



National
Qualifications
2018

X724/76/12

**English
Critical Reading**

FRIDAY, 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 02–07

or

Part B — Prose pages 08–17

or

Part C — Poetry pages 18–29

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 1 of the play, Jack Hogg is showing Alan around and introducing him to colleagues.

JACK: This is the Slab Room, Alan . . . where the colours are ground and dished for the Designers . . . you saw the patterns out there. What the lads do, basically, is dole out a quantity of dry colour from those drums over there . . . Persian red, rose pink . . .

5 PHIL: . . . bile green . . .

SPANKY: . . . acne yellow . . .

JACK: . . . dump it onto one of these marble slabs, add some gum arabic to prevent it flaking off the paper . . . do we have some gum arabic? Then it's just a matter of grinding . . . (*Demonstrates.*) Bit of a diff from the studio, eh?

10 SPANKY: Why don't you vamoose, Jacky Boy?

PHIL: Yeh, Plooky Chops . . . them boils of yours is highly smittal.

JACK: I'm warning you, McCann . . .

PHIL: Keep away from me! Hector, fling us over the Dettol!

JACK: Jealousy will get you nowhere, McCann . . . just because I'm on a desk.

15 SPANKY: It's a bloody operating table you want to be on, Jack. That face . . . yeugh.

PHIL: You can put in for plastic surgery, you know . . . on the National Health.

SPANKY: Or a 'pimplectomy' . . .

PHIL: It would only take about six months . . .

SPANKY: . . . and a team of surgeons . . .

20 PHIL: . . . with pliers.

JACK: (*to Alan*) I've just got to dodge down the factory . . . have a look at a couple of 'trials' . . . shouldn't be too long. (*to Spanky and Phil*) The boss would like you to show Alan what goes on in here . . . in the way of work. (*to Alan*) Don't worry, you haven't been condemned to spend the rest of the day here . . . I'll have a word with Bobby Sinclair the colour consultant. He could take you through the dyeing process . . .

25

Spanky collapses into Phil's arms.

See you shortly . . . (*Exits.*)

PHIL: Get a brush and some red paint, Heck.

30 HECTOR: What for?

SPANKY: To paint a cross on the door, stupid. To warn the villagers . . .

HECTOR: What villagers?

PHIL: (*to Alan*) Okay, son, what did you say your name was again?

ALAN: Alan . . . Alan Downie.

35 PHIL: Right, Eamonn . . . let's show you some of the mysteries of the Slab Room. Mr Farrell . . .

SPANKY: Mr Mac?

PHIL: I'm just showing young Dowdalls here some of the intricacies of our work. If you and the boy would care to stand to the one side . . .

40 SPANKY: Certainly. Hector . . .

PHIL: Many thanks. Right, Alec . . . this here is what we call a sink . . . s-i-n-k. Now I don't expect you to pick up all these terms immediately but you'll soon get the hang of it. And this — (*Grabs Hector.*) — is what we cry a Slab Boy . . .

SPANKY: You say it . . . Slab Boy . . .

45 PHIL: Note the keen eye . . . the firm set of the jaw . . .

SPANKY: They're forced up under cucumber frames . . .

MARKS

Questions

1. Look at lines 1–9.

Analyse how language is used to convey the attitudes of both Jack **and** the slab boys (Phil and Spanky) to the work of the slab room.

2

2. Look at lines 10–26.

By referring to **at least two** examples, analyse how language is used to convey the hostility felt by both Jack **and** the slab boys (Phil and Spanky) towards each other.

4

3. Look at lines 27–46.

By referring to **at least two** examples, analyse how humour is used by the slab boys (Phil and Spanky).

4

4. By referring to this extract and to elsewhere in the play, discuss how Byrne explores attitudes to authority.

10

[Turn over

OR

Text 2 — Drama

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

Read the extract below and then attempt the following questions.

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

In this extract, Loch and Sellar discuss aspects of Highland life and land ownership.

LOCH: The Marquis is not unaware of the responsibility his wealth places upon him, Mr. Sellar. The future and lasting interest and honour of his family, as well as their immediate income, must be kept in view.

5 *They freeze. A phrase on the fiddle. Two SPEAKERS intervene between them, speak quickly to the audience.*

SPEAKER 1: Their immediate income was over £120,000 per annum. In those days that was quite a lot of money.

10 SPEAKER 2: George Granville, Second Marquis of Stafford, inherited a huge estate in Yorkshire; he inherited another at Trentham in the Potteries; and he inherited a third at Lilleshall in Shropshire, that had coal-mines on it.

SPEAKER 1: He also inherited the Bridgewater Canal. And, on Loch's advice, he bought a large slice of the Liverpool-Manchester Railway.

15 SPEAKER 2: From his wife, Elizabeth Gordon, Countess of Sutherland, he acquired three-quarters of a million acres of Sutherland — in which he wanted to invest some capital.

Another phrase on the fiddle: they slip away.

SELLAR and LOCH re-animate.

SELLAR: The common people of Sutherland are a parcel of beggars with no stock, but cunning and lazy.

20 LOCH: They are living in a form of slavery to their own indolence. Nothing could be more at variance with the general interests of society and the individual happiness of the people themselves, than the present state of Highland manners and customs. To be happy, the people must be productive.

25 SELLAR: They require to be thoroughly brought to the coast, where industry will pay, and to be convinced that they must worship industry or starve. The present enchantment which keeps them down must be broken.

30 LOCH: The coast of Sutherland abounds with many different kinds of fish. (LOCH takes off his hat, and speaks directly to the audience.) Believe it or not, Loch and Sellar actually used these words. (Puts hat on again.) Not only white fish, but herring too. With this in mind, His Lordship is considering several sites for new villages on the East Coast — Culgower, Helmsdale, Golspie, Brora, Skelbo and Knockglass — Helmsdale in particular is a perfect natural harbour for a fishing station. And there is said to be coal at Brora.

35 SELLAR: You will really not find this estate pleasant or profitable until by draining to your coast-line or by emigration you have got your mildewed districts cleared.

They are just in that state of society for a savage country, such as the woods of Upper Canada — His Lordship should consider seriously the possibility of subsidising their departures. They might even be inclined to carry a swarm of dependants with them.

- 40 LOCH: I gather you yourself Mr. Sellar, have a scheme for a sheep-walk in this area.
- SELLAR: The highlands of Scotland may sell £200,000 worth of lean cattle this year. The same ground, under the Cheviot, may produce as much as £900,000 worth of fine wool. The effects of such arrangements in advancing this estate in wealth, civilisation, comfort, industry, virtue and happiness are palpable.
- 45 *Fiddle in — Tune, ‘Bonnie Dundee’, quietly behind.*
- LOCH: Your offer for this area, Mr. Sellar, falls a little short of what I had hoped.
- SELLAR: The present rents, when they can be collected, amount to no more than £142 per annum.
- LOCH: Nevertheless, Mr. Sellar, His Lordship will have to remove these people at considerable expense.
- 50 SELLAR: To restock the land with sheep will cost considerably more.

Questions

MARKS

5. Look at lines 1–15.
- By referring to **at least two** examples, analyse how language is used to convey both Loch’s **and** the Speakers’ views of the Marquis’ situation.
- 4
6. Look at lines 18–26.
- Analyse how language is used to create a dismissive tone in these lines.
- 2
7. Look at lines 27–51.
- By referring to **at least two** examples, analyse how language is used to reveal the characters’ apparently positive aims **and** their true attitudes.
- 4
8. By referring to this extract and to elsewhere in the play, discuss how McGrath uses unusual dramatic techniques to highlight central concerns.
- 10

[Turn over

OR

Text 3 — Drama

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

Read the extract below and then attempt the following questions.

Men Should Weep by Ena Lamont Stewart

This extract is from Act 2, Scene 2.

Alec and Isa are quarrelling in the bedroom: their raised voices are heard off

Isa comes out in a soiled, tawdry negligé with her hair about her shoulders, a cigarette hanging from her lip

ISA: Aw shut up! I'm sick o yer jawin.

5 *Alec appears behind her, half dressed*

ALEC: I'm tellin ye, Isa, I'll no staun much mair! I'm jist warnin ye. That's a.

ISA: An I'm warnin you! If you think I'm gaun on like this a ma life, ye've anither think comin. You're no the only pebble on ma beach, no by a lang chalk. If you want tae keep me, it's time ye wis makin a bit o dough again. I canna live on air.

10

ALEC: (*placating*) Come an we'll go tae the dugs the night, Isa; mebbe we'll hae a bit o luck.

ISA: Aye. *Mebbe*.

ALEC: Mind the last time I won – –

15 ISA: Aye, an I mind the last hauf dizzen times ye lost . . . Whit did ye dae wi yon bag?

ALEC: I flung it ower a wa.

ISA: Ye stupid fool! I'm needin a bag.

ALEC: It's no safe, Isa — ye've got tae get rid o the evidence — the Polis . . .

20 ISA: Three quid and a handfu o coppers! A fat lot o use that is tae me. Why the Hell did ye no pick on a toff! We wis in the right district.

ALEC: She looked like a toff; honest, Isa! She'd on a fur coat . . .

ISA: Whit kind o fur? Rabbit? You're that dumb ye wouldnae ken. Next time, I'm no jookin up a lane, I'm stayin wi ye.

25 ALEC: No ye're no! It's no safe. Ye've got tae be able tae rin fast.

ISA: Rin! That's a you're guid for. Rinnin. It's aboot time I wis daein the rinnin. I'm sick fed up wi you. If I'd went wi Peter Robb I'd hae a fur coat an it wouldna be rabbit. An he's got a caur . . .

ALEC: You say Peter Robb tae me again an I'll kill ye! I wull! I'll kill ye!

30 *He gets hold of her by the throat: she makes strangling noises. He panics and drops her*

ISA: (*frightened first, then angry*) You . . . ! Ma Goad! (*Rubbing her throat*) You'll pay for that!

- ALEC: Isa! Did I hurt ye? I didnae mean tae hurt ye — I lost ma heid.
- ISA: Get oot! Clear aff oot o ma sight!
- 35 ALEC: Isa, I'm sorry. I jist see red when ye talk aboot Peter Robb. I canna see naethin but him an you taegether an the way ye wis last night, cairryin oan wi him.
- ISA: Aye! Ye can use yer hauns a right on a wumman; but if ye wis hauf a man, ye'd have kicked his teeth in last night.
- ALEC: He's bigger nor me — he'd have hauf-killed me!
- 40 ISA: Fancy me mairryin a rat like you. The joke wis on me a right.
- ALEC: Isa, I'll hae plenty again, you'll see . . . I've a coupla pals that's got ideas . . . wait on, Isa! I'll get ye onythin ye want . . . a fur coat an crockydile shoes — ye said ye wanted crockydile shoes — I proamise, Isa! I proamise! If ye'll stay wi me . . . I love ye, Isa; honest, I dae. I love ye.
- 45 ISA: *Love!* Hee-haw! There's nae sich a thing. There's wantin tae get intae bed wi someone ye fancy . . . or wantin someone'll let ye lie in yer bed an no have tae work; but there's nae love. No roon aboot here, onyway. Don't kid yersel.
- ALEC: *(trying to take her in his arms)* That's no true! I love ye. I'm no fit for onythin when ye're oot o ma sight. I'm . . . lost waitin on ye comin back. I get tae thinkin . . . an wonderin whaur ye are . . . and if —
- 50 ISA: If I'm behavin masel? Well, hauf the time, I'm no.
- ALEC: Isa!
- ISA: Aw shut up! *(She pushes him away)* Ye're aye wantin tae slobber ower me. If ye wis onythin decent tae look at it wouldna be sae bad, but ye're like somethin that's been left oot a night in the rain. G'on blow! I canna staun yer fumblin aboot — unless I'm canned. Get oot ma way. I'm gonnae get dressed.
- 55

She slams the bedroom door in his face

He stands looking at it

Questions

	MARKS
9. Look at lines 1–28. By referring to at least two examples, analyse how language is used to convey Isa's attitude(s) towards Alec.	4
10. Look at lines 29–44. By referring to at least two examples, analyse how both dialogue and stage directions reveal the extreme nature of Alec's treatment of Isa.	4
11. Look at lines 45–58. Analyse how language is used to create a cynical tone in these lines.	2
12. By referring to this extract and to elsewhere in the play, discuss how Lamont Stewart explores the theme of love.	10

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this Section.

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

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

Read the extract below and then attempt the following questions.

The Painter by Iain Crichton Smith

We felt a certain responsibility towards him also since he was sickly, and many maintained that he wouldn't live very long, as he was so clever. So our houses were decorated with his colourful paintings and if any stranger came to the village we always pointed to the paintings with great pride and mentioned the painter as one of our greatest assets. No
5 other village that we knew of had a painter at all, not even an adult painter, and we had a wonderful artist who was also very young. It is true that once or twice he made us uncomfortable for he insisted on painting things as they were, and he made our village less glamorous on the whole than we would have liked it to appear. Our houses weren't as narrow and crooked as he made them seem in his paintings, nor did our villagers look so
10 spindly and thin. Nor was our cemetery, for instance, so confused and weird. And certainly it wasn't in the centre of the village as he had placed it.

He was a strange boy, seeming much older than his years. He hardly ever spoke and not because there was anything wrong with him but because it seemed as if there was nothing much that he wished to say. He dressed in a very slapdash manner and often had holes in
15 the knees of his trousers, and paint all over his blouse. He would spend days trying to paint a particular house or old wall or the head of an old woman or old man. But as we had a lot of old people in the village, some who could play musical instruments — especially the melodeon — extremely well, he didn't stand out as a queer person. There is, however, one incident that I shall always remember.

20 Our village of course was not a wholly harmonious place. It had its share of barbarism and violence. Sometimes people quarrelled about land and much less often about women. Once there was a prolonged controversy about a right of way. But the incident I was talking about happened like this. There was in the village a man called Red Roderick who had got his name because of his red hair. As is often the case with men with red hair he was also a
25 man of fiery temper, as they say. He drank a lot and would often go uptown on Saturday nights and come home roaring drunk, and march about the village singing.

He was in fact a very good strong singer but less so when he was drunk. He spent most of his time either working on his croft or weaving in his shed and had a poor thin wife given to bouts of asthma whom he regularly beat up when it suited him and when he was in a
30 bad temper. His wife was the daughter of Big Angus who had been a famous fisherman in his youth but who had settled down to become a crofter and who was famed for his great strength though at this time he was getting old. In fact I suppose he must have been about

35 seventy years old. His daughter's name was Anna and during the course of most days she seemed to be baking a lot without much result. You would also find her quite often with a dripping plate and a soggy dishcloth in her hand. She had seven children all at various stages of random development and with running noses throughout both summer and winter.

40 It must be said that, when sober, Red Roderick was a very kind man, fond of his children and picking them up on his shoulders and showing them off to people and saying how much they weighed and how clever and strong they were, though in fact none of them was any of these things, for they were in fact skinny and underweight and tending to have blotches and spots on their faces and necks. In those moments he would say that he was content with his life and that no one had better children or better land than he had. When he was sunny-tempered he was the life and soul of the village and up to all sorts of mischief, singing songs happily in a very loud and melodious voice which revealed great
45 depth of feeling. That was why it seemed so strange when he got drunk. His whole character would change and he would grow violent and morose and snarl at anyone near him, especially the weakest and most inoffensive people.

MARKS

Questions

13. Look at lines 1–19.

By referring to **at least two** examples, analyse how language is used to convey the community's differing attitudes to the painter.

4

14. Look at lines 20–26.

Analyse how language is used to create an impression of the community in these lines.

2

15. Look at lines 27–48.

By referring to **at least two** examples, analyse how language is used to convey contrasting aspects of Red Roderick's character.

4

16. By referring to this extract and to at least one other short story, discuss how Crichton Smith explores the theme of isolation.

10

[Turn over

OR

Text 2 — Prose

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

Read the extract below and then attempt the following questions.

The Bright Spade by George Mackay Brown

That winter the gravedigger was the busiest man in the island.

They got the thin harvest in and then the wind squatted in the east, a winter witch, and blew the island gray with her breath.

- 5 James of Moss died in the last week of October. Jacob dug his grave and got a bottle of whisky for it from the widow of Moss. This death was not unexpected. James of Moss had been ill with dropsy all summer; he had clung to life like the last tattered leaf on a branch.

The gravedigger had hardly sobered up when he was called to the house of Maria of Graystones. There Maria lay as stiff and pale as a candle. He dug her grave near the wall of the kirk. Maria's nephew gave him a goose.

- 10 There was not much food in the island even at the beginning of winter, and the ale was sour and thin.

In early November the laird's youngest son was thrown from his horse at the bridge and broke his neck. 'This will need a deep grave,' said Jacob. He threw up many fine white bones, the laird's ancestors, with his spade. The laird gave him half a guinea, and a dram

- 15 both before and after the funeral.

Late November and early December brought death to Samuel Ling the fisherman, Jean the wife of Ebenezer of Ness, and the boy with the hare lip from the Quarry. They were all poor people and Jacob got nothing at all for his work but a box of coarse tobacco snuff from Ebenezer of Ness. 'I suppose I'll be glad of somebody to bury me when my time comes,' said Jacob, and sneezed heroically for a month till the snuff was finished.

- 20

It was a hard winter, and nobody expected most of the old people and the sickly people to see the spring.

At harvest Kirstie had given birth to a daughter, just three months after she had married Amos of the Glebe. Kirstie and Amos raged at each other so much, both before and after the birth, that there wasn't a bowl or a dish unbroken in the cupboard. In the season of snow and small fires the infant breathed her last; she died the week before Christmas. Jacob dug a small grave in the east corner of the kirkyard. He got a shilling from Kirstie and a pocket-full of potatoes from Amos. The day after the funeral Kirstie left Amos and went back to her parents' house. She never lived with Amos again.

- 25

The day after New Year a Dutch ship went ashore at the Red Head. Unfortunately the ship had no cargo; she was in ballast, bound for Labrador. Seven bodies were found on the shore next morning. The minister asked Jacob to dig one large grave for the foreigners.

'Who will pay my fee?' said Jacob.

'I don't know that,' said the minister, 'for the next-of-kin are in the Low Countries.'

- 35 In the end Jacob agreed to dig their grave for three spars of timber from the wrecked ship and half a barrel of oil out of the hold.

Questions

17. Look at lines 1–11.
By referring to **at least two** examples, analyse how language is used to create a bleak atmosphere. 4
18. Look at lines 12–36.
By referring to **at least two** examples, analyse how language is used to explore the idea of death. 4
19. Look at the whole extract.
Analyse how language is used to convey **two** aspects of Jacob's character. 2
20. By referring to this extract and to at least one other short story, discuss how Mackay Brown uses characters as metaphorical and/or symbolic figures. 10

[Turn over

OR

Text 3 — Prose

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

Read the extract below and then attempt the following questions.

The Trick Is To Keep Breathing by Janice Galloway

In this extract Joy receives a visit from the Health Visitor.

I rearrange things, placing chairs over the bald patches of the rug, sweeping the boards. It never looks as good as I'd like.

5 By twenty past I'm running along the twisty road between the houses to the shop for biscuits. She likes biscuits. I get different ones each time hoping they are something else she will enjoy. I can't choose in a hurry. I can't be trusted with custard creams so deliberately don't get them. Chocolate digestives are too expensive. I wait for too long in the queue while a confused little kid tries to bargain for his father's cigarettes with the wrong money, so I have to run back clutching fig rolls and iced coffees and nearly drop the milk. I get flustered at these times, but I know I'll manage if I try harder. These visits are
10 good for me. Dr Stead sends this woman out of love. He insisted.

I said, I'm no use with strangers.

He said, But this is different. Health Visitors are trained to cope with that. He said she would know what to do; she would find me out and let me talk. *Make me* talk.

HAH

15 I'm putting on the kettle, still catching my breath when she comes in without knocking and frightens me. What if I had been saying things about her out loud? I tell her to sit in the livingroom so I can have time to think.

Tray

jug

20 sweeteners

plates

cups and saucers

another spoon

christ

25 the biscuits

the biscuits

I burst the wrap soundlessly and make a tasteful arrangement. I polish her teaspoon on my cardigan band. No teapot. I make it in the cup, using the same bag twice, and take it through as though I've really made it in a pot and just poured it out. Some people are sniffy
30 about tea-bags. It sloshes when I reach to push my hair back from falling in my eyes and I suddenly notice I am still wearing my slippers dammit.

Never mind. She smiles and says

Well!

- 35 This is to make out the tea is a surprise though it isn't. She does it every time. We sit opposite each other because that's the way the chairs are. The chairs cough dust from under their sheets as she crosses her legs, thinking her way into the part. By the time she's ready to start I'm grinding my teeth back into the gum.
- HEALTH VISITOR So, how are you/how's life/what's been happening/anything interesting to tell me/what's new?
- 40 PATIENT Oh, fine/nothing to speak of.
- I stir the tea repeatedly. She picks a piece of fluff off her skirt.
- HEALTH VISITOR Work. How are things at work? Coping?
- PATIENT Fine. [Pause] I have trouble getting in on time, but getting better.
- I throw her a little difficulty every so often so she feels I'm telling her the truth. I figure this
- 45 will get rid of her quicker.
- HEALTH VISITOR [Intensifying] But what about the day-to-day? How are you coping?
- PATIENT OK. [Brave smile] I manage.
- HEALTH VISITOR The house is looking fine.
- PATIENT Thank-you. I do my best.
- 50 This is overdone. She flicks her eyes up to see and I lower mine. She reaches for a biscuit.
- HEALTH VISITOR These look nice. I like a biscuit with a cup of tea.
- We improvise about the biscuits for a while, her hat sliding back as she chews. She doesn't like the tea. Maybe she eats so many biscuits just to get rid of the taste.
- HEALTH VISITOR Aren't you having one? They're very good.
- 55 PATIENT No, thanks. Maybe later. Having lunch soon.
- She goes on munching, knowing I don't want her to be here/that I do want her to be here but I can't talk to her.

MARKS

Questions

- | | |
|---|----|
| 21. Look at lines 1–10. | |
| By referring to at least two examples, analyse how the writer's use of language creates a sense of tension before the visit. | 3 |
| 22. Look at lines 11–33. | |
| By referring to at least two examples, analyse how the writer's use of language conveys Joy's anxiety about the visit. | 3 |
| 23. Look at lines 34–57. | |
| By referring to at least two examples, analyse how the writer's use of language conveys the artificiality of the situation. | 4 |
| 24. By referring to this extract and to elsewhere in the novel, discuss how Galloway explores Joy's difficulties with social interaction. | 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

This extract is from Part IV (Harvest).

Different from the old Rob he looked, she thought, but thought that carelessly, hurried to be in to young Ewan. But she stopped and watched him swing down the rigs to Ewan by the side of his horses, Ewan with his horses halted on the side of the brae and the breath of them rising up like a steam. And she heard Ewan call *Ay, man, Rob*, and Rob call *Ay, man, Ewan*, and they called the truth, they seemed fine men both against the horizon of Spring, their feet deep laired in the wet clay ground, brown and great, with their feet on the earth and the sky that waited behind. And Chris looked at them over-long, they glimmered to her eyes as though they had ceased to be there, mirages of men dreamt by a land grown desolate against its changing sky. And the Chris that had ruled those other two selves of herself, content, unquestioning these many months now, shook her head and called herself daft.

That year's harvest fell sharp away, but the price of corn made up for it, other prices might rise but farming folk did well. So it went in the winter and into the next year too, Ewan took in a drove of Irish steers to eat up the lush green grass of nineteen-sixteen. They grew fat and round in the shortest while, Chris proud to see them, so many beasts had Blawearie. You'd hardly believe 'twas here father had chaved and fought for a living the way he did; but that was before the War.

For it still went on, rumbling its rumours like the thunder of summer beyond the hills. But nobody knew now when it would finish, not even Chae Strachan come home, a soldier all the way from the front, as they called it; in the orra-looking khaki he came, with two stripes sewn on his arm, he said they had made him a corporal. He came up to Blawearie the night he got home and scraped his feet on the scraper outside and came dandering into the kitchen as aye he had done, not knocking but crying through the door *Ay, folk, are you in?*

So there was Chae, Chris gave a loud gasp to see him, Chae himself, so altered you'd hardly believe it, Chae himself, thin, his fine eyes queered and strained somehow. Even his laugh seemed different, hearty as it was, and he cried *God, Chris, I'm not a ghost yet!* and syne Chris and Ewan were shaking his hands and sitting him down and pouring him a dram and another after that. And young Ewan came running to see and cried *soldier!* and Chae caught him and swung him up from the floor and cried *Chris's bairn — God, it can't be, I mind the day he was born, just yesterday it was!*

Young Ewan took little to strangers, most, not frightened but keep-your-distance he was, but he made no try to keep distant from Chae, he sat on his knee as Chris spread them supper and Chae spoke up about things in the War, it wasn't so bad if it wasn't the lice. He said they were awful, but Chris needn't be feared, he'd been made to stand out in the close by Kirsty and strip off everything he had on, and fling the clothes in a tub and syne get into another himself. So he was fell clean, and God! he found it a change not trying to reach up his shoulders to get at some devil fair sucking and sucking the life from his skin.

- And he gave a great laugh when he told them that, his old laugh queerly crippled it was.
- 40 And Ewan asked what he thought of the Germans, were they truly coarse? And Chae said he was damned if he knew, he'd hardly seen one alive, though a body or so you saw now and then, gey green and *feuch! there's a supper on the table!* Well, out there you hardly did fighting at all, you just lay about in those damned bit trenches and had a keek at the soil they were made of. And man, it was funny land, clay and a kind of black marl, but the
- 45 French were no good as farmers at all, they just pleitered and potted in little bit parks that you'd hardly use as a hanky to wipe your neb.

MARKS

Questions

25. Look at lines 1–11.
By referring to **at least two** examples, analyse how the writer's use of language creates a dreamlike atmosphere. 3
26. Look at lines 12–17.
By referring to **at least two** examples, analyse how the writer's use of language creates a sense of prosperity. 3
27. Look at lines 25–46.
By referring to **at least two** examples, analyse how language is used to convey the impact of the War on Chae. 4
28. By referring to this extract and to elsewhere in the novel, discuss how Grassie Gibbon uses symbolism to explore the central concerns of the text. 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 from chapter five, Duror's presence threatens the cone-gatherers.

In the tree here was Calum's happiness. Here were his friends the finches, safe from the hawk scouting above. The ground of snares and stumbles was far below. In the loch the seals were playing, with audible splashes. In a nearby Douglas fir cushat doves were crooning. Above all, his brother beside him was singing. So much present joy was there for him he did not have to look forward. He did not wonder, as Neil sometimes did, whether the cones he was gathering would be fertile; nor did he see the great trees born from this seed in his hands being toppled down in fifty years' time to make ammunition boxes for that generation's war. He was as improvident as the finches to whom he had fed more than half of his morning slice of bread.

- 10 Yet it was he who first saw the gamekeeper approaching through the sunshine and shadow of the wood, with his three glossy dogs running silently in front. In agitation he stretched over to touch Neil, and point.

- 15 Neil paused in his singing and picking to watch Duror. The latter, he thought, must be on a patrol of the wood, looking for deer or foxes or weasels to shoot. Even if he saw their ladder against the tree, and from it learned where they were, he would still pass by. While they were gathering cones, they were none of his business: his own mistress had given them permission.

'It's all right,' he murmured to Calum. 'He's got nothing to do with us. He'll pass by.'

- 20 Indeed, as he watched the gamekeeper now in and now out of sight on the dappled ground among the trees, he felt the sympathy he could never withhold when he saw any human being alone in a vast place, on a hillside say, or here in a wood. Unlike his brother, he saw nature as essentially hostile; and its resources to take away a man's confidence were immense. He felt sure, for instance, that the gamekeeper treading on the withered leaves must be thinking of his sick wife.

- 25 In a clearing Duror halted, laid down his gun, took his binoculars out of their case, and trained them on the top of the larch.

- 30 Neil knew that they must be clearly visible; it seemed to him typical of nature that the foliage was gone which would have hidden them. It took an effort to go on picking cones. He told Calum to keep on picking too. He objected to this spying on them, but would not show it even by stopping work.

Calum could not concentrate on the cones. He became like an animal in danger with no way of escape. He began to whimper, and tilting over in a panicky attempt to hide from that distant scrutiny he let some cones dribble out of his bag.

- 35 'What's the matter with you?' asked Neil. 'Aye, I ken he's looking at us. But where's the harm in that? He's just doing his work, like you and me. Maybe he's not looking at us at all. Maybe it's that hawk we saw that he's looking at. Didn't I tell you, that if we keep out of his way, he can't harm us? Well, we're out of his way up here.'

Calum was not reassured; he still whimpered and cowered, like a dog in the presence of someone who has been cruel to it.

40 Neil's own fear suddenly increased. He became angry.

'What are you moaning for?' he demanded. 'I ken he doesn't like us, but we don't like him either. This wood doesn't belong to him; it belongs to the lady and she's given us permission to climb the trees and pick the cones. You heard Mr Tulloch say it. As long as we don't saw branches off and injure the trees, nobody would interfere with us, he said.

45 Have we ever sawn any branches off?'

He repeated that last question in a passion of resentment, for on most trees the best harvest of cones was on the tips of branches too far out from the trunk to be reached. If sawing was permitted, then those branches, so small as hardly to be noticed, could be dropped to the ground where it would be easy and safe to strip them of every cone. The trees' wounds would soon heal, the yield of cones would be doubled, and the strain on arms, legs, and back would be greatly relieved.

50

'The trees are more precious than we are,' he added bitterly.

MARKS

Questions

29. Look at lines 1–9.

Analyse how the writer's use of language conveys 'Calum's happiness'.

2

30. Look at lines 10–33.

By referring to **at least two** examples, analyse how the writer's use of language conveys the impact of Duror's presence on both Calum **and** Neil.

4

31. Look at lines 34–52.

By referring to **at least two** examples, analyse how the writer's use of language gives a clear impression of Neil's character.

4

32. By referring to this extract and to elsewhere in the novel, discuss how Jenkins explores the theme of power.

10

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this Section.

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

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

Read the poem below and then attempt the following questions.

A Man's A Man For A' That by Robert Burns

Is there, for honest poverty
That hangs his head, and a' that;
The coward slave, we pass him by,
We dare be poor for a' that!

- 5 For a' that, and a' that,
Our toils obscure, and a' that,
The rank is but the guinea's stamp,
The Man's the gowd for a' that.

- 10 What though on hamely fare we dine,
Wear hoddin grey, and a' that;
Gie fools their silks, and knaves their wine,
A man's a man for a' that!
For a' that, and a' that,
Their tinsel show, and a' that;
15 The honest man, though e'er sae poor,
Is king o' men for a' that!

- Ye see yon birkie, ca'd a lord,
Wha struts, and stares, and a' that;
Though hundreds worship at his word,
20 He's but a coof for a' that.
For a' that, and a' that,
His riband, star, and a' that,
The man of independent mind
He looks and laughs at a' that.

- 25 A king can mak a belted knight,
A marquis, duke, and a' that;
But an honest man's aboon his might,
Guid faith, he maunna fa' that!
For a' that, and a' that,
30 Their dignities, and a' that,
The pith o' sense, and pride o' worth,
Are higher rank than a' that.

Then let us pray that come it may —
 As come it will for a' that —
 35 That sense and worth, o'er a' the earth,
 May bear the gree, and a' that.
 For a' that, and a' that,
 It's coming yet for a' that,
 That man to man, the world o'er,
 40 Shall brothers be for a' that!

MARKS

Questions

33. Look at lines 1–8.
 By referring to **at least two** examples, analyse how the poet's use of language conveys his views on poverty. 4
34. Look at lines 9–32.
 By referring to **at least two** examples, analyse how the poet's use of language conveys his contempt for wealth and/or status. 4
35. Look at lines 33–40.
 Analyse how the poet's use of language creates an inspirational tone. 2
36. By referring to this poem and to at least one other poem, discuss how Burns uses contrast to explore central concerns. 10

[Turn over

OR

Text 2 — Poetry

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

Read the poem below and then attempt the following questions.

Originally by Carol Ann Duffy

We came from our own country in a red room
which fell through the fields, our mother singing
our father's name to the turn of the wheels.
My brothers cried, one of them bawling, *Home*,
5 *Home*, as the miles rushed back to the city,
the street, the house, the vacant rooms
where we didn't live any more. I stared
at the eyes of a blind toy, holding its paw.

- 10 All childhood is an emigration. Some are slow,
leaving you standing, resigned, up an avenue
where no one you know stays. Others are sudden.
Your accent wrong. Corners, which seem familiar,
leading to unimagined pebble-dashed estates, big boys
eating worms and shouting words you don't understand.
15 My parents' anxiety stirred like a loose tooth
in my head. *I want our own country*, I said.

- But then you forget, or don't recall, or change,
and, seeing your brother swallow a slug, feel only
a skelf of shame. I remember my tongue
20 shedding its skin like a snake, my voice
in the classroom sounding just like the rest. Do I only think
I lost a river, culture, speech, sense of first space
and the right place? Now, *Where do you come from?*
strangers ask. *Originally?* And I hesitate.

Questions

37. Look at lines 1–8.
Analyse how the poet uses language to convey the emotional impact of the journey on the speaker **and/or** her family. 2
38. Look at lines 9–16.
By referring to **at least two** examples, analyse how language is used to convey the speaker's alienation from her new surroundings. 4
39. Look at lines 17–24.
By referring to **at least two** examples, analyse how language is used to convey a sense of acceptance of the speaker's situation. 4
40. By referring to this poem and at least one other by Duffy, discuss how the poet explores concerns about identity. 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.

***Some Old Photographs* by Liz Lochhead**

weather evocative as scent
the romance of dark stormclouds
in big skies over the low wide river
 of long shadows and longer shafts of light

- 5 of smoke
 fabulous film-noir stills of Central Station
of freezing fog silvering the chilled, stilled parks
 of the glamorous past
 where drops on a raincoat are sequins
10 in the lamplight, in the black-and-white

your young, still-lovely mother laughs, the
hem of her sundress whipped up
by a wind on a beach before you were even born

- all the Dads in hats
15 are making for Central at five past five
in the snow, in the rain, in the sudden *what-a-scorcher*,
in the smog, their
belted dark overcoats white-spattered by the starlings

- starlings swarming
20 in that perfect and permanent cloud
above what was
never really this photograph
but always all the passing now
and noise and stink and smoky breath of George Square

- 25 wee boats, a duchess, bunting, there's a
big launch on the Clyde
and that boat is yet to sail

Questions

41. Look at lines 1–10.
By referring to **at least two** examples, analyse how the poet's language conveys the enjoyment gained from looking at the photographs. 4
42. Look at lines 11–18.
By referring to **at least two** examples, analyse how the poet's language creates a nostalgic mood. 4
43. Look at lines 19–27.
Analyse how the poet's language challenges what is presented in the photographs. 2
44. By referring to this poem and to at least one other poem, discuss how Lochhead explores important aspects of life through everyday objects **and/or** situations. 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.

***Sounds of the Day* by Norman MacCaig**

When a clatter came,
it was horses crossing the ford.
When the air creaked, it was
a lapwing seeing us off the premises
5 of its private marsh. A snuffling puff
ten yards from the boat was the tide blocking and
unblocking a hole in a rock.
When the black drums rolled, it was water
falling sixty feet into itself.

- 10 When the door
scraped shut, it was the end
of all the sounds there are.

You left me
beside the quietest fire in the world.

- 15 I thought I was hurt in my pride only,
forgetting that,
when you plunge your hand in freezing water,
you feel
a bangle of ice round your wrist
20 before the whole hand goes numb.

Questions

45. Look at lines 1–9.
By referring to **at least two** examples, analyse how the poet uses language to build a sense of anticipation. 4
46. Look at lines 10–12.
Analyse how the poet's use of language creates a turning point. 2
47. Look at lines 13–20.
By referring to **at least two** examples, analyse how imagery **and/or** tone is used to convey the speaker's situation at this point. 4
48. By referring to this poem and to at least one other poem by MacCaig, discuss how relationships are used to develop key themes. 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 extract below and then attempt the following questions.

***Screapadal* by Sorley MacLean**

Screapadal in the morning
facing Applecross and the sun,
Screapadal that is so beautiful,
quite as beautiful as Hallaig.

- 5 No words can be put on beauty,
no picture, music or poem made for it.

- Screapadal in May
when the young bracken is
but half a foot in height,
10 hardly above the grass.

Screapadal the sheep-pen and the cattle-fold
with walls to the south and west and north,
and to the east the sea-sound
over to the Sanctuary of Maol Rubha.

- 15 There is a half-dead memory of Maol Rubha
but only the dead written names
of the children, men and women
whom Rainy put off the land
between the north end of the Rock
20 and the Castle built for MacSwan
or for Mac Gille Chaluim
for violence and refuge.

- Green, red-rocked and yellow
knolls to the horizon of the Carn Mor
25 in the west above the brae
coming down to green meadows,
and the pine wood dark and green
north right to the Castle
and the light-grey rocks beyond it.

- 30 And to the south the end of Creag Mheircil
hundreds of feet above the grass,
towers, columns and steeples
with speckled light-grey bands,
limestone whiteness in the sun.

- 35 A steep brae with scree-cairns
to the east down from the end of the Rock
under birch, rowan and alder,

and the Church of Falsehood in high water
when the spring tide is at its height.

- 40 It was not its lies that betrayed the people
in the time of the great pietist,
Rainy, who cleared
fourteen townships
in the Island of the Big Men,
45 Great Raasay of the MacLeods.

Rainy left Screapadal without people,
with no houses or cattle, only sheep,

MARKS

Questions

49. Look at lines 1–22.
By referring to **at least two** examples, analyse how the poet's language conveys a contrast in atmosphere within these lines. 4
50. Look at lines 23–34.
Analyse how the poet uses language to create a vivid sense of place. 2
51. Look at lines 35–47.
By referring to **at least two** examples, analyse how the poet's language makes clear his sympathy for the people of Screapadal. 4
52. By referring to this extract and to at least one other poem by MacLean, discuss how he explores change in relation to people **and/or** places. 10

[Turn over

OR

Text 6 — Poetry

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

Read the poem below and then attempt the following questions.

The Ferryman's Arms by Don Paterson

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

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

Questions

53. Look at lines 1–10.
By referring to **at least two** examples, analyse how the poet's use of language conveys an unsettling atmosphere. 4
54. Look at lines 11–20.
Analyse how the poet's use of language conveys the speaker's attitude at this point. 2
55. Look at lines 21–30.
By referring to **at least two** examples, analyse how the poet uses imagery to convey the central concern(s). 4
56. By referring to this poem and to at least one other poem, discuss how Paterson explores the challenges of human experience. 10

[Turn over

[END OF SECTION 1]

SECTION 2 — CRITICAL ESSAY — 20 marks

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

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

You should spend approximately 45 minutes on this Section.

PART A — DRAMA

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

1. Choose a play which focuses on a relationship which is destructive or is in crisis.
By referring to appropriate techniques, explain the nature of the relationship and discuss how it contributes to your appreciation of the play as a whole.

2. Choose a play in which a character has a weakness or flaw.
By referring to appropriate techniques, explain the importance of this weakness or flaw and discuss how it contributes to your appreciation of the play as a whole.

3. Choose a play which explores the theme of truth and lies, or good and evil, or appearance and reality.
By referring to appropriate techniques, explain how the dramatist presents this theme and discuss how it contributes to your appreciation of the play as a whole.

PART B — PROSE FICTION

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

4. Choose a novel **or** short story in which there is a complex character for whom the reader has some sympathy.

With reference to appropriate techniques, explain the nature of the complexity and discuss how your response to this character adds to your appreciation of the text as a whole.

5. Choose a novel **or** short story in which important human values are explored.

With reference to appropriate techniques, explain how these values are explored and discuss how this adds to your appreciation of the text as a whole.

6. Choose a novel **or** short story in which the setting in time **and/or** place is important to your understanding of the text.

By referring to appropriate techniques, explain the nature of the setting and discuss how it is important 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 . . .*

7. Choose a non-fiction text which has an emotional **and/or** intellectual appeal for the reader.

With reference to appropriate techniques, discuss how the writer has created this emotional **and/or** intellectual appeal.

8. Choose a non-fiction text which has made you think differently about an important moral **or** social issue.

With reference to appropriate techniques, discuss how the writer has caused you to view the issue differently.

9. Choose a non-fiction text which provides fresh understanding of a group of people, **or** a way of life, **or** an important figure.

With reference to appropriate techniques, discuss how the writer has provided this insight.

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 deals with an issue of importance to human experience.
With reference to appropriate techniques, explain how the issue is presented and discuss how it enhances your appreciation of the poem.
11. Choose a poem which creates a mood of hope **or** despair **or** mystery.
With reference to appropriate techniques, explain how the mood is created and discuss how it enhances your appreciation of the poem as a whole.
12. Choose a poem in which the ending is important in highlighting central concerns.
With reference to appropriate techniques, explain how the ending highlights central concerns and discuss how it enhances your appreciation of the poem as a whole.

PART E — FILM AND TELEVISION DRAMA

*Answers to questions on **film and television drama*** should refer to the text and to such relevant features as use of camera, key sequence, characterisation, mise-en-scène, editing, music/sound, special effects, plot, dialogue . . .*

13. Choose a film **or** television drama in which there is a sequence which is particularly moving **or** humorous **or** shocking.
With reference to appropriate techniques, discuss how the film or programme makers succeed in engaging the viewer's emotions or reactions.
14. Choose a film **or** television drama in which setting in time **and/or** place is important to the development of the central concerns.
With reference to appropriate techniques, discuss how the setting in time **and/or** place enhances your appreciation of the film or television drama as a whole.
15. Choose a film **or** television drama in which the viewer feels engaged with a character who is flawed **or** vulnerable.
With reference to appropriate techniques, discuss how the film or programme makers succeed in creating engagement with the character, and how this adds to 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 and to such relevant features as register, accent, dialect, slang, jargon, vocabulary, tone, abbreviation . . .*

16. Choose language which is intended to persuade you to buy products, **or** to agree with a particular point of view.
Identify specific examples of language use, and discuss to what extent they are effective.
17. Choose the language associated with digital communications.
Identify specific language features, and discuss their effectiveness as a means of communication.
18. Choose the spoken **or** written language typically used by a particular vocational **or** leisure group.
Identify specific language features, and discuss their contribution to efficient communication within the group.

[END OF SECTION 2]

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