



National
Qualifications
2022

X824/76/12

**English
Critical Reading**

WEDNESDAY, 11 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 02–09

or

Part B — Prose pages 10–19

or

Part C — Poetry pages 20–31

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.



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SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this section.

PART 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 1 of the play, Phil and Spanky tease the others, discuss clothes and are told off by Jack Hogg.

- Spanky: Aaaargh! What's that on your feet, kid?
- Alan: What's wrong with brogues?
- Phil: You don't really want me to tell you, do you?
- Alan: Go ahead.
- 5 Phil: Well, they're full of holes for a start.
- Spanky: And they look stupid.
- Alan: They're better than those efforts you're wearing . . .
- Spanky: D'you hear that, Phil?
- Phil: Good Christ, man, that's the very boot that conquered Everest.
- 10 Spanky: I thought the sole was wearing a bit thin . . .
- Phil: The Dermot Walsh All-British Bubble Boot endorsed by medical men the world over has to be one of the most stylish items of manly footgear on the market and you're comparing them to a stupid-looking pair of brogues?
- Spanky: You and Hector's just the same . . . a pair of tubes.
- 15 Phil: Take it from us, you guys . . . you'll never get a lumber . . .
- Spanky: . . . without this gadgy number . . .
- Phil: It's the finest little boot in all the land . . . What is it?
- Spanky and Phil: The Finest Little Boot In All The Land — taraaaa!
- Enter Jack Hogg.*
- 20 Jack: Would you lot care to put a cork in the glee club? Miss Walkinshaw's migraine. Thanks. Sorry, Alan, must've taken a wrong turning at the spindle shed . . . find your way back up all right? Listen, I think I've tracked down Bobby Sinclair . . . he's in the Lab, if you'd like to . . .
- Alan: Yeh, I would . . .
- 25 Jack: Good. You two clowns better watch out. The boss's on the prowl. I've just seen him have a shufti in the colour cabinet . . . bloody thing's empty . . .
- Spanky: Half-empty . . . don't exaggerate.
- Jack: Half-empty, then. Jimmy Robertson's going to be yelling for some crimson lake shortly. Miss Walkinshaw's just upended an entire dish of it over that Alpine

30 Floral she's been working on. (*to Alan*) You want to see it . . . what a mess. Six months' work down the toilet. You can have a swatch on the way past. (*to Spanky and Phil*) So, that's crimson lake, magenta, olive, cobalt blue, Persian red, raw sienna, cadmium yellow, rose pink, French ultramarine, violet and Hooker's green . . . okay? This way, Alan . . .

35 *Exeunt.*

Phil: Did you get all that, Hector?

Hector: What came after magenta?

Spanky: Have you got your dinner suit for tonight, Phil?

Phil: No . . . I thought I'd go in my old man's dungarees and muffler. Course
40 I've got my dinner suit. Jackson's. Want to get a load of this. White jacket . . . Yankee . . . fingertip drape . . . roll collar . . . swivel button . . . full back . . . sharkskin. Black strides . . . fourteens . . . flying seams . . . razor press . . . half-inch turnups . . .

Hector: He did say Persian red, didn't he?

45 Spanky: 'Much is that setting you back?

Phil: Twenty-five and six. Option to buy. Jacket's two quid . . . trousers, five bob. What're you doing, Heck?

Spanky: Five bob?

Phil: Yeh . . . guy knocked a half-note off them. You can still see the stitches
50 where the truncheon pocket was. You'll do yourself a mischief, Hecky boy . . .

Spanky: I'm getting mine from Caledonian Tailors . . . 'Executive Rental'. Pick it
up at six. Guy's waiting on three dozen return from the Orange Lodge in Castle Street. Hoping he's got something to fit me . . . it's my arms, you
55 see. They're three and a half inches longer than my legs . . . or so the Caledonian Tailor guy says. It was him that measured us up. Hard to believe, isn't it?

Phil: Not really.

Questions

MARKS

1. Look at lines 1–18.

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

4

2. Look at lines 20–34.

Analyse how language is used to convey aspects of the character of Jack Hogg.

2

3. Look at lines 36–58.

By referring to **at least two** examples, analyse how language is used to convey the different reactions from Hector and the slab boys to Jack's instructions.

4

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

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, there is local resistance to The Clearances.

Enter PATRICK SELLAR. He pats the baby the FIRST GIRL is carrying on the head, then walks up to the audience.

SELLAR: I am not the cruel man they say I am. I am a business man.

5 *He winks and goes, leaving the Two Strathnaver GIRLS on stage. Whistles of warning come from around them. They are alarmed, but not afraid. They call other women's names, shouting to them in Gaelic: Hurry up, get down here, there come the men with the papers.*

OLD MAN comes on, anxious.

10 OLD MAN: Dé tha sibh a' deanamh? (What are you up to?)

FIRST GIRL: A bheil thu bodhar? (Are you deaf?)

SECOND GIRL: Nach eil thu 'gan cluinntinn? (Can't you hear them?)

OLD MAN: De? (What?)

15 SECOND GIRL: Tha iad a' tighinn le'n cuid pairpearan, air son 'ur sgapadh. (They're coming with their papers to have us thrown out). Nach eil thu dol a chur stad orra?

OLD MAN: Oh cha chuir iad dragh oirne co-dhiùbh.

SECOND GIRL: Cha chuir? Gabh dhaibh le do chromag — (Give it them with your stick).

20 OLD MAN: Na bi gorach — (Och, away).

SECOND GIRL: Mur a gabh thusa gabhaidh mise — (If you won't, I will).

OLD MAN: The Countess of Sutherland will not leave us without —

FIRST GIRL: Tell that to the people of Eddrachilles.

25 *She thrusts the baby into his arms. Both women call to the other women to come and fight.*

SECOND GIRL: Mhairi! Greasaibh oirbh! (Hurry up).

FIRST GIRL: Kirsti! The men are all gone and the ones that are here are useless!

SECOND GIRL (to OLD MAN): Mo naire mhor ort. (Shame on you).

The GIRLS go out. OLD MAN shouts after them.

30 OLD MAN: We will form a second line of defence.

He turns to the audience as himself.

When they came with the eviction orders, it was always the women who fought back . . . Glen Calvie, Ross-shire.

35		<i>He introduces READERS from the Company, who stand in their places and read from books:</i>
	READER 1:	'The women met the constables beyond the boundaries over the river, and seized the hand of the one who held the notices. While some held it out by the wrist, others held a live coal to the papers and set fire to them.'
40	OLD MAN:	Strathoykel, Sutherland.
	READER 2:	'When the Sheriff and his men arrived, the women were on the road and the men behind the walls. The women shouted "Better to die here than America or the Cape of Good Hope". The first blow was struck by a woman with a stick. The
45		gentry leant out of their saddles and beat at the women's heads with their crops.'
	READER 3:	In Sollas, North Uist, lands held by MacDonald of the Isles. 'In one case it was necessary to remove two women out of the house by force; one of the women threw herself upon the
50		ground and fell into hysterics, barking and yelling like a dog, but the other woman, the eldest of the family, made an attack with a stick upon an officer, and two stout policemen had great difficulty in carrying her outside the door.'

Questions

MARKS

- | | |
|---|----|
| 5. Look at lines 1–16.
By referring to at least two examples, analyse how both stage directions and dialogue are used to create tension. | 4 |
| 6. Look at lines 18–33.
Analyse how language is used to convey the strength of the women's resistance. | 2 |
| 7. Look at lines 34–53.
By referring to at least two examples, analyse how language is used to convey the extreme nature of the behaviour described by the Readers. | 4 |
| 8. By referring to this extract and to elsewhere in the play, discuss how McGrath explores the theme of injustice. | 10 |

[Turn over

[OPEN OUT FOR TEXT AND QUESTIONS]

DO NOT WRITE ON THIS PAGE

OR

Text 3 — Drama

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

Read the extract below and then attempt the following questions.

Men Should Weep by Ena Lamont Stewart

In this extract from Act 3, Maggie's upbeat mood is spoiled by on-going tensions within the family.

MRS WILSON: Awful pretty, the decorations, aren't they no?

LILY: Aye. They fairly took wee Christopher's fancy, they streamers and yon chain. I wish we could hae bought a wee tree, though. Mebbe next year . . .

MRS BONE: Yon's a lovely tree they hev in Bertie's ward in the hospital.

5 *ALEC is standing, staring at nothing; the women look at each other, uneasy.*

MRS WILSON: Ony word o gettin him hame, Mrs Morrison?

MAGGIE: No yet. But he's back frae the Sanitarium; so it shouldnae be lang.

MRS BONE: Oh? I thocht he wis gaun back tae the Sanny.

10 MAGGIE: Gaun back tae the Sanny? Of course he's no gaun back! The Sanny's for — whit-ye-may-call-it — ye ken . . . like yon place at Saltcoats.

MRS BONE: Ye mean the convalescent?

MAGGIE: Aye. *(Pause)* Alec, ye've hardly touched yer tea. Are ye nae wantin it efter yer Auntie Lily pourin it?

15 ALEC: *(suddenly spinning round and glaring at the women)* Aw right! Aw right, I'll drink it if that'll shut ye up. Yous wummen! Yap, yap, yap a day.

He slurps his tea: takes a hunk of cake MAGGIE is timidly proffering and turns his shoulder to the company. They exchange looks and shrugs. A silence.

MRS BONE: Well, I'm right gled tae hear the wee chap's tae get hame.

LILY: Aye, the hoose is nae the same wi yin o them away.

20 *MRS HARRIS, silently, to MRS BONE, mouths 'two' and holds up two fingers, nodding.*

LILY: *(seeing this)* Aye.

ALEC, still chewing, dumps down his cup and starts for the door.

MAGGIE: Alec! Are ye gaun oot again?

ALEC: Aye.

25 *He glowers at her: she subsides nervously.*

MAGGIE: If Isa comes lookin for ye, whit'll we say?

ALEC: *(stopping still on his way to the door)* I'll — I'll . . . *(Agitated)* Never you heed! I'll see her masel . . . *(He looks at them all in a half-demented way)* You'd like tae ken, wouldn't ye? You'd like tae ken!

30 *He hurries off. MAGGIE rises and runs after him, right out of the room.*

MAGGIE: *(offstage)* Alec! Alec! Wait!

MRS WILSON: Ken whit? Whit did he mean?

LILY: *Uch!*

35 MRS BONE: Puir Mrs Morrison. If it's nae yin o them, it's anither. Here, Lily, we didnae tell ye we seen Jenny.

LILY: Ye seen her? When?

MRS BONE: Mrs Harris and me. Oh — no that lang since.

MRS HARRIS: Aye no that lang efter she'd went.

LILY: Where?

40 MRS BONE: Roon aboot the Poly. It was gettin dark, but it was her a right.

MRS HARRIS: Aye. Oh aye. Nae mistake.

MRS WILSON: (*eagerly*) Wi a man?

MRS BONE: Naw!

LILY: It's a winner.

45 MRS HARRIS: Huh! If ye'd seen her ye wouldnae winner. Whit a sight!
(*To MRS BONE*) Wasn't she no? A right mess.

MRS WILSON: Fancy! Her that wis aye so smart.

LILY: She was too smart for her ain guid, was oor Jenny.
MAGGIE comes back.

50 MAGGIE: Whit aboot Jenny?

LILY: Naethin special. Juist that it's Christmas and we were sayin — sayin how smart she aye was.

MAGGIE: (*fondly*) Aye. She paid for the dressin, did Jenny . . . Mebbe if she could see us the night, wi the decorations, and the wireless; she's never set fit in the door since she left. Whiles I dream aboot her, and aye in the morning I'm sayin mebbe she'll . . .

55 pop in on me.

LILY: Dreams go by contrare-y, Maggie. She said she wouldnae come back and it's obvious she's no comin back.

MAGGIE: Forget her! It's weel seen you never had a faimly, Lily. Once they've been laid in yer airms, they're in yer heart tae the end o yer days, no maitter whit way they turn oot.

60

Questions

9. Look at lines 1–30.
By referring to **at least two** examples, analyse how both stage directions and dialogue are used to convey tension within the Morrison home. 4
10. Look at lines 34–43.
Analyse how language is used to convey a clear impression of the neighbours. 2
11. Look at lines 44–60.
By referring to **at least two** examples, analyse how language is used to convey Lily and Maggie's different attitudes towards Jenny. 4
12. By referring to this extract and to elsewhere in the play, discuss how Lamont Stewart explores the theme of family conflict. 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 B — SCOTTISH TEXT — PROSE

Text 1 — Prose

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

Read the extract below and then attempt the following questions.

The Red Door by Iain Crichton Smith

Murdo had never in his life done anything unusual. Indeed because he was a bachelor he felt it necessary that he should be as like the other villagers as possible. He read the *Daily Record* as they did, after dinner he slept by the fire as they did, he would converse with his neighbour while hammering a post into the ground. He would even play draughts with one of them sometimes.

- 5 Nevertheless there were times when he felt that there was more to life than that. He would feel this especially on summer nights when the harvest moon was in the sky — the moon that ripened the barley — and the earth was painted with an unearthly glow and the sea was like a strange volume which none could read except by means of the imagination.

- 10 At times too he would find it difficult to get up in the morning but would lie in a pleasant half dream looking up at the ceiling. He would say to himself, 'After all, I have nothing to get up for really. I could if I liked stay in bed all day and all night and none would notice the difference. I used to do this when I was a child. Why can't I do it now?'

- For he had been a very serious child who found it difficult to talk to children even of his own age. Only once had he shown enthusiasm and that was when in a school playground he had seen in the sky an aeroplane and had lisped excitedly, 'Thee, an aeroplane', a rather ambiguous not to say almost unintelligible exclamation which had been repeated as a sign of his foolishness. He had never taken part in the school sports because he was rather clumsy; and his accomplishments in mathematics were meagre. When he became an adolescent he had taken a job as cook on board a fishing boat but had lost the job because he had put sugar instead of salt into the soup thus causing much diarrhoea.

- 20 Most of the time — while his father and mother dreamed their way towards death — he spent working on the land in a dull concentrated manner. In summer and autumn he would be seen with a scythe in the fields, the sunlight sparkling from the blade while he himself, squat and dull, swung it remorselessly. There had in fact been one romance in his life. He had made overtures — if such tentative motions might even be called that — to a spinster in the village who lived with her grossly religious mother in the house opposite him and who was very stout. However he had ceased to visit her when once she had provided him with cocoa and salt herring for his supper, a diet so ferocious that even he could not look forward to its repetition with tranquillity.

- 25 There was another spinster in the village who wrote poetry and who lived by herself and he had certain feelings too tenuous to be called love towards her. Her name was Mary and she had inherited from her mother a large number of books in brown leather covers. She dressed in red clothes and was seen pottering vaguely about during the day and sometimes during the night as well. But she was more good looking than the first though she neglected herself in the service of books and poetry and was considered slightly odd by the villagers. Murdo thought that anybody who read a lot of books and wrote poetry must be very clever.

Questions

13. Look at lines 1–12.
By referring to **at least two** examples, analyse how the writer’s use of language shows that Murdo is unsatisfied with his life. 4
14. Look at lines 13–20.
Analyse how the writer uses language to convey an impression of Murdo as a child. 2
15. Look at lines 24–35. (‘There had . . . very clever’).
By referring to **at least two** examples, analyse how the writer’s use of language conveys Murdo’s different feelings towards the two village spinsters. 4
16. By referring to this extract and to at least one other short story, discuss how Crichton Smith explores the theme of judgemental attitudes. 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 Wireless Set by George Mackay Brown

It was in the spring of the year 1939 that the first wireless set came to Tronvik. In September that same year war broke out, and Howie and three other lads from the valley joined the minesweepers.

That winter the wireless standing on Betsy's table became the centre of Tronvik. Every evening folk came from the crofts to listen to the nine o'clock news. Hitherto the wireless had been a plaything which discoursed Scottish reels and constipation advertisements and unreliable weather forecasts. But now the whole world was embattled and Tronvik listened appreciatively to enthusiastic commentators telling them that General Gamelin was the greatest soldier of the century, and he had only to say the word for the German Siegfried Line to crumble like sand. In the summer of 1940 the western front flared into life, and then suddenly no more was heard of General Gamelin. First it was General Weygand who was called the heir of Napoleon, and then a few days later Marshal Pétain.

France fell all the same, and old Hugh turned to the others and said, 'What did I tell you? You can't believe a word it says.'

One morning they saw a huge gray shape looming along the horizon, making for Scapa Flow. 'Do you ken the name of that warship?' said Mansie of the hill. 'She's the *Ark Royal*, an aircraft carrier.'

That same evening Betsy twiddled the knob of the wireless and suddenly an impudent voice came drawling out. The voice was saying that German dive bombers had sunk the *Ark Royal* in the Mediterranean. 'Where is the *Ark Royal*?' went the voice in an evil refrain. 'Where is the *Ark Royal*? Where is the *Ark Royal*?'

'That man,' said Betsy 'must be the Father of Lies.'

Wasn't the *Ark Royal* safely anchored in calm water on the other side of the hill?

Thereafter the voice of Lord Haw-Haw cast a spell on the inhabitants of Tronvik. The people would rather listen to him than to anyone, he was such a great liar. He had a kind of bestial joviality about him that at once repelled and fascinated them; just as, for opposite reasons, they had been repelled and fascinated to begin with by the rapturous ferocity of Mr Sinclair's Sunday afternoon sermons, but had grown quite pleased with them in time.

They never grew pleased with William Joyce, Lord Haw-Haw. Yet every evening found them clustered round the portable radio, like awed children round a hectoring schoolmaster.

'Do you know,' said Sam of the shore one night, 'I think that man will come to a bad end?'

Betsy was frying bloody-puddings over a primus stove, and the evil voice went on and on against a background of hissing, sputtering, roaring and a medley of rich succulent smells.

Everyone in the valley was there that night. Betsy had made some new ale and the first bottles were being opened. It was good stuff, right enough; everybody agreed about that.

Now the disembodied voice paused, and turned casually to a new theme, the growing starvation of the people of Britain. The food ships were being sunk one after the other by the heroic U-boats. Nothing was getting through, nothing, nor a cornstalk from Saskatchewan nor a tin of pork from Chicago. Britain was starving. The war would soon be over. Then there would be certain

pressing accounts to meet. The ships were going down. Last week the Merchant Navy was poorer by a half million gross registered tons. Britain was starving —

40 At this point Betsy, who enjoyed her own ale more than anyone else, thrust the hissing frying pan under the nose — so to speak — of the wireless, so that its gleam was dimmed for a moment or two by a rich blue tangle of bloody-pudding fumes.

‘Smell that, you brute,’ cried Betsy fiercely, ‘smell that!’

Questions

MARKS

17. Look at lines 1–13.

By referring to **at least two** examples, analyse how the writer’s use of language conveys the community’s attitude to the wireless set both before **and** after the outbreak of war.

4

18. Look at lines 14–29.

By referring to **at least two** examples, analyse how the writer’s use of language conveys the islanders’ attitudes to Lord Haw-Haw.

4

19. Look at lines 30–43.

Analyse how the writer’s use of language creates humour here.

2

20. By referring to this extract and to at least one other short story, discuss how Mackay Brown explores the challenges of island life.

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, Utterson is helping the police investigate the Carew murder.

It was by this time about nine in the morning, and the first fog of the season. A great chocolate-coloured pall lowered over heaven, but the wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr Utterson beheld a marvellous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown, like the light of some strange conflagration; and here, for a moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths. The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful reinvasion of darkness, seemed, in the lawyer's eyes, like a district of some city in a nightmare. The thoughts of his mind, besides, were of the gloomiest dye; and when he glanced at the companion of his drive, he was conscious of some touch of that terror of the law and the law's officers, which may at times assail the most honest.

As the cab drew up before the address indicated, the fog lifted a little and showed him a dingy street, a gin palace, a low French eating house, a shop for the retail of penny numbers and twopenny salads, many ragged children huddled in the doorways, and many women of many different nationalities passing out, key in hand, to have a morning glass; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings. This was the home of Henry Jekyll's favourite; of a man who was heir to a quarter of a million sterling.

An ivory-faced and silvery-haired old woman opened the door. She had an evil face, smoothed by hypocrisy; but her manners were excellent. Yes, she said, this was Mr Hyde's, but he was not at home; he had been in that night very late, but had gone away again in less than an hour; there was nothing strange in that; his habits were very irregular, and he was often absent; for instance, it was nearly two months since she had seen him till yesterday.

'Very well then, we wish to see his rooms,' said the lawyer; and when the woman began to declare it was impossible, 'I had better tell you who this person is,' he added. 'This is Inspector Newcomen of Scotland Yard.'

A flash of odious joy appeared upon the woman's face. 'Ah!' said she, 'he is in trouble! What has he done?'

Mr Utterson and the inspector exchanged glances. 'He don't seem a very popular character,' observed the latter. 'And now, my good woman, just let me and this gentleman have a look about us.'

In the whole extent of the house, which but for the old woman remained otherwise empty, Mr Hyde had only used a couple of rooms; but these were furnished with luxury and good taste. A closet was filled with wine; the plate was of silver, the napery elegant; a good picture hung upon the walls, a gift (as Utterson supposed) from Henry Jekyll, who was much of a connoisseur; and the carpets were of many plies and agreeable in colour. At this moment, however, the rooms bore

every mark of having been recently and hurriedly ransacked; clothes lay about the floor,
40 with their pockets inside out; lockfast drawers stood open; and on the hearth there lay a
pile of grey ashes, as though many papers had been burned. From these embers the
inspector disinterred the butt end of a green cheque book, which had resisted the action
of the fire; the other half of the stick was found behind the door; and as this clinched his
45 suspicions, the officer declared himself delighted. A visit to the bank, where several
thousand pounds were found to be lying to the murderer's credit, completed his
gratification.

MARKS

Questions

21. Look at lines 1–20.

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

4

22. Look at lines 21–30.

Analyse how the writer's use of language conveys a negative impression of the old
woman.

2

23. Look at lines 34–46.

By referring to **at least two** examples, analyse how the writer's use of language
conveys differing impressions of the house.

4

24. By referring to this extract and to elsewhere in the novel, discuss how Stevenson uses
setting to explore central concerns.

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 IV (Harvest).

And then Long Rob of the Mill came up to Blawearie. He came one morning as they started the yavil, he came through the close and into the kitchen, long and as rangy as ever he was, his face filled out and his eyes the same, and he cried *How's Chris? Bonny as ever!* And he caught young Ewan up on his shoulder and Ewan looked down at him, dark and grave, and smiled, and thought him fine.

Rob had come over to help, he'd no cutting to do; and when Chris said nay, he mustn't leave the Mill, he twinkled his eyes and shook his head. And Chris knew he'd have little loss, folk changed and were changing again, not a soul had driven his corn cart to the Mill since Long Rob came back. He'd had nothing to do but pleiter about from park to park and look out on the road for the custom that never came; and if any came now it could damn well wait, he'd come up to stook Blawearie.

So the two went down to the park, young Ewan went with them, and they stooked it together, the best of the crop, Rob cheery as ever it seemed to Chris. But sometimes his eyes would wander up to the hills, like a man seeking a thing he had never desired, and into the iron-blue eyes a shadow like a dark, quiet question would creep. Maybe he minded the jail and its torments then, he spoke never of that, and never a word of the War, nor Chris, all the stooking of the yavil park. Strange she had hardly known him before, Long Rob of the Mill, unco and atheist; he'd been only the miller with the twinkling eyes, his singings by morn and his whistlings by night, his stories of horses till your head fair reeled. Now it seemed she had known him always, closely and queerly, she felt queer, as though shy, when she sat by his side at the supper table and he spoke to old Brigson that night. The pallor of the jail came out in the lamp-light, under the brown that the sun had brought, and she saw his hand by the side of her hand, thin and strong, the miller's horse-taming hand.

He bedded young Ewan that night, for a play, and sung him to sleep, Chris and old Brigson heard the singing as they sat in the kitchen below, *Ladies of Spain* and *There was a Young Farmer* and *A' the Blue Bonnets are Over the Border*. Hardly anybody left in Kinraddie sang these songs, it was full of other tunes from the bothy windows now, *Tipperary* and squawling English things, like the squeak of a rat that is bedded in syrup, the *Long, Long Trail* and the like. It was queer and eerie, listening to Rob, like listening to an echo from far in the years at the mouth of a long lost glen.

And she never knew when and how in the days that followed, it came on her silently, secretly, out of the earth itself, maybe, the knowledge she was Rob's to do with as he willed, she willed. She wanted more than the clap of his hand on her shoulder as they finished the bout at evening and up through the shadows took their slow way, by parkside and dyke, to the close that hung drenched with honeysuckle smell. She wanted more than his iron-blue eye turned on her, warm and clean and kind though she felt her skin colour below that gaze, she wanted those things that now all her life she came to know she had never known — a man to love her, not such a boy as the Ewan that had been or the poor demented beast he'd become.

Questions

25. Look at lines 1–11.
By referring to **at least two** examples, analyse how the writer's use of language creates a clear impression of Long Rob of the Mill. 4
26. Look at lines 12–29.
By referring to **at least two** examples, analyse how the writer's use of language conveys Chris's thoughts about Long Rob. 4
27. Look at lines 30–37.
Analyse how the writer's use of language conveys Chris's emotions. 2
28. By referring to this extract and to elsewhere in the novel, discuss how Grassic Gibbon uses the character of Long Rob to explore central concerns. 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 Two, Duror has returned home after accepting a lift from Dr Matheson.

A large elm tree stood outside his house. Many times, just by staring at it, in winter even, his mind had been soothed, his faith in his ability to endure to the end sustained. Here was a work of nature, living in the way ordained, resisting the buffets of tempests and repairing with its own silent strength the damage suffered: at all times simple, adequate, preeminently in its proper
5 place. It had become a habit with him, leaving the house in the morning, returning to it at night, to touch the tree: not to caress it, or press it, or let his hand linger; just lightly to touch it, with no word spoken and no thought formed. Now the bond was broken. He could not bear to look at the tall tree: he was betraying it; he no longer was willing to share with it the burden of endurance.

Like a man to whom time was plentiful, and numerous resources still available, he set his gun
10 neatly in the rack in the porch and hung his cap on its peg. It seemed to be that obvious and commonplace act, the hanging of the old tweed cap on brass peg in the oak panelling of the porch, that deranged his mind so that abruptly it became reluctant or even unable to accept that he was now at home, in his own house, amidst carpets, pictures, and furniture all familiar in themselves and in their tidiness. He saw all these, just as he heard the Scottish dance music from
15 the living-room, and felt the warmth after the chilly evening; yet it was as if, after his long vigil under the cypress tree, he had at last entered the cone-gatherers' hut. Hesitating there in the hallway, he felt himself breaking apart: doomed and resigned he was in the house; still yearning after hope, he was in that miserable hut.

He allowed himself no such gestures as putting hand to brow or closing his eyes. Why should he no
20 longer simulate pleasure at being home? What salvation was he seeking in this hut under the cypress?

'Is that you, John?' called his mother-in-law sharply from the living-room.

'Aye, it's me,' he answered, and went in.

She was seated knitting beside the wireless set. The door to Peggy's bedroom was wide open to
25 let her too listen to the cheerful music.

Mrs Lochie was a stout white-haired woman, with an expression of dour resoluteness that she wore always, whether peeling potatoes or feeding hens or as at present knitting a white bedjacket. It was her intimation that never would she allow her daughter's misfortune to conquer her, but that also never would she forgive whoever was responsible for that misfortune. Even in
30 sleep her features did not relax, as if God too was a suspect, not to be trusted.

'You're late,' she said, as she rose and put down her knitting. It was an accusation. 'She's been anxious about you. I'll set out your tea.'

'Thanks,' he said, and stood still.

'Aren't you going in?' she asked. 'That's her shouting for you.' She came close to him and
35 whispered. 'Do you think I don't ken what an effort it is for you?'

There was no pity in her question, only condemnation; and his very glance towards the bedroom where his wife, with plaintive giggles, kept calling his name proved her right.

‘It’s a pity, isn’t it,’ whispered Mrs Lochie, with a smile, ‘she doesn’t die and leave you in peace?’

40 He did not deny her insinuation, nor did he try to explain to her that love itself perhaps could become paralysed.

‘Take care, though,’ she muttered, as she went away, ‘you don’t let her see it.’

MARKS

Questions

29. Look at lines 1–8.

By referring to **at least two** examples, analyse how the writer’s use of language conveys the importance of the elm tree to Duror.

4

30. Look at lines 9–21.

Analyse how the writer’s use of language conveys Duror’s state of mind.

2

31. Look at lines 22–42.

By referring to **at least two** examples, analyse how the writer’s use of language conveys different aspects of the character of Mrs Lochie.

4

32. By referring to this extract and to elsewhere in the novel, discuss how Jenkins uses the natural world to explore central concerns.

10

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

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.

Holy Willie's Prayer by Robert Burns

O Thou that in the heavens dost dwell!
Wha, as it pleases best Thyself',
Sends ane to heaven and ten to hell,
A' for Thy glory,
5 And no' for onie gude or ill
They've done before Thee!

I bless and praise Thy matchless might,
When thousands Thou hast left in night,
That I am here before Thy sight,
10 For gifts and grace,
A burning and a shining light
To a' this place.

What was I, or my generation,
That I should get sic exaltation?
15 I, wha deserv'd most just damnation
For broken laws,
Sax thousand years ere my creation,
Thro' Adam's cause!

When from my mither's womb I fell,
20 Thou might hae plung'd me deep in hell,
To gnash my gums, and weep and wail,
In burnin' lakes,
Where damnéd devils roar and yell,
Chain'd to their stakes.

Yet I am here, a chosen sample,
To show Thy grace is great and ample;
I'm here, a pillar o' Thy temple,
Strong as a rock,
A guide, a buckler and example
30 To a' Thy flock.

O Lord, Thou kens what zeal I bear,
 When drinkers drink and swearers swear,
 And singin' there and dancin' here,
 Wi' great an' sma';
 35 For I am keepet by Thy fear,
 Free frae them a'.

But yet, O Lord! confess I must —
 At times I'm fash'd wi' fleshly lust;
 And sometimes too, in wardly trust,
 40 Vile self gets in;
 But Thou remembers we are dust,
 Defil'd wi' sin.

Questions

MARKS

33. Look at lines 1–18.

By referring to **at least two** examples, analyse how the poet's use of language reveals Holy Willie's particular religious beliefs.

4

34. Look at lines 19–24.

Analyse how the poet's use of language conveys a clear impression of hell.

2

35. Look at lines 25–42.

By referring to **at least two** examples, analyse how the poet's use of language reveals Holy Willie's view of himself.

4

36. By referring to this extract and to at least one other poem, discuss how Burns explores aspects of human behaviour.

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 extract below and then attempt the following questions.

***Mrs Midas* by Carol Ann Duffy**

And who, when it comes to the crunch, can live
with a heart of gold? That night, I dreamt I bore
his child, its perfect ore limbs, its little tongue
like a precious latch, its amber eyes
5 holding their pupils like flies. My dream milk
burned in my breasts. I woke to the streaming sun.

So he had to move out. We'd a caravan
in the wilds, in a glade of its own. I drove him up
under cover of dark. He sat in the back.
10 And then I came home, the woman who married the fool
who wished for gold. At first, I visited, odd times,
parking the car a good way off, then walking.

You knew you were getting close. Golden trout
on the grass. One day, a hare hung from a larch,
15 a beautiful lemon mistake. And then his footprints,
glistening next to the river's path. He was thin,
delirious; hearing, he said, the music of Pan
from the woods. Listen. That was the last straw.

What gets me now is not the idiocy or greed
20 but lack of thought for me. Pure selfishness. I sold
the contents of the house and came down here.
I think of him in certain lights, dawn, late afternoon,
and once a bowl of apples stopped me dead. I miss most,
even now, his hands, his warm hands on my skin, his touch.

Questions

37. Look at lines 1–6.
By referring to **at least two** examples, analyse how the poet's use of language conveys Mrs Midas' difficult situation. 4
38. Look at lines 7–12.
Analyse how the poet's use of language conveys Mrs Midas' feelings about her husband. 2
39. Look at lines 13–24.
By referring to **at least two** examples, analyse how the poet's use of language conveys the consequences of Midas' actions for both himself **and** his wife. 4
40. By referring to this extract and to at least one other poem by Duffy, discuss how the poet explores the impact of change. 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.

***Box Room* by Liz Lochhead**

- First the welcoming. Smiles all round. A space
for handshakes. Then she put me in my place —
oh, with concern for my comfort. 'This room
was always his — when he comes home
5 it's here for him. Unless of course,' she said,
'He brings a Friend.' She smiled. 'I hope the bed
is soft enough? He'll make do tonight
in the lounge on the put-u-up. All right
for a night or two. Once or twice before
10 he's slept there. It'll all be fine I'm sure —
next door if you want to wash your face.'
Leaving me 'peace to unpack' she goes. My weekend case
(lightweight, glossy, made of some synthetic
miracle) and I are left alone in her pathetic
15 shrine to your lost boyhood. She must
think she can brush off time with dust
from model aeroplanes. I laugh it off in self defence,
who have come for a weekend to state my permanence.
- Peace to unpack — but I found none
20 in this spare room which once contained you. (Dun-
coloured walls, one small window which used to frame
your old horizons.) What can I blame
for my unrest, insomnia? Persistent fear
elbows me, embedded deeply here
25 in an outgrown bed. (Narrow, but no narrower
than the single bed we sometimes share.)
On every side you grin gilt edged from long-discarded selves
(but where do I fit into the picture?) Your bookshelves
are crowded with previous prizes, a selection
30 of plots grown thin. Your egg collection
shatters me — that you now have no interest
in. (You just took one from each, you never wrecked a nest,
you said). Invited guest among abandoned objects,
my position
35 is precarious, closeted so — it's dark, your past a premonition
I can't close my eyes to. I shiver despite
the electric blanket and the deceptive mildness of the night.

Questions

41. Look at lines 1–11.
By referring to **at least two** examples, analyse how the poet's use of language conveys the mother's attitude towards the speaker. 4
42. Look at lines 12–18.
Analyse how the poet uses language to convey the speaker's feelings here. 2
43. Look at lines 19–37.
By referring to **at least two** examples, analyse how the poet's use of language conveys the speaker's sense of vulnerability. 4
44. By referring to this poem and to at least one other poem, discuss how Lochhead explores the impact of significant experiences. 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.

***Aunt Julia* by Norman MacCaig**

Aunt Julia spoke Gaelic
very loud and very fast.
I could not answer her —
I could not understand her.

- 5 She wore men's boots
when she wore any.
— I can see her strong foot,
stained with peat,
paddling with the treadle of the spinning wheel
10 while her right hand drew yarn
marvellously out of the air.

- Hers was the only house
where I've lain at night
in the absolute darkness
15 of a box bed, listening to
crickets being friendly.

- She was buckets
and water flouncing into them.
She was winds pouring wetly
20 round house-ends.
She was brown eggs, black skirts
and a keeper of threepennybits
in a teapot.

- Aunt Julia spoke Gaelic
25 very loud and very fast.
By the time I had learned
a little, she lay
silenced in the absolute black
of a sandy grave
30 at Luskentyre. But I hear her still, welcoming me
with a seagull's voice
across a hundred yards
of peatscapes and lazybeds
and getting angry, getting angry
35 with so many questions
unanswered.

Questions

45. Read lines 1–16.

By referring to **at least two** examples, analyse how the poet's use of language conveys the speaker's impression of Aunt Julia.

4

46. Read lines 17–23.

Analyse how the poet's use of language conveys Aunt Julia's close relationship with the natural world.

2

47. Read lines 24–36.

By referring to **at least two** examples, analyse how the poet's use of language creates a sense of regret.

4

48. By referring to this poem and to at least one other poem by MacCaig, discuss how specific experiences are used to explore central concerns.

10

[Turn over

OR

Text 5 — Poetry

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

Read the poem below and then attempt the following questions.

***Girl of the red-gold hair* by Sorley MacLean**

Girl of the red-gold hair,
far from you, love, my pursuit;
girl of the red-gold hair,
far from you my sorrow.

- 5 Tonight on the Sound of Raasay my hand is on the helm,
the wind tugs energetically at the sail,
my heart is dumb, aching for your music,
today and tomorrow indifferent to my expectation.

- 10 Grey the mist creeping over Dun Caan,
fretful the coarse moorgrass and bog cotton,
a wind from the west touches the surface of the sea,
my hopes are gone, gloom overshadows me.

- 15 A white cleft to the bottom of the wave,
the wind skirls round the top of the mast,
but let it blow, I am indifferent
to a battle awakening on a bare sea.

- 20 Girl of the red-gold hair,
far from you, love, my pursuit,
girl of the red-gold hair,
very far from you my sorrow.

Questions

49. Look at lines 1–8.
By referring to **at least two** examples, analyse how the poet’s use of language creates a mood of despair. 4
50. Look at lines 9–16.
By referring to **at least two** examples, analyse how the poet’s use of language conveys the speaker’s state of mind. 4
51. Look at lines 17–20.
Analyse how the poet’s use of language creates a powerful climax. 2
52. By referring to this poem and to at least one other poem, discuss how MacLean explores the impact of loss. 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.

11:00: *Baldovan* by Don Paterson

Base Camp. Horizontal sleet. Two small boys
have raised the steel flag of the 20 terminus:

me and Ross Mudie are going up the Hilltown
for the first time ever on our own.

- 5 I'm weighing up my spending power: the shillings,
tanners, black pennies, florins with bald kings,
the cold blazonry of a half-crown, threepenny bits
like thick cogs, making them chank together in my pockets.

- I plan to buy comics,
10 sweeties, and magic tricks.

However, I am obscurely worried, as usual,
over matters of procedure, the protocol of travel,
and keep asking Ross the same questions:
where we should sit, when to pull the bell, even

- 15 if we have enough money for the fare,
whispering, *Are ye sure? Are ye sure?*

I cannot know the little good it will do me;
the bus will let us down in another country

- with the wrong streets and streets that suddenly forget
20 their names at crossroads or in building-sites

and where no one will have heard of the sweets we ask for
and the man will shake the coins from our fists onto the counter
and call for his wife to come through, come through and see this
and if we ever make it home again, the bus

- 25 will draw into the charred wreck of itself
and we will enter the land at the point we left off
only our voices sound funny and all the houses are gone
and the rain tastes like kelly and black waves fold in
very slowly at the foot of Macalpine Road
30 and our sisters and mothers are fifty years dead.

Questions

53. Look at lines 1–10.
By referring to **at least two** examples, analyse how the poet's use of language creates a sense of excitement. 4
54. Look at lines 11–26.
By referring to **at least two** examples, analyse how the poet's use of language conveys an unsettling mood. 4
55. Look at lines 27–30.
Analyse how the poet's use of language creates a powerful ending. 2
56. By referring to this poem and to at least one other poem by Paterson, discuss how the poet explores the impact of change. 10

[END OF SECTION 1]

[Turn over

SECTION 2 — CRITICAL ESSAY — 20 marks

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

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

You should spend approximately 45 minutes on this section.

PART A — DRAMA

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

1. Choose a play in which a rivalry **or** friendship **or** close bond between two characters leads to negative consequences.

By referring to appropriate techniques, explain how the rivalry or friendship or close bond leads to negative consequences and discuss how it contributes to your appreciation of the play as a whole.

2. Choose a play which deals with a theme of social **or** moral importance.

By referring to appropriate techniques, explain how the theme is dealt with and discuss how it contributes to your appreciation of the play as a whole.

3. Choose a play in which there is a scene involving heightened tension **or** emotion.

By referring to appropriate techniques, explain how the heightened tension or emotion is presented 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 incident(s), climax, turning point, plot, structure, narrative technique, theme, ideas, description . . .*

4. Choose a novel **or** short story which deals with the theme of betrayal **or** sacrifice **or** loss.
By referring to appropriate techniques, explain the writer's presentation of the theme and discuss how it contributes to your appreciation of the text as a whole.
5. Choose a novel **or** short story in which one of the main characters does not always fit in with their society **and/or** surroundings.
By referring to appropriate techniques, explain the character's situation and discuss how it contributes to your appreciation of the text as a whole.
6. Choose a novel **or** short story in which there is a powerful ending.
By referring to appropriate techniques, explain briefly why the ending is powerful and discuss how it contributes to your appreciation of the text as a whole

PART C — PROSE NON-FICTION

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

7. Choose a non-fiction text which effectively presents the reader with difficult **or** thought-provoking ideas.
By referring to appropriate techniques, discuss how the writer presents these difficult **or** thought-provoking ideas in an effective way.
8. Choose a non-fiction text which makes clear the writer's stance on an important issue.
By referring to appropriate techniques, explain what the issue is and discuss how the writer makes clear their stance.
9. Choose a non-fiction text in which the writer's use of description is an important feature.
By referring to appropriate techniques, discuss how the writer's use of description contributes to your appreciation of the text as a whole.

[Turn over

PART D — POETRY

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

10. Choose a poem which explores a challenging situation **or** a strong emotion.

With reference to appropriate techniques, discuss how the poet's presentation of the challenging situation or strong emotion enhances your appreciation of the poem as a whole.

11. Choose a poem which has an uplifting **or** disturbing **or** reflective mood.

With reference to appropriate techniques, discuss how the poet's presentation of the uplifting or disturbing or reflective mood enhances your appreciation of the poem as a whole.

12. Choose a poem which explores an issue of personal **or** social **or** moral importance.

With reference to appropriate techniques, discuss how the poet's presentation of this issue 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 a main character behaves in a selfish **or** unexpected **or** heroic way.

With reference to appropriate techniques, explain how the film or programme makers present 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 in which one sequence is effective in creating a particular mood **or** atmosphere.

With reference to appropriate techniques, explain how this particular mood or atmosphere is created and discuss how this mood or atmosphere adds to your appreciation of the film or television drama as a whole.

15. Choose a film **or** television drama which engages the viewer because of its use of visual **and/or** sound techniques.

With reference to appropriate techniques, explain how the film or television drama uses visual and/or sound techniques 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 associated with one example of web-based social media.
Identify specific examples of this language and discuss to what extent the language is an effective means of communication.
17. Choose a commercial advertising campaign which makes use of persuasive language.
Identify the key features of this language and evaluate their effectiveness in achieving the purpose of the campaign.
18. Choose the language used within a particular profession or leisure time interest group.
Identify specific examples of language use and discuss their contribution to effective communication within the group.

[END OF SECTION 2]

[END OF QUESTION PAPER]

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