



National
Qualifications
2017

X724/76/12

**English
Critical Reading**

THURSDAY, 11 MAY
10:50 AM – 12:20 PM

Total marks — 40

SECTION 1 — Scottish Text — 20 marks

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

Choose ONE text from either

Part A — Drama Pages 02–13

or

Part B — Prose Pages 14–23

or

Part C — Poetry Pages 24–35

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical Essay — 20 marks

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

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

You should spend approximately 45 minutes on each Section.

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

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

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



SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this Section.

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

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

Read the extract below and then attempt the following questions.

The Slab Boys by John Byrne

In this extract, from Act 2 of the play, Spanky and Phil believe that Hector has just lost his job.

SPANKY: We'd like to present this little . . . er . . . this token of . . . er . . .

HECTOR: There was five of them . . . plus a squared-off fitch with my name on it . . .

SPANKY: Are you going to shut your face and listen, Shorty? Me and Phil's trying to make a presentation here.

5 PHIL: It's a quid.

SPANKY: Shut up.

HECTOR: Sorry, what were you saying?

SPANKY: We know it's come as a bit of a surprise to you, Hector . . . you having to leave the Slab Room . . .

10 HECTOR: It's a bombshell . . . no kidding . . .

SPANKY: *(to Phil)* Doesn't make it easy, does he? Er . . . so what me and Phil's done is . . . er . . . well, we put round the hat and . . . er . . .

PHIL: Carry on, you're doing fine.

SPANKY: It's not a lot, you understand . . .

15 PHIL: It's a quid, son.

SPANKY: Shut up, will you!

PHIL: Give us it. *(Snatches 'presentation'.)* What Spanky was trying to say, Hector, is . . . er . . . och, here.

SPANKY: It's a quid.

20 *They clap.*

HECTOR: What's this for?

PHIL: Not even a "Thank you, boys, I'm really touched." You are leaving the Slab Room, right?

HECTOR: Yeh, but . . .

25 SPANKY: Then that'll tide you over . . . you and your maw . . .

PHIL: Till you get another job.

HECTOR: Eh?

SPANKY: He said, till you get another job.

HECTOR: Eh?

30 SPANKY *and* PHIL (*together*): Till you get another job!

HECTOR: I've already got another job.

PHIL: Christ, that was quick. Is there a mobile Broo outside?

HECTOR: That's what I was along seeing Willie about . . . my new job . . . I start on a desk on Monday.

35 SPANKY *and* PHIL (*together*): What????

HECTOR: I'm a Designer now. Seven quid a week back-dated a fortnight, rising in annual increments to twelve pounds fifteen and eleven after tax at the end of four years. God, I don't think I feel too well . . .

SPANKY: Me too . . .

40 HECTOR: It's the excitement.
(*Enter Alan.*)

ALAN: Hey . . . guess what? Since two of you guys are vacating the Slab, Curry thought I should step in and fill the breach . . . how about that? Where are the gum crystals kept again? (*Hunts around.*) Oh . . . there was a phone call came through to Willie's office . . . I said I'd pass the message on . . .

45 PHIL: Eh? Is my maw safe??

ALAN: You didn't get in.

PHIL: What?

ALAN: Exceptionally high number of applicants this year . . . something like that . . .

Questions

1. Look at lines 1–20.

By referring to **at least two** examples, analyse how dialogue is used to reveal the attitudes of the slab boys (Phil and Spanky) to Hector's situation at this point.

3

2. Look at lines 21–40.

By referring to **at least two** examples, analyse how humour is used in relation to Hector's announcement.

4

3. Look at lines 42–49.

By referring to **at least two** examples, analyse how language is used to convey Alan's character **and/or** attitudes.

3

4. By referring to this extract and to elsewhere in the play, discuss how Byrne develops the theme of opportunity.

10

[OPEN OUT FOR QUESTIONS]

DO NOT WRITE ON THIS PAGE

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

This extract focuses on a shooting party in the Highlands.

Enter shooting party with large armoury. GHILLIE, LORD CRASK, and LADY PHOSPHATE OF RUNCORN.

- 5 LADY PH: Her Royal Majesty the Queen is so right about the charm of this divine part of the world, what? Your estates, Lord Crask, abound in brown trout and grouse — what? —
- LORD CRASK: Has your Ladyship sampled the salmon?
- LADY PH: The rugged beauty hereabouts puts one in mind of the poetic fancies of dear Lord Tennyson — what?
- LORD CRASK: Lady Phosphate of Runcorn you are too kind.
- 10 LADY PH: Oh listen for the vale profound is overflowing with the sound.
Blast of gunfire.
- GHILLIE (*tries to stop them*): No no no no — the beaters are just having their tea.
- LADY PH: As one does. What?
- LORD CRASK: What?
- 15 *Goes to fire; GHILLIE restrains him.*
- GHILLIE (*to audience*): That's nothing, you should see him when he's fishing.
- LADY PH: How far do your domains extend over this beauteous countryside, Lord Crask?
- LORD CRASK: I have about 120,000 acres down that way, but most of it's over that way.
- 20 LADY PH: Oh Archie . . . Capital, capital, capital . . .
- LORD CRASK: Oh yes I've got bags of that too — 200,000 shares in Argentine Beef, half a million tied up in shipping, and a mile or two of docks in Wapping.
- LADY PH: Topping —
- LORD CRASK: No Wapping —
- 25 LADY PH: What?
- LORD CRASK *goes to shoot* — GHILLIE *restrains him*.
- GHILLIE: No no no no no.
- LADY PH: Your highland air is very bracing — I quite fancy a small port . . .
- LORD CRASK: Oh — how would you like Lochinver?
- 30 LADY PH: No no no, I mean I'd like to wet my whistle —
- LORD CRASK (*waving hand*): We've left a bush over there for that sort of thing . . .

GHILLIE *whistles up the beaters.*

GHILLIE: Any moment now sir . . .

LORD CRASK: Here come the grouse, Lady Phosphate —

35 LADY PH: What?

LORD CRASK: The grouse —

LADY PH: Oh, how lovely. (*She gets out a sten gun.*) I find it so moving that all over the north of North Britain, healthy, vigorous people are deriving so much innocent pleasure at so little cost to their fellow human beings.

40 *Barrage. GHILLIE aims LORD CRASK's gun up higher, struggles with him. LADY PHOSPHATE fires her sten from the hip. Bombs, shells, etc. Barrage ends.*

GHILLIE: Oh no — Thon was a nice wee boy.

Music — guitar and mandolin begins. LORD CRASK and LADY PHOSPHATE sing a duet.

45 BOTH: Oh it's awfully, frightfully, ni-i-ice,
Shooting stags, my dear, and grice —
And there's nothing quite so righ-it-it
As a fortnight catching trite:

And if the locals should complain,
Well we can clear them off again.

50 LADY PH: We'll clear the straths

LORD CRASK: We'll clear the paths

LADY PH: We'll clear the bens

LORD CRASK: We'll clear the glens

BOTH: We'll show them we're the ruling class.

Questions

5. Look at lines 1–19.

By referring to **at least two** examples, analyse how language is used to convey the characters of **both** Lady Phosphate and Lord Crask.

4

6. Look at lines 20–42.

By referring to **at least two** examples, analyse how humour is used to reveal central concerns.

4

7. Look at lines 44–54.

Explain how the singers' attitudes to **both** the local people and environment are made clear.

2

8. By referring to this extract and to elsewhere in the play, discuss how McGrath explores the effects of social class.

10

[OPEN OUT FOR QUESTIONS]

DO NOT WRITE ON THIS PAGE

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 2, scene 1, Granny is waiting to be collected by her daughter-in-law, Lizzie.

Mrs Harris opens the door to Lizzie, a hard-faced harridan about fifty

Lizzie: *(ignoring the others)* Well? Ye ready?

Mrs Bone: Ready? She's been sittin here waitin on ye for the last hauf-oor.

Lizzie: Got a yer claes packed? An yer pension book?

5 Granny: Aye, Lizzie; it's here.

Lizzie: See's a look at it. *(Granny starts to fumble with her bag. Mrs Bone goes to help her)* Hev they men no been for the bed yet?

Mrs Harris: If they'd hae been for the bed it wouldna be staunin up against yon wa, would it?

10 Lizzie: *(taking the pension book from Mrs Bone)* Here! Ye've drawn this week's. Ye got the money?

Granny: Naw, Lizzie . . . I gied it tae Maggie.

Lizzie: Well, it's no Maggie's, it's mines. If ye're comin tae bide wi me, ye're no comin tae bide *aff* me.

15 Granny: She got some things aff the grocer she'd tae pay for, an she wis needin a vest an socks for Bertie gaun up tae the hospital.

Lizzie: Oh? So Bertie gets new socks at ma expense, does he? And whit does she think you're gonna live on for the next week? Air?

20 Mrs Harris: Ach, leave the puir aul wife alane. Shairly ye can scrape up a bit tae eat for her; it's no as if ye wis takin in a big hulkin brute o a man tae feed.

Lizzie: I'm no takin in naebody tae feed. Folks that canna pay for their meat'll find nae room in ma hoose.

Mrs Bone: Oo! An her yer puir dead husband's mither. Oo! I'm surprised at ye, Lizzie Morrison.

25 Mrs Harris: I thought you said you wis never surprised — at anythin human.

Mrs Bone: That's jist whit I said: *anythin human*.

They both stare hard at Lizzie, then shake their heads at each other

Lizzie: I've tae earn every penny that comes intae ma hoose.

30 Mrs Harris: Aye, we ken that. An you don't dae sae bad either, ye aul miser. Buyin up aul claes for a copper or twa and sellin them at sixpence a week . . .

Mrs Bone: Or she'll loan ye the dough tae buy them outright — at fifty percent.

Mrs Harris: Aye, she's got a right kind heart, she wouldae see ye stuck; no if she could mak a guid thing oot o it.

35 Lizzie: Ye're jealous! Ye hevna the brains tae mak a bit yersels. But ye're no above tradin wi me when it suits ye. Aye, an gettin a bargain.

Mrs Harris }
Mrs Bone: } (together) A bargain? Frae you?

They look at each other and shake their heads

Mrs Harris: I canna mind ony bargain.

Lizzie: Whit about yon veloory hat ye bought aff me?

40 Mrs Harris: Veloory hat? Veloory hat . . . ? Oh, ye mean yon scabby aul felt bunnet wi the moultin bird on tap? Oh aye, I mind! If yon wis veloory, I'm a wally dug.

Lizzie: It wis veloory. It belanged tae a lady in Kelvinside whaur I did a bit on a Saturday.

Mrs Bone: A bit whit? Pinchin?

45 Lizzie: Here! I could pit ye tae the Polis for that.

Mrs Harris: No roon aboot here ye couldnae. They a ken ye.

Granny: Oh, I'm nae wantin tae leave here! I wisht I could bide wi Maggie till I dee!

Lizzie: Bide then!

Granny: Ye ken I cannae bide. Alec and Isa's needin the room.

50 Mrs Harris: Some folks is right selfish. You've naebody but yersel tae think aboot, an ye'll no tak the aul wife aff Maggie's hauns wi'oot kickin up a fuss.

Lizzie sits down and loosens her coat

Mrs Bone: I thought you wis in a hurry tae get aff?

Lizzie: I'm sittin right here till Maggie comes hame wi whit's left o Granny's pension.

55 Mrs Bone: Huh! Whit a hope you've got. Whit d'ye think'll be left?

Lizzie: Aye . . . mebbe y're right . . . In that case, I'll jist hae tae tak whit she bought.

She gets up and goes to open food cupboard. Mrs Harris grabs her

Mrs Harris: Here! Mrs Bone and me's in chairge o this hoose till Lily comes; you keep yer dirty aul neb oot of the cupboards or we'll shout for the Polis.

Questions

9. Look at lines 1–27.
By referring to **at least two** examples, analyse how **both** stage directions and dialogue are used to create a clear impression of Lizzie in these lines. 4
10. Look at lines 28–46.
By referring to **at least two** examples, analyse how language is used to convey the feelings of the neighbours (Mrs Harris and Mrs Bone) towards Lizzie. 4
11. Although Granny says very little in these lines, she is important in highlighting central concerns. By considering the extract as a whole, explain why she is important. 2
12. By referring to this extract and to elsewhere in the play, discuss how Lamont Stewart develops the theme of community. 10

[OPEN OUT FOR QUESTIONS]

DO NOT WRITE ON THIS PAGE

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this Section.

PART 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 Red Door by Iain Crichton Smith

As he stared at the door he felt strange flutterings within him. First of all the door had been painted very lovingly so that it shone with a deep inward shine such as one might find in pictures. And indeed it looked like a picture against the rest of the house which wasn't at all modern but on the contrary was old and intertwined with all sorts of rusty
5 pipes like snakes.

He went back from the door and looked at it from a distance as people in art galleries have to do when studying an oil painting. The more he regarded it the more he liked it. It certainly stood out against the drab landscape as if it were a work of art. On the other hand the more he looked at it the more it seemed to express something in himself which
10 had been deeply buried for years. After a while there was something boring about green and as for blue it wouldn't have suited the door at all. Blue would have been too blatant in a cold way. And anyway the sky was already blue.

But mixed with his satisfaction he felt what could only be described as puzzlement, a slight deviation from the normal as if his head were spinning and he were going round in circles.
15 What would the neighbours say about it, he wondered. Never in the history of the village had there been a red door before. For that matter he couldn't remember seeing even a blue door himself, though he had heard of the existence of one.

The morning was breaking all over the village as he looked. Blue smoke was ascending from chimneys, a cock was crowing, belligerent and heraldic, its red claws sunk into the earth, its metallic breast oriental and strange. There was a dew all about him and lying on
20 the fences ahead of him. He recognised that the village would wake to a new morning, for the red door would gather attention to itself.

And he thought to himself, "I have always sought to hide among other people. I agree to whatever anybody tells me to do. If they think I should go to church, I go to church. If they want me to cut peats for them, I do. I have never," he thought with wonder, "been myself."
25 He looked down at his grey fisherman's jersey and his wellingtons and he thought, "I have always worn these things because everybody else does. I have never had the courage to wear what I wanted to wear, for example a coloured waistcoat and a coloured jacket."

The red door stood out against the whiteness of the frost and the glimmerings of snow. It seemed to be saying something to him, to be asking him a question. Perhaps it was pleading with him not to destroy it. Perhaps it was saying, "I don't want to be green. There must be a place somewhere for me as myself. I wish to be red. What is wrong with red
30 anyway?" The door seemed to him to have its own courage.

35 Wine of course was red and so was blood. He drank none of the former and only saw the latter when he cut himself while repairing a fence or working with wood when a nail would prick his finger.

But really was he happy? That was the question. When he considered it carefully he knew that he wasn't. He didn't like eating alone, he didn't like sitting in the house alone, he didn't like having none who belonged to him, to whom he could tell his secret thoughts,
40 for example that such and such was a mean devil and that that other one was an ungrateful rat.

He had to keep a perpetually smiling face to the world, that was his trouble. But the red door didn't do that. It was foreign and confident. It seemed to be saying what it was, not what it thought others expected it to say. On the other hand, he didn't like wellingtons and
45 a fisherman's jersey. He hated them in fact: they had no elegance.

Now Mary had elegance. Though she was a bit odd, she had elegance. It was true that the villagers didn't understand her but that was because she read many books, her father having been a teacher. And on the other hand she made no concessions to anybody. She seemed to be saying, "You can take me or leave me." She never gossiped. She was proud
50 and distant. She had a world of her own.

Questions

13. Look at lines 1–12.

By referring to **at least two** examples, analyse how the language emphasises the differences between the red door and the existing surroundings.

4

14. Look at lines 18–33.

By referring to **at least two** examples, analyse how language is used to highlight the significance of the red door at this moment in Murdo's life.

4

15. Look at lines 37–45.

Analyse how the language reveals Murdo's deep-rooted unhappiness.

2

16. By referring to this extract and to at least one other short story, discuss how Crichton Smith explores the conflict between individuality and conformity.

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.

Tartan by George Mackay Brown

They crossed a field to the third house, a hovel. From the door they heard muttering and sighing inside. “There’s breath in this house,” said Kol. He leapt into the middle of the floor with a loud beserk yell, but it might have been a fly buzzing in the window for all the attention the old woman paid to him. “Ah,” she was singing over the sheeted dead child on the bed, “I thought to see you a shepherd on Morven, or maybe a fisherman poaching salmon at the mouth of the Naver. Or maybe you would be a man with lucky acres and the people would come from far and near to buy your corn. Or you might have been a holy priest at the seven altars of the west.”

There was a candle burning at the child’s head and a cross lay on his breast, tangled in his cold fingers.

Arnor, Havard, and Sven crossed themselves in the door. Kol slunk out like an old dog.

They took nothing from that house but trudged uphill to a neat grey house built into the sheer brae.

At the cairn across the valley, a mile away, a group of plaided men stood watching them.

At the fourth door a voice called to them to come in. A thin man was standing beside a loom with a half-made web in it. “Strangers from the sea,” he said, “you are welcome. You have the salt in your throats and I ask you to accept ale from Malcolm the weaver.”

They stood round the door and Malcolm the weaver poured horns of ale for each of them.

“This is passable ale,” said Havard. “If it had been sour, Malcolm the weaver, we would have stretched you alive on your loom. We would have woven the thread of eternity through you.”

Malcolm the weaver laughed.

“What is the name of this place?” said Arnor.

“It is called Durness,” said Malcolm the weaver. “They are good people here, except for the man who lives in the tall house beyond the cairn. His name is Duncan, and he will not pay me for the cloth I wove for him last winter, so that he and his wife and his snovelly-nosed children could have coats when the snow came.”

“On account of the average quality of your ale, we will settle matters with this Duncan,” said Arnor. “Now we need our cups filled again.”

They stayed at Malcolm the weaver’s house for an hour and more, and when they got up to go Kol staggered against the door. “Doubtless somebody will pay for this,” he said thickly.

They took with them a web of cloth without asking leave of Malcolm. It was a gray cloth of fine quality and it had a thick green stripe and a thin brown stripe running up and down and a very thick black stripe cutting across it horizontally. It was the kind of Celtic weave they call tartan.

“Take it, take it by all means,” said Malcolm the weaver.

“We were going to take it in any case,” said Sven.

“Tell us,” said Havard from the door, “who is the girl in Durness with black hair and black eyes and a cleft chin?”

- 40 “Her name is Morag,” said Malcolm the weaver, “and she is the wife of John the shepherd. John has been on the hill all week with the new lambs. I think she is lonely.”

Questions

17. Look at lines 1–13.

By referring to **at least two** examples, analyse how the writer uses language to convey the emotional impact of the child’s death.

4

18. Look at lines 15–41.

By referring to **at least two** examples, analyse how the writer uses language to reveal the character **and/or** attitudes of Malcolm the weaver.

4

19. Look at the whole extract.

By referring closely to the extract, analyse how the characters of **two** of the Vikings are conveyed.

2

20. By referring to this extract and to at least one other short story, discuss how Mackay Brown explores the relationship between the individual and the community.

10

[Turn over

Text 3 — Prose

Read the extract below and then attempt the following questions.

On the map, it's called Bourtreehill, after the elder tree, the bourtree, Judas tree; protection against witches. The people who live here call it Boot Hill. Boot Hill is a new estate well outside the town it claims to be part of. There was a rumour when they started building the place that it was meant for undesirables: difficult tenants from other places, shunters, overspill from Glasgow. That's why it's so far away from everything. Like most rumours, it's partly true. Boot Hill is full of tiny, twisty roads, wild currant bushes to represent the great outdoors, pubs with plastic beer glasses and kids. The twisty roads are there to prevent the kids being run over. The roads are meant to make drivers slow down so they get the chance to see and stop in time. This is a dual misfunction. Hardly anyone has a car. If one does appear on the horizon, the kids use the bends to play chicken, deliberately lying low and leaping out at the last minute for fun. The roads end up more conducive to child death than if they had been straight. What they do achieve is to make the buses go slow. Buses are infrequent so the shelters are covered in graffiti and kids hanging from the roofs. Nobody waits in these shelters even when it's raining. It rains a lot. The buses take a long time.

When I was small I always wanted a red front door. This front door is bottle green. The key never surrenders first time. I have to rummage through my bag and every pocket while I stand at the door as though I'm begging to be mugged. The first time we came, there were two sets of numbers on the door; one large and black; the other brass and much smaller. Like this:

We laughed and left them on, wondering if the previous tenants had been amnesiacs or phobics. When I came back alone, I took both sets off. There are four little holes on the door where they used to be

different colour of paint underneath. I wondered what had moved away the previous tenants with their amnesia or their phobia. I wondered where they were now. Anyway, I didn't want those numbers on the door: it was a signal I could do without. I was angry I hadn't done it before. The nameplate was something he had bought, so I left it on. It says his name. Not mine.

Grit wells up when I open the door. There are always withered leaves in the porch. It seems to sit at the end of a natural tunnel of wind and makes itself difficult even on mild days. Litter accumulates on either side of the porch step: the porch is full of curled, brown leaves. Slaters run frantic in the sudden emptiness overhead while I fight my way inside.

- 35 This makes me shiver. Every time. I notice a little shell of something dead that's been there for weeks now because I can't pick it up, not even through paper. I hate the feel of them, gritty little packets. Insects make me sick. They have their skeletons outside, too many eyes, unpredictable legs and you can never tell where their mouths are. Spiders are worse. But today there are only the slaters. They disgust me but I'm not afraid of them. I push the
- 40 letters with my foot till they are well clear of the dead one and pick them up with the tips of my fingers.

A bill from the lawyer, a note from the Health Visitor and a postcard from Marianne.

I've been Whitewater Rafting

The postcard has a picture of a butterfly and a gushing torrent of water in the background.

- 45 The words on the back are smudged as though some of the water from the front of the card has splashed over and made the ink run. This makes it hard to read but I get the general drift.

Camping better than anticipated. Leaving for the
Canadian border tomorrow. Scenery wonderful.

- 50 You would hate it. Love Mxx

I forget about the slaters and try to feel the other continent through the card. It doesn't work. I make tea and check out the livingroom. The spill on the rug is almost dry. I find the bottle open from last night but not the lid. I put an envelope over the neck, sitting the bottle aside so I don't kick it later, then reshape cushions trying to keep my feet on the rug

55 because my shoes make a terrible noise on the floorboards. But things have to be set in place. A lot depends on stillness later and I have to get a lot of moving around out of my system now. Stillness helps when I'm alone. It keeps me contained.

Questions

21. Look at lines 1–15.

By referring to **at least two** examples, analyse how the writer uses language to convey a negative impression of Bourtreehill.

4

22. Look at lines 16–41.

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

4

23. Look at lines 42–57.

Analyse how the writer's use of language emphasises Joy's attempts to cope with her situation.

2

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

10

OR

Text 4 — Prose

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

Read the extract below and then attempt the following questions.

Sunset Song by Lewis Grassie Gibbon

In this extract, which is from Part II (Drilling), it is threshing time at Chae Strachan's farm.

Not that they'd much to shout for that winter themselves, the Strachans; folk said it was easy to see why Chae was so strong on Rich and Poor being Equal: he was sore in need of the sharing out to start ere he went clean broke himself. Maybe old Sinclair or the wife were tight with the silver that year, but early as December Chae had to sell his corn, he
5 brought the first threshing of the season down in Kinraddie. John Guthrie and Will were off at the keek of dawn when they saw the smoke rise from the engines, Chris followed an hour later to help Chae's wife with the dinner and things. And faith! broke he might be but he wasn't mean, Chae, when the folk came trampling in to eat there was broth and beef and chicken and oat-cakes, champion cakes they made at the Knapp; and loaf and jelly
10 and dumpling with sugar and milk; and if any soul were that gutsy he wanted more he could hold to the turnip-field, said Chae.

The first three men to come in Chris hardly saw, so busied she was pouring their broth for them. Syne, setting the plates, she saw Alec Mutch, his great lugs like red clouts hung out to dry: and he cried *Ay, Chris!* and began to sup as though he hadn't seen food for a
15 fortnight. Beside him was Munro of the Cuddiestoun, he was eating like a colie ta'en off its chain, Chae's thresh was a spree to the pair of them. Then more trampling and scraping came from the door, folk came drifting in two-three at a time, Chris over-busied to notice their faces, but some watched her and gave a bit smile and Cuddiestoun cried to father, *Losh, man, she's fair an expert getting, the daughter. The kitchen's more her style than the*
20 *College.*

Some folk at the tables laughed out at that, the ill-nature grinned from the faces of them, and suddenly Chris hated the lot, the English Chris came back in her skin a minute, she saw them the yokels and clowns everlasting, dull-brained and crude. Alec Mutch took up the card from Cuddiestoun then and began on education and the speak ran round the tables.
25 Most said it was a coarse thing, learning, just teaching your children a lot of damned nonsense that put them above themselves, they'd turn round and give you their lip as soon as look at you. But Chae was sitting down himself by then and he wouldn't have that. *Damn't man, you're clean wrong to think that. Education's the thing the working man wants to put him up level with the Rich.* And Long Rob of the Mill said *I'd have thought a bit balance in the bank would do that.* But for once he seemed right in agreement with Chae — *the more education the more of sense and the less of kirks and ministers.* Cuddiestoun and Mutch were fair shocked at that, Cuddiestoun cried out *Well, well, we'll hear nothing coarse of religion,* as though he didn't want to hear anything more about it and was giving out orders. But Long Rob wasn't a bit took aback, the long rangy childe, he just cocked an
35 eye at Cuddiestoun and cried *Well, well, Munro, we'll turn to the mentally afflicted in general, not just in particular. How's that foreman of yours getting on, Tony? Is he still keeping up with his shorthand?* There was a snicker at that, you may well be sure, and Cuddiestoun closed up quick enough, here and there folk had another bit laugh and said Long Rob was an ill hand to counter. And Chris thought of her clowns and yokels, and was
40 shamed as she thought — Chae and Long Rob they were, the poorest folk in Kinraddie!

Questions

25. Look at lines 1–11.
By referring to **at least two** examples, explain how important aspects of Chae's character are revealed. 3
26. Look at lines 12–20.
By referring to **at least two** examples, analyse how humour is created. 3
27. Look at lines 21–40.
By referring to **at least two** examples, analyse how the writer conveys the differing attitudes of those present. 4
28. By referring to this extract and to elsewhere in the novel, discuss how Grassie Gibbon conveys Chris's conflicting emotions towards the community of Kinraddie. 10

[Turn over

OR

Text 5 — Prose

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

Read the extract below and then attempt the following questions.

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

In this extract, a storm is brewing.

In the tip of the tall larch they were in a good position to watch the approach of the storm. At the sea end of the loch for the past half hour indigo clouds had been mustering, with rumbles of thunder still distant and half-hearted. More ominous was the river of radiance pouring straight down into the orange mass of the tree. After long excited consultations,
5 the finches had whisked away. The two men were the only living creatures left in the tree tops.

At the very crest, Calum was frightened and exhilarated. He chattered involuntarily, making no sense. Instead of dropping the golden cones safely into his bag he let them dribble out of his hands so that, in the expectancy before the violence of the storm, the
10 tiny stots from one transfigured branch to another could be clearly heard. Several times he reached up and raised his hand, so that it was higher than the tree.

Neil, a little lower down, was fastened by a safety belt. His rheumatism had heralded the rain, so that the climb to the top had been for him a long slow agony which he did not wish to repeat. That was why he did not give the order to go down; he hoped the storm
15 would pass over without striking them. He too was agitated, finding the cones exasperatingly small and his bag insatiable. The belt chafed his waist, and his arms and legs ached. Above all, Calum's meaningless chatters distressed him. He shouted to him several times to stop. Calum only screamed back, not in defiance, but in uncontrollable excitement.

20 Then that cascade of light streaming into the larch ceased, leaving it dark and cold. Black clouds were now overhead. Thunder snarled. Colour faded from the wood. A sough of wind shook the gloomy host of trees. Over the sea flashed lightning. Yet, far to the east, islands of peace and brightness persisted in the sky.

The first few drops of rain fell, as large as cones.

25 "We'd better get down," shouted Neil, and he tugged frantically at the buckle of his belt with his stiff sticky blackened fingers.

Calum slithered down and helped to loose him. He was giggling.

"Whether we go down or not," said Neil, "we'll get soaked to the skin. But up here the lightning might be dangerous."

30 "I don't like the lightning, Neil."

"Nobody does. What's been the matter with you? You're not a child. You've been in a storm before."

“Did you see the light, Neil?”

“How could I miss seeing it? It was in my eyes, blinding me.”

35 “Was it from heaven, Neil?”

“Heaven?” Neil’s shout was astonished and angry. “What are you talking about?”

Calum pressed close to him eagerly.

“Do you mind what you said yon time, Neil? We were in the shed together, with the horse. You said it was always as bright as that in heaven.”

40 “In the shed, with the horse? What shed and what horse?”

“It was called Peggy, Neil.”

Neil remembered. “But that was more than twenty years ago,” he cried.

“Aye, but you said it, Neil. You said heaven was always as bright as that.”

His face wet with rain and tears, Neil clung to the tree and shut his eyes.

45 “Maybe I did, Calum,” he said.

“And mind what else you said, Neil? You said that was where our mither was. You said that, Neil, in the shed.”

“Maybe I did.”

Questions

29. Look at lines 1–6.

Analyse how the writer effectively describes the impending storm.

2

30. Look at lines 7–19.

By referring to **at least two** examples, analyse how the writer’s use of language conveys Calum’s reaction to the storm.

4

31. Look at lines 25–48.

By referring to **at least two** examples, analyse how dialogue is used to convey aspects of the relationship between Calum and Neil.

4

32. By referring to this extract and to elsewhere in the novel, discuss how Jenkins uses symbolism to develop the central concerns of the text.

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 extract below and then attempt the following questions.

Address To The Deil by Robert Burns

*'O Prince! O chief of many thronéd Pow'rs
That led th' embattl'd Seraphim to war—'*— Milton.

- O Thou! whatever title suit thee—
Auld Hornie, Satan, Nick, or Clootie,
Wha in yon cavern grim an' sootie,
Clos'd under hatches,
5 Spairges about the brunstane cootie,
To scaud poor wretches!
- Hear me, auld Hangie, for a wee,
An' let poor damnéd bodies be;
I'm sure sma' pleasure it can gie,
10 Ev'n to a deil,
To skelp an' scaud poor dogs like me,
An' hear us squeel!
- Great is thy pow'r, an' great thy fame;
Far kenm'd an' noted is thy name;
15 An' tho' yon lowin' heuch's thy hame,
Thou travels far;
An' faith! thou's neither lag nor lame,
Nor blate, nor scaur.
- Whyles, ranging like a roarin' lion,
For prey, a' holes and corners tryin';
Whyles, on the strong-wind'd tempest flyin',
20 Tirlin' the kirks;
Whyles, in the human bosom pryin',
Unseen thou lurks.
- 25 I've heard my rev'rend graunie say,
In lanely glens ye like to stray;
Or where auld ruin'd castles grey
Nod to the moon,
Ye fright the nightly wand'rer's way,
30 Wi' eldritch croon.

When twilight did my graunie summon,
 To say her pray'rs, douse, honest woman!
 Aft 'yont the dyke she's heard you bummin',
 Wi' eerie drone;

- 35 Or, rustlin', thro' the boortrees comin',
 Wi' heavy groan.

Ae dreary, windy, winter night,
 The stars shot down wi' sklentín light,
 Wi' you, mysel, I gat a fright,
 Ayont the lough;
 40 Ye, like a rash-buss, stood in sight,
 Wi' wavin' sough.

- The cudgel in my nieve did shake,
 Each brist'ld hair stood like a stake,
 45 When wi' an eldritch, stoor 'quaick, quaick',
 Amang the springs,
 Awa ye squatter'd like a drake,
 On whistlin' wings.

Questions

33. Look at lines 1–12.

By referring to **at least two** examples, analyse how the poet's use of language presents a light-hearted depiction of the Deil.

4

34. Look at lines 13–24.

Analyse how the poet's use of language portrays the Deil as a powerful being.

2

35. Look at lines 25–48

By referring to **at least two** examples, analyse how Burns mocks superstitious beliefs.

4

36. By referring to this extract and to at least one other poem by Burns, discuss the poet's use of humour in his exploration of serious issues.

10

[Turn over

OR

Text 2 — Poetry

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

Read the poem below and then attempt the following questions.

***Valentine* by Carol Ann Duffy**

Not a red rose or a satin heart.

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

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

I am trying to be truthful.

Not a cute card or a kissogram.

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

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

Questions

37. Look at lines 1–5.
By referring to **at least two** examples, analyse how the poet uses language to challenge **and/or** reinforce traditional stereotypes associated with romantic love. 4
38. Look at lines 6–17.
By referring to **at least two** examples, analyse how the poet uses language to suggest a “truthful” view of love. 4
39. Look at lines 18–23.
By referring to the poet’s use of language, evaluate the effectiveness of these lines as a conclusion to the poem. 2
40. By referring to this poem and to at least one other poem by Duffy, discuss how the poet explores emotional conflict within an individual. 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.

For my Grandmother Knitting by Liz Lochhead

There is no need they say
but the needles still move
their rhythms in the working of your hands
as easily
5 as if your hands
were once again those sure and skilful hands
of the fisher-girl.

You are old now
and your grasp of things is not so good
10 but master of your moments then
deft and swift
you slit the still-ticking quick silver fish.
Hard work it was too
of necessity.

15 But now they say there is no need
as the needles move
in the working of your hands
once the hands of the bride
with the hand-span waist
20 once the hands of the miner's wife
who scrubbed his back
in a tin bath by the coal fire
once the hands of the mother
of six who made do and mended
25 scraped and slaved slapped sometimes
when necessary.

But now they say there is no need
the kids they say grandma
have too much already
30 more than they can wear
too many scarves and cardigans —
gran you do too much
there's no necessity . . .

- 35 At your window you wave
 them goodbye Sunday.
 With your painful hands
 big on shrunken wrists.
 Swollen-jointed. Red. Arthritic. Old.
 But the needles still move
 40 their rhythms in the working of your hands
 easily
 as if your hands remembered
 of their own accord the pattern
 as if your hands had forgotten
 45 how to stop.

Questions

41. Look at lines 1–14.
 By referring to **at least two** examples, analyse how the poet’s use of language
 conveys a sense of **both** the past and the present. 4
42. Look at lines 15–26.
 Analyse how the poet uses the idea of “hands” to convey **two** different stages in the
 grandmother’s past life. 2
43. Look at lines 27–45.
 By referring to **at least two** examples, analyse how the poet’s use of language creates
 a bleak mood or atmosphere. 4
44. By referring to this poem and to at least one other poem by Lochhead, discuss how
 she explores the theme of personal **and/or** social change. 10

[Turn over

OR

Text 4 — Poetry

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

Read the poem below and then attempt the following questions.

***Basking Shark* by Norman MacCaig**

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

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

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

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

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

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

Questions

45. Look at lines 1–3.
Analyse how the poet's use of language conveys the nature of the encounter. 2
46. Look at lines 4–9.
By referring to **at least two** examples, analyse how language is used to suggest the impact of the experience on the speaker. 4
47. Look at lines 10–15.
By referring to **at least two** examples, analyse how the poet's language reveals a sense of new understanding. 4
48. By referring to this poem and to at least one other poem by MacCaig, discuss how the poet uses symbolism to develop central ideas in his poetry. 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.

***Heroes* by Sorley MacLean**

I did not see Lannes at Ratisbon
nor MacLennan at Auldearn
nor Gillies MacBain at Culloden,
but I saw an Englishman in Egypt.

- 5 A poor little chap with chubby cheeks
and knees grinding each other,
pimplly unattractive face —
garment of the bravest spirit.

- 10 He was not a hit “in the pub
in the time of the fists being closed,”
but a lion against the breast of battle,
in the morose wounding showers.

- 15 His hour came with the shells,
with the notched iron splinters,
in the smoke and flame,
in the shaking and terror of the battlefield.

- 20 Word came to him in the bullet shower
that he should be a hero briskly,
and he was that while he lasted,
but it wasn’t much time he got.

- 25 He kept his guns to the tanks,
bucking with tearing crashing screech,
until he himself got, about the stomach,
that biff that put him to the ground,
mouth down in sand and gravel,
without a chirp from his ugly high-pitched voice.

- 30 No cross or medal was put to his
chest or to his name or to his family;
there were not many of his troop alive,
and if there were their word would not be strong.
And at any rate, if a battle post stands,
many are knocked down because of him,
not expecting fame, not wanting a medal
or any froth from the mouth of the field of slaughter.

- 35 I saw a great warrior of England,
a poor manikin on whom no eye would rest;
no Alasdair of Glen Garry;
and he took a little weeping to my eyes.

Questions

49. Look at lines 1–8.
Analyse how the poet's use of language makes it clear that the soldier was not a conventional hero. 2
50. Look at lines 13–26.
By referring to **at least two** examples, analyse how the poet's use of language conveys the hardships suffered by the soldier in battle. 4
51. Look at lines 27–38.
By referring to **at least two** examples, analyse how the poet uses language to create a sense of pity. 4
52. By referring to this poem and to at least one other poem by MacLean, discuss how the poet explores the theme of destruction. 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 extract below and then attempt the following questions.

Nil Nil by Don Paterson

- From the top, then, the zenith, the silent footage:
McGrandle, majestic in ankle-length shorts,
his golden hair shorn to an open book, sprinting
the length of the park for the long hoick forward,
5 his balletic toe-poke nearly bursting the roof
of the net; a shaky pan to the Erskine St End
where a plague of grey bonnets falls out of the clouds.
But ours is a game of two halves, and this game
the semi they went on to lose; from here
10 it's all down, from the First to the foot of the Second,
McGrandle, Visocchi and Spankie detaching
like bubbles to speed the descent into pitch-sharing,
pay-cuts, pawned silver, the Highland Division,
the absolute sitters ballooned over open goals,
15 the dismal nutmegs, the scores so obscene
no respectable journal will print them; though one day
Farquhar's spectacular bicycle-kick
will earn him a name-check in Monday's obituaries.
Besides the one setback — the spell of giant-killing
20 in the Cup (Lochee Violet, then Aberdeen Bon Accord,
the deadlock with Lochee Harp finally broken
by Farquhar's own-goal in the replay)
nothing inhibits the fifty-year slide
into Sunday League, big tartan flasks,
25 open hatchbacks parked squint behind goal-nets,
the half-time satsuma, the dog on the pitch,
then the Boys' Club, sponsored by Skelly Assurance,
then Skelly Dry Cleaners, then nobody;
stud-harrowed pitches with one-in-five inclines,
30 grim fathers and perverts with Old English Sheepdogs
lining the touch, moaning softly.
Now the unrefereed thirty-a-sides,
terrified fat boys with callipers minding
four jackets on infinite, notional fields;
35 ten years of dwindling, half-hearted kickabouts
leaves two little boys — Alastair Watt,
who answers to "Forty", and wee Horace Madden,
so smelly the air seems to quiver above him —
playing desperate two-touch with a bald tennis ball

- 40 in the hour before lighting-up time.
Alastair cheats, and goes off with the ball
leaving wee Horace to hack up a stone
and dribble it home in the rain;
past the stopped swings, the dead shanty-town
- 45 of allotments, the black shell of Skelly Dry Cleaners
and into his cul-de-sac, where, accidentally,
he neatly back-heels it straight into the gutter
then tries to swank off like he meant it.
- Unknown to him, it is all that remains
- 50 of a lone fighter-pilot, who, returning at dawn
to find Leuchars was not where he'd left it,
took time out to watch the Sidlaws unsheathed
from their great black tarpaulin, the haar burn off Tayport
and Venus melt into Carnoustie, igniting
- 55 the shoreline; no wind, not a cloud in the sky
and no one around to admire the discretion
of his unscheduled exit

Questions

53. Look at lines 1–6 (“From . . . the net;”).
Analyse how the poet’s language creates a celebratory mood. 2
54. Look at lines 9–29 (“from here . . . inclines”).
By referring to **at least two** examples, analyse how the poet’s use of language creates
an atmosphere of decline. 4
55. Look at lines 41–57.
By referring to **at least two** examples, analyse how the poet’s use of language
conveys the tragic situation of **both** the community and the pilot. 4
56. By referring to this extract and to at least one other poem by Paterson, discuss how
the poet explores the impact of loss. 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 behaves in an impulsive or calculating or emotional manner.

With reference to appropriate techniques, briefly explain the circumstances surrounding this behaviour and discuss how this behaviour adds to your understanding of the play as a whole.

2. Choose a play in which there is a scene which influences the course of future events.

With reference to appropriate techniques, explain how the scene influences the course of events and discuss how it contributes to your appreciation of the text as a whole.

3. Choose a play which deals with the theme of honour or shame or betrayal.

With reference to appropriate techniques, explain how the dramatist presents the theme and discuss why it is important to your understanding 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 experiences rejection or isolation.

With reference to appropriate techniques, explain the rejection or isolation, and discuss how this aspect adds to your appreciation of the text as a whole.

5. Choose a novel or short story which has an effective opening or conclusion.

With reference to appropriate techniques, explain why the opening or conclusion is effective and discuss how it adds to your appreciation of the text as a whole.

6. Choose a novel or short story which deals with the theme of love or loss or redemption.

With reference to appropriate techniques, explain how the writer develops this theme, and discuss how it adds to your understanding of the text as a whole.

PART C — PROSE NON-FICTION

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

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

7. Choose a non-fiction text in which the writer reports on aspects of war or injustice or human suffering.

With reference to appropriate techniques, discuss how the writer engages your interest in these aspects of war or injustice or human suffering.

8. Choose a non-fiction text which gives you a detailed insight into a place or a person's life.

With reference to appropriate techniques, discuss how the writer successfully engages your interest in the place or the person's life.

9. Choose a non-fiction text which makes effective use of humour to make a significant point.

With reference to appropriate techniques, discuss how the writer uses humour to make the significant point.

PART D — POETRY

Answers to questions on Poetry should refer to the text and to such relevant features as word choice, tone, imagery, structure, content, rhythm, rhyme, theme, sounds, ideas . . .

10. Choose a poem in which the poet challenges accepted beliefs **or** attitudes **or** conventions.
With reference to appropriate techniques, discuss how the poet's challenge of these accepted beliefs **or** attitudes **or** conventions enhances your appreciation of the poem as a whole.
11. Choose a poem which deals with a powerful emotion.
With reference to appropriate techniques, discuss how the poet's presentation of this powerful emotion enhances your appreciation of the poem as a whole.
12. Choose a poem which makes effective use of imagery **and/or** sound to convey central concern(s).
With reference to appropriate techniques, discuss how the poet's use of imagery **and/or** sound contributes to the presentation 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 opening sequence is particularly effective in engaging the audience's interest.
With reference to appropriate techniques, discuss how the film or programme makers succeed in engaging the audience's interest.
14. Choose a film **or** television drama in which the main character faces a significant moment of change.
With reference to appropriate techniques, discuss how the film or programme makers convey the significance of this change.
15. Choose a film **or** television drama in which special effects make an important contribution to the impact of the film **or** television drama as a whole.
With reference to appropriate techniques, discuss how the special effects are used to enhance your appreciation of the film **or** television drama 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(s) and to such relevant features as register, accent, dialect, slang, jargon, vocabulary, tone, abbreviation . . .

16. Choose the language of newspaper reporting associated with sport **or** celebrity **or** crime **or** war **or** the environment.

Identify the key language features and discuss the effectiveness of these features in communicating with the readership.

17. Choose the language of persuasion as used in the world of advertising **or** politics.

Identify specific examples and discuss to what extent the language is effective.

18. Choose the language associated with a particular group in society which shares a common interest **or** work environment.

Identify specific examples and discuss the advantages of these language features in aiding communication.

[END OF SECTION 2]

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