fat good you’d be at a job.”

- He still sat despairingly leaning near the fire, his head on his hands. He didn’t even hear the last part of her words. True, he wasn’t a mechanic. He never could understand how things worked. This ignorance and inaptitude of his puzzled himself. It was not that he wasn’t intelligent: it was as if something had gone wrong in his childhood, some lack of interest in lorries and aeroplanes and mechanisms, which hardened into a wall beyond
- 30 which he could not go through — paradise lay yonder.

35 He reached up for the tea absent-mindedly and poured hot water into the tea-pot. He  
 watched it for a while with a sad look on his face, watched the fire leaping about it as if  
 it were a soul in hell. The cups were white and undistinguished and he felt a faint nausea  
 as he poured the tea into them. He reached out for the tray, put the tea-cup and a plate  
 40 with bread and jam on it, and took it over to the bed. His mother sat up and took the  
 tray from him, settling herself laboriously back against the pillows. She looked at it and  
 said:

“Why didn’t you wash this tray? Can’t you see it’s all dirty round the edges?” He stood  
 there stolidly for a moment, not listening, watching her frail, white-clad body, and her  
 spiteful, bitter face. He ate little but drank three cups of tea.

### Questions

13. Look at lines 1–22.

By referring to at least two examples, analyse how language reveals the nature of  
 the relationship between mother and son.

4

14. Look at lines 27–28.

Identify the tone of the mother’s words and analyse how this tone is created.

3

15. Look at lines 29–38.

By referring to at least two examples, analyse how language is used to convey the  
 son’s reaction to his mother’s words.

3

16. By referring to this extract and to at least one other story, discuss how Iain Crichton  
 Smith uses contrasting characters to explore theme.

10

[Turn over

OR

**Text 2 — Prose**

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

Read the extract below and then attempt the following questions.

***The Wireless Set* by George Mackay Brown**

One afternoon in the late summer of that year the island postman cycled over the hill road to Tronvik with a yellow corner of telegram sticking out of his pocket.

He passed the shop and the manse and the schoolhouse, and went in a wavering line up the track to Hugh's croft. The wireless was playing music inside, Joe Loss and his  
5 orchestra.

Betsy had seen him coming and was standing in the door.

"Is there anybody with you?" said the postman.

"What way would there be?" said Betsy. "Hugh's at the lobsters."

"There should be somebody with you," said the postman.

10 "Give me the telegram," said Betsy, and held out her hand. He gave it to her as if he was a miser parting with a twenty-pound note.

She went inside, put on her spectacles, and ripped open the envelope with brisk fingers. Her lips moved a little, silently reading the words.

15 Then she turned to the dog and said, "Howie's dead." She went to the door. The postman was disappearing on his bike round the corner of the shop and the missionary was hurrying towards her up the path.

She said to him, "It's time the peats were carted."

20 "This is a great affliction, you poor soul," said Mr. Sinclair the missionary. "This is bad news indeed. Yet he died for his country. He made the great sacrifice. So that we could all live in peace, you understand."

Betsy shook her head. "That isn't it at all," she said. "Howie's sunk with torpedoes. That's all I know."

25 They saw old Hugh walking up from the shore with a pile of creels on his back and a lobster in each hand. When he came to the croft he looked at Betsy and the missionary standing together in the door. He went into the outhouse and set down the creels and picked up an axe he kept for chopping wood.

Betsy said to him, "How many lobsters did you get?"

He moved past her and the missionary without speaking into the house. Then from inside he said, "I got two lobsters."

30 "I'll break the news to him," said Mr. Sinclair.

From inside the house came the noise of shattering wood and metal.

"He knows already," said Betsy to the missionary. "Hugh knows the truth of a thing generally before a word is uttered."

Hugh moved past them with the axe in his hand.

35 "I got six crabs forby," he said to Betsy, "but I left them in the boat."

He set the axe down carefully inside the door of the outhouse. Then he leaned against the wall and looked out to sea for a long while.

"I got thirteen eggs," said Betsy. "One more than yesterday. That old Rhode Islander's laying like mad."

- 40 The missionary was slowly shaking his head in the doorway. He touched Hugh on the shoulder and said, "My poor man — "

Hugh turned and said to him, "It's time the last peats were down from the hill. I'll go in the morning first thing. You'll be needing a cart-load for the Manse."

- 45 The missionary, awed by such callousness, walked down the path between the cabbages and potatoes. Betsy went into the house. The wireless stood, a tangled wreck, on the dresser. She brought from the cupboard a bottle of whisky and glasses. She set the kettle on the hook over the fire and broke the peats into red and yellow flame with a poker. Through the window she could see people moving towards the croft from all over the valley. The news had got round. The mourners were gathering.

- 50 Old Hugh stood in the door and looked up at the drift of clouds above the cliff. "Yes," he said, "I'm glad I set the creels where I did, off Yesnaby. They'll be sheltered there once the wind gets up."

"That white hen," said Betsy, "has stopped laying. It's time she was in the pot, if you ask me."

### Questions

17. Look at lines 1–5.

Explain how Mackay Brown creates both a sense of community life and the role of the wireless set within it.

2

18. Look at lines 6–22.

(a) By referring to lines 6–15, analyse how the postman's attitude to Betsy is revealed.

2

(b) By referring to lines 16–22, analyse how language is used to convey the different reactions of the missionary and Betsy to the news.

2

19. In lines 23–54, Mackay Brown reveals a contrast between the couple's real feelings and the missionary's perception of how they feel.

By referring to at least two examples from these lines, analyse how the contrast is revealed.

4

20. In his writing, Mackay Brown explores the relationship between the island/small mainland community and the outside world. By referring to this extract and at least one other story by Mackay Brown, discuss how he does this.

10

[Turn over

OR

**Text 3 — Prose**

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

Read the extract below and then attempt the following questions.

***The Trick Is To Keep Breathing* by Janice Galloway**

*In this extract, Joy is struggling to cope after the death of her partner, Michael.*

Look

all I wanted was to be civilised and polite. I wanted to be no trouble. I wanted to be brave and discreet. This had to be the final stage of the endurance test and all I had to do was last out. I thought I was Bunyan's Pilgrim and Dorothy in The Wizard of Oz. But the lasting out was terrible. I made appointments with the doctor and he gave me pills to tide me over when I got anxious. I got anxious when they didn't tide me over into anything different. He gave me more pills. I kept going to work. I was no nearer Kansas or the Celestial City. Then

I started smelling Michael's aftershave in the middle of the night. I would go to bed and there it was, in a cloud all round my head. I thought if I could smell his aftershave he must be around somewhere. I saw him in cars, across the street, in buses, roaring past on strange motorbikes, drifting by the glass panel of my classroom door. I read his horoscope. How could he be having a difficult phase with money if he was dead? Of course he wasn't *dead*: just hiding. At night I sunk my face into his clothes and howled at the cloth. A magazine article said it was fairly common and not as unhealthy as you'd think. Then I would go to bed and wait for the slow seep of aftershave through the ether. I knew he wasn't just a carcass liquefying in a wooden box but an invisible presence hovering in a cloud of Aramis above my bed. I also suspected I was lying. When I found the bottle, tipped on its side and leaking along the rim I knew for sure. I had put it there myself ages ago so I could reach for it and smell his neck when I wanted to feel like hell in the middle of the night. Then I must have knocked it over and been too wilful to admit to what it was later. My own duplicity shocked me. I held onto the bottle for a week or so then threw it out.

My mother was right. I have no common sense. I don't know a damn thing worth knowing.

THE CHURCH

THE MARRIED

THE LAW

WHAT'S WHAT

I haven't a clue.

The clock ticks too loud while I lie still, shrinking.

Please god make boulders crash through the roof. In three or four days when the Health Visitor comes she will find only mashed remains, marrowbone jelly oozing between the shards like bitumen. *Well*, she'll say, *We're not doing so well today, are we?* It's too cold. The hairs on my legs are stiff. I shiver and wish the phone would ring.

Needing people yet being afraid of them is wearing me out. I struggle with the paradox all the time and can't resolve it. When people visit I am distraught trying to look as if I can cope. At work I never speak but I want to be spoken to. If anyone does I get anxious and stammer. I'm scared of the phone yet I want it to ring.



## Questions

21. Look at lines 1–8.  
Analyse how Galloway makes the reader aware of Joy’s efforts to cope with her situation. 2
22. Look at lines 9–23.  
By referring to at least two examples, analyse how the writer conveys Joy’s desperation for Michael’s presence. 4
23. Look at lines 29–37.  
By referring to at least two examples, analyse how Galloway conveys Joy’s feelings of despair. 4
24. By referring to this extract and elsewhere in the novel, discuss how Galloway demonstrates Joy’s fear and/or anxiety in relating to other people. 10

[Turn over

OR

Text 4 — Prose

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

Read the extract below and then attempt the following questions.

**Sunset Song** by Lewis Grassie Gibbon

*This extract is from the beginning of Part II (Drilling). In this extract Chris reflects on the death of her mother.*

Lying down when her climb up the cambered brae was done, panting deep from the rate she'd come at — skirt flying and iron-resolute she'd turn back for nothing that cried or called in all Blawearie — no, not even that whistle of father's! — Chris felt the coarse grass crackle up beneath her into a fine quiet couch. Neck and shoulders and hips and  
5 knees she relaxed, her long brown arms quivered by her side as the muscles slacked away, the day drowsed down an aureal light through the long brown lashes that drooped on her cheeks. As the gnomons of a giant dial the shadows of the Standing Stones crept into the east, snipe called and called —

10 Just as the last time she'd climbed to the loch: and when had that been? She opened her eyes and thought, and tired from that and closed down her eyes again and gave a queer laugh. The June of last year it had been, the day when mother had poisoned herself and the twins.

So long as that and so near as that, you'd thought of the hours and days as a dark, cold pit you'd never escape. But you'd escaped, the black damp went out of the sunshine and  
15 the world went on, the white faces and whispering ceased from the pit, you'd never be the same again, but the world went on and you went with it. It was not mother only that died with the twins, something died in your heart and went down with her to lie in Kinraddie kirkyard — the child in your heart died then, the bairn that believed the hills were made for its play, every road set fair with its warning posts, hands ready to snatch  
20 you back from the brink of danger when the play grew over-rough. That died, and the Chris of the books and the dreams died with it, or you folded them up in their paper of tissue and laid them away by the dark, quiet corpse that was your childhood.

So Mistress Munro of the Cuddiestoun told her that awful night she came over the rain-soaked parks of Blawearie and laid out the body of mother, the bodies of the twins that  
25 had died so quiet in their crib. She nipped round the rooms right quick and pert and uncaring, the black-eyed futret, snapping this order and that, it was her that terrified Dod and Alec from their crying, drove father and Will out tending the beasts. And quick and cool and cold-handed she worked, peeking over at Chris with her rat-like face. *You'll be leaving the College now, I'll warrant, education's dirt and you're better clear of it.*  
30 *You'll find little time for dreaming and dirt when you're keeping house at Blawearie.*

And Chris in her pit, dazed and dull-eyed, said nothing, she minded later; and some other than herself went searching and seeking out cloths and clothes. Then Mistress Munro washed down the body that was mother's and put it in a nightgown, her best, the one  
35 with blue ribbons on it that she hadn't worn for many a year; and fair she made her and sweet to look at, the tears came at last when you saw her so, hot tears wrung from your eyes like drops of blood. But they ended quick, you would die if you wept like that for long, in place of tears a long wail clamoured endless, unanswered inside your head *Oh mother, mother, why did you do it?*

And not until days later did Chris hear why, for they tried to keep it from her and the  
40 boys, but it all came out at the inquest, mother had poisoned herself, her and the twins,

because she was pregnant again and afraid with a fear dreadful and calm and clear-eyed. So she had killed herself while of unsound mind, had mother, kind-eyed and sweet, remembering those Springs of Kildrummie last of all things remembered, it may be, and the rooks that cried out across the upland parks of Don far down beyond the tunnels of  
45 the years.

### Questions

- |  |                  |
|--|------------------|
| <p><b>25.</b> Look at lines 1–8.<br/>Explain fully how Chris feels in these lines.</p>   | <p><b>2</b></p>  |
| <p><b>26.</b> Look at lines 9–22.<br/>By referring to at least two examples, analyse how the writer conveys the impact her mother’s death has had on Chris.</p>      | <p><b>4</b></p>  |
| <p><b>27.</b> Look at lines 23–45.<br/>By referring to at least two examples, analyse how the writer conveys the horror of Chris’s memory of her mother’s death.</p> | <p><b>4</b></p>  |
| <p><b>28.</b> Discuss how Grassie Gibbon presents Chris’s growing to maturity in this extract and elsewhere in the novel.</p>  | <p><b>10</b></p> |

[Turn over

OR

### Text 5 — Prose

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

Read the extract below and then attempt the following questions.

#### *The Cone-Gatherers* by Robin Jenkins

*This extract is taken from Chapter Four. Duror has gone to the Big House to see Lady Runcie-Campbell.*

Lady Runcie-Campbell was in the office at the front of the house writing letters. When he knocked, she bade him enter in her clear courteous musical voice.

A stranger, hearing her, would have anticipated some kind of loveliness in so charming a speaker; he might not, however, have expected to find such outstanding beauty of face and form married to such earnestness of spirit; and he would assuredly have been both startled and impressed.

- 5
- Duror, who knew her well, had been afraid that in her presence he might be shamed or inspired into abandoning his scheme against the cone-gatherers. In spite of her clothes, expensive though simple, of her valuable adornments such as earrings, brooches, and rings, and of her sometimes almost mystical sense of responsibility as a representative of the ruling class, she had an ability to exalt people out of their humdrum selves. Indeed, Duror often associated religion not with the smell of pinewood pews or of damp Bibles, but rather with her perfume, so elusive to describe. Her father the judge had bequeathed to her a passion for justice, profound and intelligent; and a determination to see right done, even at the expense of rank or pride. Her husband Sir Colin was orthodox, instinctively preferring the way of a world that for many generations had allowed his family to enjoy position and wealth. Therefore he had grumbled at his wife's conscientiousness, and was fond of pointing out, with affection but without sympathy, the contradiction between her emulation of Christ and her eminence as a baronet's wife.
- 10
- 15
- 20
- She would have given the cone-gatherers the use of the beach-hut, if Duror had not dissuaded her; and she had not forgotten to ask him afterwards what their hut was like. He had had to lie.

- Now, when he was going to lie again, this time knowing it would implicate her in his chosen evil, he felt that he was about to commit before her eyes an obscene gesture, such as he had falsely accused the dwarf of making. In the sunny scented room therefore, where the happy voices of the cricket players on the lawn could be heard, he suddenly saw himself standing up to the neck in a black filth, like a stags' wallowing pool deep in the wood. High above the trees shone the sun and everywhere birds sang; but this filth, as he watched, crept up until it entered his mouth, covered his ears, blinded his eyes, and so annihilated him. So would he perish, he knew; and somewhere in the vision, as a presence, exciting him so that his heart beat fast, but never visible, was a hand outstretched to help him out of that mire, if he wished to be helped.
- 25
- 30

He saw her hand with its glittering rings held out to invite him to sit down.

"Good morning, Duror," she said, with a smile. "Isn't it just splendid?"

- 35 "Yes, my lady."

She looked at him frankly and sympathetically: it was obvious she attributed his subdued tone to sorrow over his wife. If at the same time she noticed with surprise that he hadn't shaved, it did not diminish her sympathy, as it would have her husband's.

“How is Mrs. Duror?” she asked gently.

- 40 “Not too well, I’m sorry to say, my lady. This spell of fine weather has upset her. She asked me to thank you for the flowers.”

She was so slim, golden-haired, and vital, that her solicitude for Peggy gripped him like a fierce cramp in his belly.

She noticed how pale he had turned, how ill he looked.

- 45 “I often think of your poor wife, Duror,” she said.

She glanced at her husband’s portrait in uniform on the desk in front of her.

Duror could not see the photograph from where he sat, but he could see clearly enough in his imagination the original, as gawky as she was beautiful, as glum as she was gay, and as matter-of-fact as she was compassionate.

- 50 “This war,” she went on quickly, “with its dreadful separations has shown me at least what she has missed all these years. Something has come between us and the things we love, the things on which our faith depends: flowers and dogs and trees and friends. She’s been cut off so much longer.”

### Questions

29. Look at lines 1–19.

By referring to at least two examples, analyse how Jenkins’s use of language creates a positive impression of Lady Runcie-Campbell.

4

30. Look at lines 23–43.

By referring to two examples, analyse how the writer uses language to convey the contrast between Duror and Lady Runcie-Campbell.

4

31. Look at lines 50–53.

Explain why Lady Runcie-Campbell now feels more able to identify with Peggy’s situation.

2

32. In the novel, Duror is presented not just as an evil character, but one who might be worthy of some sympathy.

With reference to this extract and elsewhere in the novel, explain how both aspects of Duror’s character are portrayed.

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.

*To a Mouse, On turning her up in her Nest, with the Plough, November 1785* by Robert Burns

Wee, sleekit, cowrin, tim'rous beastie,

O, what a panic's in thy breastie!

Thou need na start awa sae hasty,

Wi' bickering brattle!

5 I wad be laith to rin an' chase thee,

Wi' murd'ring pattle!

I'm truly sorry Man's dominion

Has broken Nature's social union,

An' justifies that ill opinion,

10 Which makes thee startle,

At me, thy poor, earth-born companion,

An' fellow-mortal!

I doubt na, whyles, but thou may thieve;

What then? poor beastie, thou maun live!

15 A daimen icker in a thrave

'S a sma' request:

I'll get a blessin wi' the lave,

And never miss't!

Thy wee bit housie, too, in ruin!

20 It's silly wa's the win's are strewin!

An' naething, now, to big a new ane,

O' foggage green!

An' bleak December's winds ensuin,

Baith snell and keen!

25 Thou saw the fields laid bare an' waste,

An' weary Winter comin fast,

An' cozie here, beneath the blast,

Thou thought to dwell,

Till crash! the cruel coulter past

30 Out thro' thy cell.

That wee bit heap o' leaves an' stibble,  
 Has cost thee monie a weary nibble!  
 Now thou's turn'd out, for a' thy trouble,  
     But house or hald,  
 35 To thole the Winter's sleety dribble,  
     An' cranreuch cauld!

But Mousie, thou art no thy lane,  
 In proving foresight may be vain:  
 The best-laid schemes o' Mice an' Men  
 40             Gang aft agley,  
 An' lea'e us nought but grief an' pain,  
     For promis'd joy!

Still thou are blest, compar'd wi' me!  
 The present only toucheth thee:  
 45 But, Och! I backward cast my e'e,  
     On prospects drear!  
 An' forward, tho' I canna see,  
     I guess an' fear!

### Questions

33. Look at lines 1–18.

Analyse how Burns establishes at least two aspects of the speaker's personality in these lines.

4

34. Look at lines 19–36.

By referring to at least two examples, analyse how Burns creates pity for the mouse and its predicament.

4

35. Look at lines 37–48.

Explain how the final two verses highlight the contrast between the speaker and the mouse.

2

36. Discuss how Burns uses a distinctive narrative voice to convey the central concerns of this poem and at least one of his other poems.

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.

***War Photographer* by Carol Ann Duffy**

In his dark room he is finally alone  
with spools of suffering set out in ordered rows.  
The only light is red and softly glows,  
as though this were a church and he  
5 a priest preparing to intone a Mass.  
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays  
beneath his hands, which did not tremble then  
though seem to now. Rural England. Home again  
10 to ordinary pain which simple weather can dispel,  
to fields which don't explode beneath the feet  
of running children in a nightmare heat.

Something is happening. A stranger's features  
faintly start to twist before his eyes,  
15 a half-formed ghost. He remembers the cries  
of this man's wife, how he sought approval  
without words to do what someone must  
and how the blood stained into foreign dust.

A hundred agonies in black and white  
20 from which his editor will pick out five or six  
for Sunday's supplement. The reader's eyeballs prick  
with tears between the bath and pre-lunch beers.  
From the aeroplane he stares impassively at where  
he earns his living and they do not care.



## Questions

37. Look at lines 1–6.  
Analyse how imagery is used to create a serious atmosphere. 2
38. Look at lines 7–12.  
Analyse how Duffy conveys the photographer's perception of the difference between life in Britain and life in the war zones abroad. 4
39. Look at lines 13–18.  
Analyse the use of poetic technique to convey the distressing nature of the photographer's memories. 2
40. Look at lines 19–24.  
Analyse how the use of poetic technique highlights the British public's indifference to the suffering shown in the newspapers they read. 2
41. Referring closely to this poem and to at least one other poem by Duffy, discuss how she explores the link between the past and the present. 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 poem below and then attempt the following questions.

***My Rival's House* by Liz Lochhead**

is peopled with many surfaces.

Ormolu and gilt, slipper satin,

lush velvet couches,

cushions so stiff you can't sink in.

5 Tables polished clear enough to see distortions in.

We take our shoes off at her door,

shuffle stocking-soled, tiptoe — the parquet floor

is beautiful and its surface must

be protected. Dust-

10 cover, drawn shade,

won't let the surface colour fade.

Silver sugar-tongs and silver salver,

my rival serves us tea.

She glosses over him and me.

15 I am all edges, a surface, a shell

and yet my rival thinks she means me well.

But what squirms beneath her surface I can tell.

Soon, my rival

capped tooth, polished nail

20 will fight, fight foul for her survival.

Deferential, daughterly, I sip

and thank her nicely for each bitter cup.

And I have much to thank her for.

This son she bore —

25 first blood to her —

never, never can escape scot free

the sour potluck of family.

And oh how close

this family that furnishes my rival's place.

30 Lady of the house.

Queen bee.

She is far more unconscious,

far more dangerous than me.

Listen, I was always my own worst enemy.

35 She has taken even this from me.

She dishes up her dreams for breakfast.

Dinner, and her salt tears pepper our soup.

She won't

give up.

## Questions

42. Look at lines 1–11.  
Explain why the speaker feels uncomfortable in her rival's house. 2
43. Look at lines 12–22.  
By referring to at least two examples, analyse how the poet creates a tense atmosphere in these lines. 4
44. Look at lines 23–39.  
By referring to at least two examples, discuss how the speaker's resentment of her rival is made clear. 4
45. Discuss how Lochhead uses descriptive detail to explore personality in this and at least one other poem. 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.

***Visiting Hour* by Norman MacCaig**

The hospital smell  
combs my nostrils  
as they go bobbing along  
green and yellow corridors.

- 5 What seems a corpse  
is trundled into a lift and vanishes  
heavenward.

- I will not feel, I will not  
feel, until  
10 I have to.

- Nurses walk lightly, swiftly,  
here and up and down and there,  
their slender waists miraculously  
carrying their burden  
15 of so much pain, so  
many deaths, their eyes  
still clear after  
so many farewells.

- Ward 7. She lies  
20 in a white cave of forgetfulness.  
A withered hand  
trembles on its stalk. Eyes move  
behind eyelids too heavy  
to raise. Into an arm wasted  
25 of colour a glass fang is fixed,  
not guzzling but giving.  
And between her and me  
distance shrinks till there is none left  
but the distance of pain that neither she nor I  
30 can cross.

- She smiles a little at this  
black figure in her white cave  
who clumsily rises  
in the round swimming waves of a bell  
35 and dizzily goes off, growing fainter,  
not smaller, leaving behind only  
books that will not be read  
and fruitless fruits.

## Questions

46. Look at lines 1–7.  
Analyse how the poet’s use of language conveys his response to his surroundings. 2
47. Look at lines 8–18.  
Analyse how MacCaig uses language to highlight his own sense of inadequacy. 4
48. Look at lines 19–38.  
Analyse how the poet’s use of language emphasises the painful nature of the situation for both patient and visitor. 4
49. By referring to this poem, and at least one other by MacCaig, discuss how he explores the theme of loss in his work. 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.

***An Autumn Day* by Sorley MacLean**

On that slope  
on an autumn day,  
the shells soughing about my ears  
and six dead men at my shoulder,  
5 dead and stiff — and frozen were it not for the heat —  
as if they were waiting for a message.

When the screech came  
out of the sun,  
out of an invisible throbbing,  
10 the flame leaped and the smoke climbed  
and surged every way:  
blinding of eyes, splitting of hearing.

And after it, the six men dead  
the whole day:  
15 among the shells snoring  
in the morning,  
and again at midday  
and in the evening.

In the sun, which was so indifferent,  
20 so white and painful;  
on the sand which was so comfortable,  
easy and kindly;  
and under the stars of Africa,  
jewelled and beautiful.

25 One Election took them  
and did not take me,  
without asking us  
which was better or worse:  
it seemed as devilishly indifferent  
30 as the shells.

Six men dead at my shoulder  
on an Autumn day.

## Questions

50. Look at lines 1–12.

By referring to at least two examples, analyse how the poet's use of language emphasises the impact of this experience.

4

51. Look at lines 13–24.

By referring to at least two examples, analyse how the poet uses language to highlight how meaningless the men's deaths were.

4

52. Look at lines 25–32.

Explain what the speaker finds puzzling when he reflects on the men's deaths.

2

53. Nature is a significant aspect in MacLean's poetry. Discuss how he uses nature to convey the central concern(s) of this poem and those of at least one other poem.

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.

***Two Trees* by Don Paterson**

One morning, Don Miguel got out of bed  
with one idea rooted in his head:  
to graft his orange to his lemon tree.  
It took him the whole day to work them free,  
5 lay open their sides, and lash them tight.  
For twelve months, from the shame or from the fright  
they put forth nothing; but one day there appeared  
two lights in the dark leaves. Over the years  
the limbs would get themselves so tangled up  
10 each bough looked like it gave a double crop,  
and not one kid in the village didn't know  
the magic tree in Miguel's patio.

The man who bought the house had had no dream  
so who can say what dark malicious whim  
15 led him to take his axe and split the bole  
along its fused seam, and then dig two holes.  
And no, they did not die from solitude;  
nor did their branches bear a sterile fruit;  
nor did their unhealed flanks weep every spring  
20 for those four yards that lost them everything  
as each strained on its shackled root to face  
the other's empty, intricate embrace.  
They were trees, and trees don't weep or ache or shout.  
And trees are all this poem is about.



## Questions

54. Look at lines 1–12.

By referring to at least two examples, analyse how the poet's use of poetic technique emphasises the importance of the story of the trees.

4

55. Look at lines 13–16.

By referring to at least two examples, analyse how the poet's use of language creates an impression of "the man".

4

56. Explain the irony of the final two lines.

2

57. Discuss how Paterson develops the theme of relationships in this and at least one other poem.

10

[END OF SECTION 1]

[Turn over

## SECTION 2 — CRITICAL ESSAY — 20 marks

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

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

You should spend approximately 45 minutes on this Section.

### PART A — DRAMA

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

1. Choose a play in which a major character's actions influence the emotions of others.  
Briefly explain how the dramatist presents these emotions and actions and discuss how this contributes to your understanding of the play as a whole.
  
2. Choose a play in which there is a scene involving a moment of conflict or of resolution to conflict.  
By referring to details of the scene, explain how the dramatist presents this moment and discuss how this contributes to your appreciation of the play as a whole.
  
3. Choose a play which explores an important issue or issues within society.  
Briefly explain the nature of the issue(s) and discuss how the dramatist's presentation of the issue(s) contributed 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 the method of narration is important.

Outline briefly the writer's method of narration and explain why you feel this method makes such a major contribution to your understanding of the text as a whole.

5. Choose a novel or short story in which there is a moment of significance for one of the characters.

Explain briefly what the significant moment is and discuss, with reference to appropriate techniques, its significance to the text as a whole.

6. Choose a novel or short story which has a satisfying ending.

Discuss to what extent the ending provides a successful conclusion to the text as a whole.

## PART C — PROSE NON-FICTION

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

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

7. Choose a non-fiction text which recreates a moment in time.

Discuss how the description effectively recreates this moment and show how important this is to your appreciation of the text as a whole.

8. Choose a non-fiction text which is structured in a particularly effective way.

Explain how the structure enhances the impact of the writer's message.

9. Choose a non-fiction text which made you consider your views about a social or political or ethical issue.

Explain what the issue is and how the writer uses language effectively to engage you.

[Turn over

## 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 takes as its starting point a memorable experience.  
Discuss how the poet's presentation of the experience helps you to appreciate its significance.
11. Choose a poem which encourages you to think differently or to understand something in a new way.  
Discuss how the poet's ideas and techniques led you to change your thinking or understanding.
12. Choose a poem which is written in a particular poetic form or which has a particularly effective structure.  
Discuss how the poet's use of form or structure contributes to the impact of the poem's central concern(s).

## 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 the setting in time or place is important.  
Explain how the film or programme makers use media techniques effectively to create this setting.
14. Choose a film or television drama where the hero is not completely good and/or the villain is not completely bad.  
Explain how the film or programme makers use media techniques to develop the hero and/or villain.
15. Choose a film or television drama in which lighting and/or sound makes an important contribution to the impact of a particular sequence.  
Explain how the film or programme makers use lighting and/or sound to enhance your appreciation of the sequence.

\* "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 vocational or interest group.  
Identify some examples of the language used within the group and discuss to what extent this shared language contributes to the effectiveness of the group's activities.
  
17. Choose the language of radio or television reporting on a topic such as sport, films, nature, science . . .  
Identify some of the features of this language and discuss to what extent they are effective in communicating with the target audience.
  
18. Choose a commercial advertising campaign which makes use of persuasive language.  
By examining specific examples, evaluate their effectiveness in achieving the purpose of the campaign.

[END OF SECTION 2]

[END OF QUESTION PAPER]

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