



National  
Qualifications  
2019

**X824/76/12**

**English  
Critical Reading**

WEDNESDAY, 8 MAY

11:00 AM – 12:30 PM

**Total marks — 40**

**SECTION 1 — Scottish text — 20 marks**

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

Choose ONE text from either

Part A — Drama                      pages 02–07

or

Part B — Prose                      pages 08–17

or

Part C — Poetry                      pages 18–28

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.



\* X 8 2 4 7 6 1 2 \*

## 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, which is taken from Act 2 of the play, Alan is shocked by Phil and Spanky's mistreatment of Hector.*

Spanky: How does the shirt feel? (*referring to Hector's restyled 'off-the-shoulder' shirt*)

Hector: 'S nice and easy on my throat.

Spanky: Special design . . .

Hector: Looks all right then, Spanky?

5 Spanky: It's a knockout, kid.

Phil: A knockout.

Hector: So you think Lucille'll bite?

Phil: Your maw'll be asking you whose the teethmarks are when she gives you your bath tonight. Lucille is going to flip.

10 Hector: No kidding, Phil?

Alan: Hector . . .

(*Phil holds up Parker pen out of Hector's line of vision but so that Alan can see it.*)

Hector: D'you like it, Alan?

Alan: It's . . . er . . .

15 (Phil threatens to snap pen.)

. . . really gadgey, Heck.

Hector: Will I go now and ask her? Will I? (*Heads for door.*)

Spanky: (*cutting him off*) Not just yet, Hector . . . Remember you've still got to go and see Willie.

20 Hector: Yeh, but I can do that after I've asked Lucille . . .

Phil: No, Spanky's right, kiddo . . . better go and see Willie first. It's important. Lucille'll not go off the boil. Here, I'll give you my coat to put on . . . (*Takes off coat.*)

Hector: What do I want that for? I don't mind doing a bit of swanking now that my clothes are up to date.

- 25 Phil: Yeh, but you don't want anybody else to get a preview, do you? Lessen the impact . . . know what I mean? Get the coat on. (*Forces Hector's arms into sleeves.*)
- Spanky: (*pulling balaclava helmet from cupboard*) You better put this on and all . . . it's draughty in Willie's room. (*Pulls helmet over Hector's head.*) Cosy, eh?
- Hector: (*slightly bamboozled*) Yeh, but will he not think I'm a bit happed up?
- 30 Phil: That's just it. You've been down at Nurse. Influenza verging on pleurisy. She ordered you home but you decided to soldier on. He'll like that. Maybe not give you your . . . (*Stops.*)
- Spanky: (*quickly*) Wireless back.
- Hector: I'm not expecting my wireless back. You know what he's like.
- 35 Spanky: Well, you can't expect it back just 'cos you've got the flu, Heck . . .
- Phil: Triple pneumonia, Spanks.
- Hector: I'm all mixed up . . . what've I got again?
- Spanky: Triple pneumonia . . .
- Phil: Double rupture . . .
- 40 Hector: I'll away along, then.
- Spanky: Good man. All the best.
- Phil: Good luck, son . . .
- (*They shove Hector out the door.*)
- You'll need it.
- 45 (*They hold on to each other, laughing.*)
- Alan: Well, I hope you're proud of yourselves . . . that was a pretty lousy trick to play!
- Spanky: Oh was it, by jove?
- Phil: A trick, you cad! Take that! (*Bops Alan's head a smack.*)
- Alan: Hey, watch it! That was sore . . . Chuck it!

### Questions

1. Look at lines 1–16.

By referring to **at least two** examples, analyse how the writer's use of both stage directions **and** dialogue conveys the slab boys' (Phil and Spanky's) manipulation of other characters.

4

2. Look at lines 17–40.

By referring to **at least two** examples, analyse how the writer uses language to convey different aspects of Hector's personality.

4

3. Look at lines 41–49.

Analyse how the writer uses language to create a mocking tone.

2

4. By referring to this extract and to elsewhere in the play, discuss how the theme of deception **and/or** self-deception is developed.

10

OR

## Text 2 — Drama

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

Read the extract below and then attempt the following questions.

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

*In this extract, a group of characters discuss depopulation of the Highlands.*

M.C.2: In 1861, one hundred and sixty of the islands of the Hebrides were inhabited. In 1941, there were seventy three.

*ACADEMIC goes to the microphone, holding a book.*

5 ACADEMIC: All this created a mighty wilderness. In the words of the Highlands and Islands Development Board Brochure — Explore the Highlands and Islands: ‘A great open lung, guaranteed to breathe new life into the most jaded . . . Overcrowding? Not in Sutherland . . . a land of solitary splendour — mountains, lochs and glens of unrivalled beauty add a sharper poignancy to the scattered stones of the ruined crofting townships.’ Yes, the tragedy of the  
10 Highlands has become a saleable commodity.

*Enter ANDY McCHUCKEMUP, a Glasgow Property-operator’s man. He looks round, takes the mike.*

ANDY: The motel — as I see it — is the thing of the future. That’s how we see it, myself and the Board of Directors, and one or two of your local Councillors  
15 — come on now, these are the best men money can buy. So — picture it, if you will, right there at the top of the glen, beautiful vista — The Crammem Inn, High Rise Motorcroft — all finished in natural, washable, plastic granitette. Right next door, the ‘Frying Scotsman’ All Night Chipperama — with a wee ethnic bit, Fingal’s Caff — serving seaweed-suppers-in-the-basket, and draught Drambuie. And to cater for the younger set, you’ve got  
20 your Grouse-a-go-go. I mean, people very soon won’t want your bed and breakfasts, they want everything laid on, they’ll be wanting their entertainment and that, and we’ve got the know-how to do it and we have got the money to do it. So — picture it, if you will — a drive-in clachan on  
25 every hill-top where formerly there was hee-haw but scenery.

*Enter LORD VAT OF GLENLIVET, a mad young laird.*

LORD VAT: Get off my land — these are my mountains.

ANDY: Who are you, Jimmy?

30 LORD VAT: Lord Vat of Glenlivet. I come from an ancient Scotch family and I represent the true spirit of the Highlands.

ANDY: Andy McChuckemup of Crammem Inn Investments Ltd., Govan, pleased for to make your acquaintance Your Worship. Excuse me, is this your fields?

LORD VAT: You’re invading my privacy.

35 ANDY: Excuse me, me and wor company’s got plans to develop this backward area into a paradise for all the family — improve it, you know, fair enough, eh?

LORD VAT: Look here, I've spent an awful lot of money to keep this place private and peaceful. I don't want hordes of common people trampling all over the heather, disturbing the birds.

40

ANDY: Oh no, we weren't planning to do it for nothing, an' that — there'll be plenty in it for you . . .

### Questions

5. Look at lines 1–10.

By referring to **at least two** examples, analyse how language is used to convey the negative impact of the clearances on the Highlands.

4

6. Look at lines 11–25.

By referring to **at least two** examples, analyse how language is used to create humour.

4

7. Look at lines 26–40.

Analyse how language is used to convey the differing attitudes of Andy and Lord Vat to the Highlands.

2

8. By referring to this extract and to elsewhere in the play, discuss how McGrath explores the theme of exploitation.

10

[Turn over

OR

### Text 3 — Drama

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

Read the extract below and then attempt the following questions.

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

*In this extract from Act 2, scene 2, Maggie is finding it increasingly difficult to cope with the demands of family life.*

MAGGIE: *(screaming at him)* Look at yer new boots! *(She seizes him, shakes him and hits him)* Ye've kicked the taes oot o them again! I'll learn ye tae play fitba' in yer best boots.

*Crying hysterically, she belabours Ernest who tries to get away, yelling, but she holds on*

5           Whaur d'ye think I'll find the money for anither pair? Oh, I cannae staun ony mair o this . . . I cannae staun it!

*She collapses in a storm of weeping. Edie joins in out of fear and sympathy, and John jumps up in alarm. He goes to calm her*

10           *(Shouting at John)* Leave me alane! Leave me alane! I hate ye! I hate the hale lot o ye!

*In a storm of tears she blunders out of the room*

*John gathers the two frightened children to him and sets down an arm round each*

JOHN:       Wheesht, wheesht, the baith o ye; wheesht. Listen. Listen tae me. Edie, Ernie, listen. I'll try tae explain. *(He sighs)* Yer mammy's no really angry at ye . . .

15       *The children's tears stop in a series of sobs and hiccoughs*

Your mammy's just tired. She's been oot a day cleanin ither folks' hooses, and mebbe we ought tae hae helped mak things a bit easier for her.

*Edie nods her head vigorously*

When women gets that tired they kind o loss their heids; ye unnerstaun?

20 EDIE:       I wis feart, Daddy. I've never been feart o' ma Mammy before.

JOHN:       She'll be sorry ye were feart, Edie.

ERNEST:   Daddy, am I no tae get playin fitba again? I hevnae got nae ither boots; the auld yins crushed ma taes. I'm the centre-forward! Ma chinas'll kill me if I'm no in the team. Some o them's got real fitba boots. Daddy, could you no get us a pair

25           o real yins?

JOHN:       I'll try, son. I'll try.

ERNEST:   Bobbie Gray got his at the barras.

JOHN:       *(a gleam of hope)* Oh aye there's the barras. We'll need tae see whit Mammy says.

30 ERNEST:   *(a despairing cry)* Aw naw! She's a wumman; she cannae unnerstaun men!

EDIE:       I'm awfu hungry, Daddy and the chips is gettin cold.

ERNEST: (*desperate*) Wull ye try, Daddy, wull ye?

*John bows his head, holds it between his hands and groans*

JOHN: (*to himself*) Try. Try. As if I didnae try.

35 *Edie plucks his sleeve*

EDIE: So could we no juist hae wur tea, Daddy? Mebbe ma mammy's gone tae her bed.

JOHN: Aye. We'll hae wur tea.

40 *The children sit at the table and dive into the chips. John slowly and painfully locates the teapot and makes tea. He sets out cups: lifts the teapot and looks at the door through which Maggie had disappeared plainly wondering if he dare take her a cup*

*The door opens and she appears, her face begrutten, but calm*

MAGGIE: Well, come on then, come on! Which o yous has found the strength tae mak the tea? (*In a whisper to John*) I'm sorry. Coulnae help masel. Think I'm needin something tae eat.

45

JOHN: (*patting her*) That's a right, lass.

*Edie offers her mother the chips*

MAGGIE: Naw, hen! I'm no for a chip. They gie me the heartburn. (*She sits down and stretches for bread and butter: with a piece halfway to her mouth she stops and gives a kind of laugh*) Heartburn! I wonder whit kind o a male idiot called indigestion heartburn? Ma Goad! I could tell him whit heartburn is! Ma Goad! Couldn't I no!

50

## Questions

9. Read lines 1–11.

By referring to **at least two** examples, analyse how both stage directions **and** dialogue are used to convey Maggie's state of mind.

4

10. Read lines 12–41.

By referring to **at least two** examples, analyse how John's response to the situation reveals differing aspects of his character.

4

11. Read lines 43–52.

Explain why Maggie feels troubled at this point.

2

12. By referring to this extract and to elsewhere in the play, discuss how Lamont Stewart explores the role of women.

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 Telegram* by Iain Crichton Smith

‘Don’t worry, Sarah, it won’t be for you. Donald only left home last week.’

‘You don’t know,’ said the fat woman, ‘you don’t know.’ And then she added without thinking, ‘It’s different for the officers.’

5 ‘Why is it different for the officers?’ said the thin woman in an even voice without taking her eyes from the black figure.

‘Well, I just thought they’re better off,’ said the fat woman in a confused tone, ‘they get better food and they get better conditions.’

10 ‘They’re still on the ship,’ said the thin woman who was thinking that the fat woman was very stupid. But then most of them were: they were large, fat and lazy. Most of them could have better afforded to send their sons and daughters to university but they didn’t want to be thought of as snobbish.

‘They are that,’ said the fat woman. ‘But your son is educated,’ she added irrelevantly. Of course her son didn’t salute the thin woman’s son if they were both home on leave at the same time. It had happened once they had been. But naturally there was the uneasiness.

15 ‘I made sacrifices to have my son educated,’ said the thin woman. ‘I lived on a pension of ten shillings a week. I was in nobody’s debt. More tea?’

‘No thank you,’ said the fat woman. ‘He’s passed Bessie’s house. That means it can’t be Roddy. He’s safe.’

20 For a terrible moment she realised that she had hoped that the elder would have turned in at Bessie’s house. Not that she had anything against either Bessie or Roddy. But still one thought of one’s own family first.

25 The thin woman continued remorselessly as if she were pecking away at something she had pecked at for many years. ‘The teacher told me to send Iain to University. He came to see me. I had no thought of sending him before he came. “Send your son to university,” he said to me. “He’s got a good head on him.” And I’ll tell you, Sarah, I had to save every penny. Ten shillings isn’t much. When did you see me with good clothes in the church?’

‘That’s true,’ said the fat woman absently. ‘We have to make sacrifices.’ It was difficult to know what she was thinking of — the whale meat or the saccharines? Or the lack of clothes? Her mind was vague and diffused except when she was thinking about herself.



30 The thin woman continued: 'Many's the night I used to sit here in this room and knit clothes for him when he was young. I even knitted trousers for him. And for all I know he may marry an English girl and where will I be? He might go and work in England. He was staying in a house there at Christmas. He met a girl at a dance and he found out later that her father was a mayor. I'm sure she smokes and drinks. And he might not give me anything after all I've done for him.'

35 'Donald spends all his money,' said the fat woman. 'He never sends me anything. When he comes home on leave he's never in the house. But I don't mind. He was always like that. Meeting strange people and buying them drinks. It's his nature and he can't go against his nature. He's passed the Smiths. That means Tommy's all right.'

40 There were only another three houses before he would reach her own, and then the last one was the one where she was sitting.

'I think I'll take a cup of tea,' she said. And then, 'I'm sorry about the cow.' But no matter how you tried you never could like the thin woman. She was always putting on airs. Mayor indeed. Sending her son to university. Why did she want to be better than anyone else? 45 Saving and scrimping all the time. And everybody said that her son wasn't as clever as all that. He had failed some of his exams too. Her own Donald was just as clever and could have gone to university but he was too fond of fishing and being out with the boys.

As she drank her tea her heart was beating and she was frightened and she didn't know what to talk about and yet she wanted to talk. She liked talking, after all what else was there to do? But the thin woman didn't gossip much. You couldn't feel at ease with her, you had the idea all the time that she was thinking about something else. 50

### Questions

13. Look at lines 1–16.

By referring to **at least two** examples, analyse how the writer's use of language reveals that **both** women are judgemental.

4

14. Look at lines 30–35.

Analyse how the writer's use of language conveys the thin woman's disappointment concerning her son.

2

15. Look at lines 42–51.

By referring to **at least two** examples, analyse how the writer's use of language highlights the fat woman's resentment of the thin woman at this point.

4

16. By referring to this extract and to at least one other short story, discuss the importance of female characters in Crichton Smith's stories.

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 Eye of the Hurricane* by George Mackay Brown

‘Courage,’ said Captain Stevens, ‘by God we need courage more than we need money or clothes or sleep. We need it all the time. Cradle and coffin, they’re both shaped like ships — you’ll have noticed that — and it’s a desperate and a dangerous voyage we all have to make, from birth into death and beyond it. Even the pen-pusher who sits at a desk all day with papers and ink. We all need courage.’

He paused for a minute, then said quietly, ‘There is only one thing more important than courage — love.’ He suddenly glared at Stony Hackland. ‘Take that smirk off your face, Hackland,’ he shouted.

‘Sorry, sir,’ said Stony Hackland.

‘The love of women,’ said Captain Stevens, ‘a very precious jewel. I have known men lucky enough to possess it. They had a completeness in their lives, these lovers, everything they did seemed to be well done, faithfully done, even when it wasn’t. I think of them now and I envy them bitterly, because, personally speaking, this gift of love has passed me by. I’m an old man now, I can never know what it is. (Spasms of lust, I’ve had them all right, but that’s quite another thing.) I’m not complaining, mind you. I suppose I must thank God for the one crude gift he’s given me, courage. I think I may need it before this trip’s over.’

‘Courage,’ muttered Robert Jansen, and raised his glass. We all drank, except the captain.

‘At least you can depend on courage,’ said Captain Stevens. ‘There’s no substitute for courage when the time comes. But love — what counterfeits, what frauds and imitations it’s given rise to! Poor Falquist — the fly-by-night he tied himself to, by God, though she was five hundred miles away at the time, she and no other held the gun to his head and pulled the trigger. And I’ve known worse than her, many, much worse.’ He turned to me. ‘You,’ he said, ‘what’s your name again, I forget?’

‘Barclay, sir,’ I said.

‘Are you married, Barclay?’ he said.

‘No, sir.’ I said.

‘Get yourself a good wife, Barclay,’ he said. ‘We’re going through the shining eye of the hurricane. It’ll only last two hours, three at the most, don’t delude yourselves. . . . I want you, Barclay, to go down and have a look at the cargo and come back here and report. It’ll soon start blowing again and then you won’t be able to go.’

He swayed and fell against the television set as if he had been axed at the knees. The box shuddered and slid to the floor and seemed to explode; valves and coils were flung all over the room. My hand was scratched by a bit of flying glass.

Stony Hackland bent over Captain Stevens and raised him by the shoulders. ‘Wind’s getting up,’ he said.

I went straight from the house into the cold starlight and down to the small house on the pier where Miriam lived with her parents.

All the way back she only spoke once. ‘You promised to look after him,’ she said.

40 When Miriam and I arrived Robert Jansen and Stony Hackland had got the old man back into his bed, but only, it seemed, after a struggle. The room was a worse shambles than ever; the curtain was half ripped from the pelmet and a black star had exploded across the mirror; the only thing left standing was the photograph of Elizabeth Stevens on the bedside table. Captain Stevens didn’t seem to recognize Miriam at first. She bent over him and put his lead-blue hands back under the blanket. ‘No women on this ship,’ he mumbled. ‘Be put  
45 ashore first port.’

‘Yes,’ said Miriam, ‘and it won’t be long till we’re there. The storm’s blowing done.’

Stony Hackland and Robert Jansen sat in the fireplace drinking the last of the rum out of cups. ‘He’s the decentest skipper ever I sailed with,’ said Stony Hackland. ‘Strict, but very fair in his dealings.’

50 ‘A straight shooter,’ said Robert Jansen.

Miriam’s lips moved soundlessly over the stiffening face on the pillow. He opened his eyes once and looked at her. ‘Elizabeth,’ he said.

Then blindness, silence, cold.

55 Miriam turned towards the two drunk men in the fireplace. ‘You’ll be pleased to know,’ she said, ‘that you’ve killed Captain Stevens.’

Robert Jansen began to cry.

To me she said coldly, ‘Get Dr Wilson.’

### Questions

17. Look at lines 1–9.

Analyse how language is used to reveal **two** aspects of Captain Stevens’ character.

2

18. Look at lines 10–30.

By referring to **at least two** examples, analyse how language is used to convey Captain Stevens’ positive **and** negative views about relationships.

4

19. Look at lines 36–57.

By referring to **at least two** examples, analyse how language is used to convey the different reactions of Miriam **and** the men to the situation.

4

20. By referring to this extract and to at least one other short story, discuss how Mackay Brown conveys the impact on his characters of intense situations **and/or** events.

10

[Turn over

OR

### Text 3 — Prose

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

Read the extract below and then attempt the following questions.

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

*In this extract, which is from The Last Night, Utterson is accompanying Poole to Jekyll's.*

- It was a wild, cold, seasonable night of March, with a pale moon, lying on her back as though the wind had tilted her, and a flying wrack of the most diaphanous and lawny texture. The wind made talking difficult, and flecked the blood into the face. It seemed to have swept the streets unusually bare of passengers, besides; for Mr Utterson thought he
- 5 had never seen that part of London so deserted. He could have wished it otherwise; never in his life had he been conscious of so sharp a wish to see and touch his fellow-creatures; for struggle as he might, there was borne in upon his mind a crushing anticipation of calamity. The square, when they got there, was all full of wind and dust, and the thin trees in the garden were lashing themselves along the railing. Poole, who had kept all the way a
- 10 pace or two ahead, now pulled up in the middle of the pavement, and in spite of the biting weather, took off his hat and mopped his brow with a red pocket-handkerchief. But for all the hurry of his coming, these were not the dews of exertion that he wiped away, but the moisture of some strangling anguish; for his face was white and his voice, when he spoke, harsh and broken.
- 15 'Well, sir,' he said, 'here we are, and God grant there be nothing wrong.'
- 'Amen, Poole,' said the lawyer.
- Thereupon the servant knocked in a very guarded manner; the door was opened on the chain; and a voice asked from within, 'Is that you, Poole?'
- 'It's all right,' said Poole. 'Open the door.'
- 20 The hall, when they entered it, was brightly lighted up; the fire was built high; and about the hearth the whole of the servants, men and women, stood huddled together like a flock of sheep. At the sight of Mr Utterson, the housemaid broke into hysterical whimpering; and the cook, crying out 'Bless God! it's Mr Utterson,' ran forward as if to take him in her arms.
- 'What, what? Are you all here?' said the lawyer peevishly. 'Very irregular, very unseemly;
- 25 your master would be far from pleased.'
- 'They're all afraid,' said Poole.
- Blank silence followed, no one protesting; only the maid lifted up her voice and now wept loudly.
- 'Hold your tongue!' Poole said to her, with a ferocity of accent that testified to his own
- 30 jangled nerves; and indeed, when the girl had so suddenly raised the note of her lamentation, they had all started and turned towards the inner door with faces of dreadful expectation. 'And now,' continued the butler, addressing the knife-boy, 'reach me a candle, and we'll get this through hands at once.' And then he begged Mr Utterson to follow him, and led the way to the back garden.
- 35 'Now, sir,' said he, 'you come as gently as you can. I want you to hear, and I don't want you to be heard. And see here, sir, if by any chance he was to ask you in, don't go.'

Mr Utterson's nerves, at this unlooked-for termination, gave a jerk that nearly threw him from his balance; but he re-collected his courage and followed the butler into the laboratory building and through the surgical theatre, with its lumber of crates and bottles, to the foot of the stair. Here Poole motioned him to stand on one side and listen; while he himself, setting down the candle and making a great and obvious call on his resolution, mounted the steps and knocked with a somewhat uncertain hand on the red baize of the cabinet door.

'Mr Utterson, sir, asking to see you,' he called; and even as he did so, once more violently signed to the lawyer to give ear.

A voice answered from within: 'Tell him I cannot see anyone,' it said complainingly.

'Thank you, sir,' said Poole, with a note of something like triumph in his voice; and taking up his candle, he led Mr Utterson back across the yard and into the great kitchen, where the fire was out and the beetles were leaping on the floor.

'Sir,' he said, looking Mr Utterson in the eyes, 'was that my master's voice?'

'It seems much changed,' replied the lawyer, very pale, but giving look for look.

'Changed? Well, yes, I think so,' said the butler. 'Have I been twenty years in this man's house, to be deceived about his voice? No, sir; master's made away with — he was made away with, eight days ago, when we heard him cry out upon the name of God; and *who's* in there instead of him, and *why* it stays there, is a thing that cries to Heaven, Mr Utterson!'

### Questions

21. Look at lines 1–14.

By referring to **at least two** examples, analyse how the writer uses language to create an unsettling atmosphere.

4

22. Look at lines 15–28.

Analyse how the writer uses language to convey the role of Utterson.

2

23. Look at lines 29–55.

By referring to **at least two** examples, analyse how language is used to create tension.

4

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

10

[Turn over

OR

#### Text 4 — Prose

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

Read the extract below and then attempt the following questions.

#### **Sunset Song by Lewis Grassie Gibbon**

*This extract is from Part I (Ploughing).*

She'd bidden by Don all her life, mother, she'd been born in Kildrummie, her father a ploughman there, he'd got no more than thirteen shillings a week and he'd had thirteen of a family, to work things out in due ratio, maybe. But mother said they all got on fine, she was never happier in her life than those days when she tramped bare-footed the roads to  
5 the little school that nestled under the couthy hills. And at nine she left the school and they packed a basket for her and she bade her mother ta-ta and set out to her first fee, no shoes on her feet even then, she hadn't worn shoes till she was twelve years old. It hadn't been a real fee that first one, she'd done little more than scare the crows from the fields of  
10 an old bit farmer and sleep in a garret, but fine she'd liked it, she'd never forget the singing of the winds in those fields when she was young or the daft crying of the lambs she herded or the feel of the earth below her toes. *Oh, Chris, my lass, there are better things than your books or studies or loving or bedding, there's the countryside your own, you its, in the days when you're neither bairn nor woman.*

So mother had worked and ran the parks those days, she was blithe and sweet, you knew,  
15 you saw her against the sun as though you peered far down a tunnel of the years. She stayed long on her second fee, seven or eight years she was there till the day she met John Guthrie at a ploughing-match at Pittodrie. And often once she'd tell of that to Chris and Will, it was nothing grand of a match, the horses were poor and the ploughing worse and a coarse, cold wind was souging across the rigs and half Jean Murdoch made up her mind to  
20 go home. Then it was that it came the turn of a brave young childe with a red head and the swackest legs you ever saw, his horses were laced in ribbons, bonny and trig, and as soon as he began the drill you saw he'd carry off the prize. And carry it off he did, young John Guthrie, and not that alone. For as he rode from the park on one horse he patted the back of the other and cried to Jean Murdoch with a glint from his dour, sharp eye *Jump up if you*  
25 *like*. And she cried back *I like fine!* and caught the horse by its mane and swung herself there till Guthrie's hand caught her and set her steady on the back of the beast. So out from the ploughing match at Pittodrie the two of them rode together, Jean sitting upon the hair of her, gold it was and so long, and laughing up into the dour, keen face that was Guthrie's.

30 So that was beginning of their lives together, she was sweet and kind to him, but he mightn't touch her, his face would go black with rage at her because of that sweetness that tempted his soul to hell. Yet in two-three years they'd chaved and saved enough for gear and furnishings, and were married at last, and syne Will was born, and syne Chris herself was born, and the Guthries rented a farm in Echt, Cairndhu it was, and sat themselves  
35 down there for many a year.

Winters or springs, summers or harvests, bristling or sunning the sides of Barmekin, and life ploughed its rigs and drove its teams and the dourness hardened, hard and cold, in the heart of Jean Guthrie's man. But still the glint of her hair could rouse him, Chris would hear him cry in agony at night as he went with her, mother's face grew queer and questioning, her eyes far back on those Springs she might never see again, dear and blithe they had been, she could kiss and hold them still a moment alone with Chris or Will. Dod came, then Alec came, and mother's fine face grew harder then. One night they heard her cry to John Guthrie *Four of a family's fine; there'll be no more*. And father thundered at her, that way he had *Fine? We'll have what God in His mercy may send to us, woman. See you to that*.

### Questions

25. Look at lines 1–13.  
Analyse how the writer's use of language creates a nostalgic mood. 2
26. Look at lines 14–29.  
By referring to **at least two** examples, analyse how the writer's use of language conveys the impact of Jean's first encounter with John Guthrie. 4
27. Look at lines 30–45.  
By referring to **at least two** examples, analyse how the writer's use of language conveys aspects of the character of John Guthrie. 4
28. By referring to this extract and to elsewhere in the novel, discuss how Grassie Gibbon conveys the influence of **both** Jean and John Guthrie on Chris's life. 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, Lady Runcie-Campbell is in the car with her children and Duror and they have seen the cone-gatherers. Roderick has greeted them from the car window.*

Lady Runcie-Campbell burst out laughing; she was still astonished, but she was also fond and proud.

‘Well,’ she said, ‘aren’t you the complete democrat? But don’t overdo it, please.’

‘I wanted to tell them we were sorry,’ he said.

- 5 Her astonishment sharpened into indignation.

‘What!’ she cried. ‘If this is a joke, Roderick, I don’t much admire its taste.’

‘It’s not a joke,’ he said. ‘We didn’t treat them fairly.’

- 10 She frowned. Foreboding chilled her. Too weak physically to be able to attend school like other boys of his class, was he also, as his father when tipsy at midnight had once dolefully declared, faulty in mind? He did not see things or people as a baronet’s heir should. Certainly his tutor could not be accused of corrupting him: Mr Sorn-Wilson was more aristocratic than any duke. Yet there had been a corrupter: her own father now dead; and perhaps there still was one, herself the Christian.

With a sigh she turned again to Duror.

- 15 He had been standing respectfully waiting for permission to take his leave.

She found comfort and encouragement in his aloof submissiveness. Surely an order of society in which so honourable a man as Duror knew his subordinate place and kept it without grievance or loss of dignity, must be not only healthy and wise, but also sanctioned by God?

- 20 ‘Of course he knows you’re coming, Duror,’ she said. ‘I telephoned him.’

‘It was good of you, my lady.’

‘I’ll consider my goodness recompensed,’ she said, smiling, ‘when you come back with a good report.’

‘I’m sure I’ll be able to do that, my lady.’

- 25 ‘You’d be a hard man to convince you were ill, Duror. I don’t ever remember you being ill.’

‘I have never been ill, since I had the measles at ten.’

- 30 She laughed. ‘Touch wood, Duror, touch wood.’ She touched it for him. As she did so, she remembered her husband and brother in Africa, where men were killing one another; and she found herself wishing that the ancient superstition had virtue in it. Christ of course would then be banished forever into the darkness.

She shivered.

‘Well, Duror,’ she said, ‘you know we’re going to the pictures. We’ll pick you up here as soon as the show’s over.’

‘Very good, my lady.’



- 35 'You won't keep us waiting?' She dropped her voice. 'I don't want to keep the children up any later than is necessary.'
- He knew she was worried about the boy.
- 'I'll be here waiting for you, my lady,' he said.
- An irrelevant thought occurred to her.
- 40 'How will those two get back?' she asked.
- He knew whom she meant. 'They'll walk.'
- 'Walk? Dear me.' She laughed. 'I wouldn't say they look very good walkers, whatever they're like as climbers of trees. They must be very keen surely to visit Lendrick.'
- 'Likely they'll find it lonely in the wood, my lady.'
- 45 'I suppose so.' Admiring Duror for his solicitude, she indulged in a little herself. 'I suppose they're to be pitied really.'
- 'Why don't we offer them a lift, Mother?' asked Roderick, in the quiet voice she had learned to regard as ominous. 'We've got plenty of room.'
- 'Don't be absurd,' she said quickly.
- 50 'I don't think I'm being absurd. They can sit next to me. I don't mind.'
- 'Well, I do.' It was Sheila who spoke, rescuing her mother from the predicament of having to rebuke Roderick for naivety, and at the same time trying to preserve his charitable attitude towards his inferiors.
- Earnestly he argued with his sister.
- 55 'They wouldn't have to be near you, Sheila,' he said. 'You could sit in beside Mother. They could sit at the back away from everybody.'
- 'My dear boy,' said his mother, laughing, 'this is no time for playing Sir Galahad.'
- 'We've carried dogs in the car,' he said.
- 'Yes, we have. It's our car, dear boy. We can please ourselves whom or what we carry.'
- 60 You're being too quixotic for words.'
- He spoke quietly, in a kind of huff. 'Human beings are more important than dogs.'

## Questions

29. Look at lines 1–14.
- By referring to **at least two** examples, analyse how the writer's use of language conveys Lady Runcie-Campbell's differing emotions about her son. 4
30. Look at lines 15–46.
- By referring to **at least two** examples, analyse how the writer's use of language conveys Duror's acceptance of the class system. 4
31. Look at lines 47–61.
- Analyse how the writer's use of language creates a positive impression of Roderick. 2
32. By referring to this extract and to elsewhere in the novel, discuss how Jenkins develops the role of Lady Runcie-Campbell throughout the novel. 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 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.

#### *Tam O' Shanter* by Robert Burns

*The extract begins at stanza five of the poem.*

- But to our tale: Ae market night,  
Tam had got planted unco right,  
Fast by an ingle, bleezing finely,  
Wi' reaming swats, that drank divinely;  
5 And at his elbow, Souter Johnie,  
His ancient, trusty, drouthy crony;  
Tam lo'ed him like a very brither;  
They had been fou for weeks thegither.  
The night drave on wi' sangs and clatter;  
10 And aye the ale was growing better:  
The landlady and Tam grew gracious,  
Wi' favours secret, sweet and precious:  
The Souter tauld his queerest stories;  
The landlord's laugh was ready chorus:  
15 The storm without might rair and rustle,  
Tam did na mind the storm a whistle.
- Care, mad to see a man sae happy,  
E'en drown'd himsel amang the nappy.  
As bees flee hame wi' lades o' treasure,  
20 The minutes wing'd their way wi' pleasure:  
Kings may be blest, but Tam was glorious,  
O'er a' the ills o' life victorious!

- But pleasures are like poppies spread:  
 You seize the flower, its bloom is shed;  
 25 Or like the snow falls in the river,  
 A moment white—then melts for ever;  
 Or like the borealis race,  
 That flit ere you can point their place;  
 Or like the rainbow's lovely form  
 30 Evanishing amid the storm. —  
 Nae man can tether time nor tide,  
 The hour approaches Tam maun ride;  
 That hour, o' night's black arch the keystone,  
 That dreary hour he mounts his beast in;  
 35 And sic a night he taks the road in,  
 As ne'er poor sinner was abroad in.

- The wind blew as 'twad blawn its last;  
 The rattling showers rose on the blast;  
 The speedy gleams the darkness swallow'd;  
 40 Loud, deep and lang the thunder bellow'd:  
 That night, a child might understand,  
 The Deil had business on his hand.

- Weel-mounted on his gray mare, Meg,  
 A better never lifted leg,  
 45 Tam skelpit on thro' dub and mire,  
 Despising wind, and rain, and fire;  
 Whiles holding fast his guid blue bonnet,  
 Whiles crooning o'er some auld Scots sonnet,  
 Whiles glow'ring round wi' prudent cares,  
 50 Lest bogles catch him unawares;  
 Kirk-Alloway was drawing nigh,  
 Whare ghaists and houlets nightly cry.

## Questions

33. Look at lines 1–22.

By referring to **at least two** examples, analyse how the poet's use of language conveys the impression that the inn is a welcoming place.

4

34. Look at lines 23–42.

By referring to **at least two** examples, analyse how the poet's use of language creates an unsettling atmosphere.

4

35. Look at lines 43–52.

Analyse how the poet's use of language conveys **two** aspects of Tam's character.

2

36. By referring to this extract and to at least one other poem, discuss how Burns portrays vulnerable **and/or** flawed characters.

10

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.

### *In Mrs Tilscher's Class* by Carol Ann Duffy

You could travel up the Blue Nile  
with your finger, tracing the route  
while Mrs Tilscher chanted the scenery.  
Tana. Ethiopia. Khartoum. Aswan.

- 5 That for an hour, then a skittle of milk  
and the chalky Pyramids rubbed into dust.  
A window opened with a long pole.  
The laugh of a bell swung by a running child.

This was better than home. Enthralling books.

- 10 The classroom glowed like a sweet shop.  
Sugar paper. Coloured shapes. Brady and Hindley  
faded, like the faint, uneasy smudge of a mistake.  
Mrs Tilscher loved you. Some mornings, you found  
she'd left a good gold star by your name.  
15 The scent of a pencil slowly, carefully, shaved.  
A xylophone's nonsense heard from another form.

Over the Easter term, the inky tadpoles changed  
from commas into exclamation marks. Three frogs  
hopped in the playground, freed by a dunce,  
20 followed by a line of kids, jumping and croaking  
away from the lunch queue. A rough boy  
told you how you were born. You kicked him, but stared  
at your parents, appalled, when you got back home.

That feverish July, the air tasted of electricity.  
25 A tangible alarm made you always untidy, hot,  
fractious under the heavy, sexy sky. You asked her  
how you were born and Mrs Tilscher smiled,  
then turned away. Reports were handed out.  
You ran through the gates, impatient to be grown,  
30 as the sky split open into a thunderstorm.

## Questions

37. Look at lines 1–16.  
By referring to **at least two** examples, analyse how the poet's use of language conveys a sense of excitement **and/or** wonder. 4
38. Look at lines 17–21 ('Over . . . lunch queue').  
Analyse how the poet uses language to convey the idea that the children are growing up. 2
39. Look at lines 21–30 ('A rough boy . . . thunderstorm').  
By referring to **at least two** examples, analyse how the poet's use of language creates a disturbing mood. 4
40. By referring to this poem and to at least one other poem, discuss how Duffy uses contrast to explore central concerns. 10

[Turn over

OR

### Text 3 — Poetry

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

Read the poem below and then attempt the following questions.

#### *Last Supper* by Liz Lochhead

She is getting good and ready to renounce  
his sweet flesh.

Not just for lent. (For  
Ever)

- 5 But meanwhile she is assembling the ingredients  
for their last treat, the proper  
feast (after all  
didn't they always  
eat together  
10 rather more than rather well?)  
So here she is tearing foliage, scrambling  
the salad, maybe lighting candles even, anyway  
stepping back to admire the effect of  
the table she's made (and oh yes now  
15 will have to lie on) the silverware,  
the nicely al-  
dente vegetables, the cooked goose.  
He could be depended on to bring the bottle  
plus betrayal with a kiss.
- 20 Already she was imagining it done with, this feast, and  
exactly  
what kind of leftover hash she'd make of it  
among friends, when it was just  
The Girls, when those three met again.
- 25 What very good soup  
she could render from the bones,  
then something substantial, something extra  
tasty if not elegant.
- Yes, there they'd be, cackling around the cauldron,  
30 spitting out the gristlier bits  
of his giblets;  
gnawing on the knucklebone of some  
intricate irony;  
getting grave and dainty at the  
35 petit-gout mouthfuls of reported speech.

'That's rich!' they'd splutter,  
munching the lies, fat and sizzling as sausages.  
Then they'd sink back  
gorged on truth

- 40 and their own savage integrity,  
sleek on it all, preening  
like corbies, their bright eyes blinking  
satisfied  
till somebody would get hungry  
45 and go hunting again.

### Questions

41. Look at lines 1–19.

By referring to **at least two** examples, analyse how the poet's use of language establishes the speaker's bitterness towards her ex-partner.

4

42. Look at lines 20–35.

By referring to **at least two** examples, analyse how the poet's use of language suggests the speaker's excitement at the prospect of revenge.

4

43. Look at lines 36–45.

Analyse how the poet's use of imagery creates a disturbing impression of the speaker and her friends.

2

44. By referring to this poem and to at least one other poem, discuss how Lochhead uses contrast to explore central concerns.

10

[Turn over

OR

**Text 4 — Poetry**

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

Read the poem below and then attempt the following questions.

***Assisi* by Norman MacCaig**

The dwarf with his hands on backwards  
sat, slumped like a half-filled sack  
on tiny twisted legs from which  
sawdust might run,

- 5 outside the three tiers of churches built  
in honour of St Francis, brother  
of the poor, talker with birds, over whom  
he had the advantage  
of not being dead yet.

- 10 A priest explained  
how clever it was of Giotto  
to make his frescoes tell stories  
that would reveal to the illiterate the goodness  
of God and the suffering

- 15 of His Son. I understood  
the explanation and  
the cleverness.

A rush of tourists, clucking contentedly,  
fluttered after him as he scattered  
20 the grain of the Word. It was they who had passed  
the ruined temple outside, whose eyes  
wept pus, whose back was higher  
than his head, whose lopsided mouth  
said *Grazie* in a voice as sweet  
25 as a child's when she speaks to her mother  
or a bird's when it spoke  
to St Francis.



## Questions

45. Look at lines 1–4.  
Analyse how the poet’s use of language dehumanises the beggar. 2
46. Look at lines 5–17.  
By referring to **at least two** examples, analyse how the poet’s use of language conveys the contrast between St Francis and the priest. 4
47. Look at lines 18–27.  
By referring to **at least two** examples, analyse how the poet’s use of language creates an effective conclusion to the poem. 4
48. By referring to this poem and to at least one other, discuss how MacCaig explores the connection between characters and their surroundings. 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.

#### *Hallaig* by Sorley MacLean

*This extract is the first 33 lines of the poem.*

‘Time, the deer, is in the wood of Hallaig’

- The window is nailed and boarded  
through which I saw the West  
and my love is at the Burn of Hallaig,  
5 a birch tree, and she has always been
- between Inver and Milk Hollow,  
here and there about Baile-chuirn:  
she is a birch, a hazel,  
a straight, slender young rowan.
- 10 In Screapadal of my people  
where Norman and Big Hector were,  
their daughters and their sons are a wood  
going up beside the stream.
- Proud tonight the pine cocks  
15 crowing on the top of Cnoc an Ra,  
straight their backs in the moonlight —  
they are not the wood I love.
- I will wait for the birch wood  
until it comes up by the cairn,  
20 until the whole ridge from Beinn na Lice  
will be under its shade.
- If it does not, I will go down to Hallaig,  
to the Sabbath of the dead,  
where the people are frequenting,  
25 every single generation gone.
- They are still in Hallaig,  
MacLeans and MacLeods,  
all who were there in the time of Mac Gille Chaluum:  
the dead have been seen alive.
- 30 The men lying on the green  
at the end of every house that was,  
the girls a wood of birches,  
straight their backs, bent their heads.

## Questions

49. Look at lines 1–7.  
By referring to **at least two** examples, analyse how the poet uses language to create an effective opening. 4
50. Look at lines 8–21.  
By referring to **at least two** examples, analyse how the poet uses references to nature in order to convey central concerns. 4
51. Look at lines 22–33.  
Analyse how the poet’s use of language makes clear the lasting connection of humans to Hallaig. 2
52. By referring to this extract and to at least one other poem, discuss how MacLean develops the theme of humanity’s connection to place. 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.

*Waking with Russell* by Don Paterson

Whatever the difference is, it all began  
the day we woke up face-to-face like lovers  
and his four-day-old smile dawned on him again,  
possessed him, till it would not fall or waver;

5 and I pitched back not my old hard-pressed grin  
but his own smile, or one I'd rediscovered.

Dear son, I was *mezzo del cammin*  
and the true path was as lost to me as ever  
when you cut in front and lit it as you ran.

10 See how the true gift never leaves the giver:  
returned and redelivered, it rolled on  
until the smile poured through us like a river.  
How fine, I thought, this waking amongst men!  
I kissed your mouth and pledged myself forever.

## Questions

53. Look at lines 1–4.

By referring to **at least two** examples, analyse how language is used to convey the speaker's positive feelings about the birth of his son.

4

54. Look at lines 5–9.

By referring to **at least two** examples, analyse how language is used to convey the significance of the birth in the speaker's life.

4

55. Look at lines 10–14.

Analyse how the poet uses language to create an effective conclusion.

2

56. By referring to this poem and to at least one other poem by Paterson, discuss how imagery is used to explore central concerns.

10

[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 in which a major character experiences different emotions throughout the play.

By referring to appropriate techniques, explain how the dramatist makes you aware of these different emotions and discuss how this contributes to your appreciation of the play as a whole.

2. Choose a play in which there is a scene involving a significant discovery or deception or revelation.

By referring to appropriate techniques, explain how the discovery or deception or revelation is presented and discuss how its impact contributes to your appreciation of the play as a whole.

3. Choose a play which portrays conflict within an individual or family or community.

By referring to appropriate techniques, explain the nature of this conflict and discuss how it contributes to your appreciation of the play as a whole.

[Turn over

## 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 could be considered responsible for their own suffering **and/or** fate.

By referring to appropriate techniques, explain the extent of the responsibility and discuss how this contributes to your appreciation of the text as a whole.

5. Choose a novel **or** short story which conveys a particularly pessimistic **or** inspiring message.

By referring to appropriate techniques, explain the nature of the message and discuss how this contributes to your appreciation of the text as a whole.

6. Choose a novel **or** short story in which an incident is significant in relation to the central concerns of the text.

By referring to appropriate techniques, explain why the incident is significant and discuss how it adds to your appreciation of the text as a whole.

## PART C — PROSE NON-FICTION

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

7. Choose a non-fiction text which presents a distinctive account of a place **or** an event **or** a person.

By referring to appropriate techniques, discuss how the account effectively creates a sense of the place **or** the event **or** the person.

8. Choose a non-fiction text which provokes a strong reaction in the reader.

By referring to appropriate techniques, discuss how the writer creates this reaction.

9. Choose a non-fiction text in which the writer challenges beliefs **or** assumptions **or** opinions.

By referring to appropriate techniques, discuss how the writer presents this challenge.

## 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 makes effective use of a specific place **or** character **or** moment in time.

With reference to appropriate techniques, discuss how the poet's presentation of the place **or** character **or** moment in time contributes to your appreciation of the poem as a whole.

11. Choose a poem which deals with conflict **or** change.

With reference to appropriate techniques, discuss how the poet's presentation of the conflict **or** change contributes to your appreciation of the poem as a whole.

12. Choose a poem which is effective because of its use of contrast **and/or** imagery.

With reference to appropriate techniques, discuss how the poet's use of these features contributes to your appreciation of the central concern(s) of the poem.

## 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 a main character either conforms to **or** challenges a stereotype.

With reference to appropriate techniques, explain how the film or programme makers create this character, and discuss how this adds to your appreciation of the film or television drama as a whole.

14. Choose a film **or** television drama whose soundtrack contrasts with **or** fits the scene(s) it accompanies.

With reference to appropriate techniques, explain how the film or programme makers' use of the soundtrack contributes to your appreciation of the film or television drama as a whole.

15. Choose a film **or** television drama in which a particular scene or sequence contains tension **or** fear **or** surprise.

With reference to appropriate techniques, explain how the film or programme makers create this effect, and discuss 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 the language of a particular geographical area **or** social group.  
Identify specific examples of language use and discuss their effectiveness as a means of communication.
17. Choose the language associated with music **or** sport **or** religion **or** politics.  
Identify the key features of this language and discuss its effectiveness in communicating its ideas.
18. Choose aspects of language associated with promoting a particular product **or** opinion.  
Identify specific examples and discuss to what extent the language is effective.

[END OF SECTION 2]

[END OF QUESTION PAPER]



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