National
Qualifications
2021 ASSESSMENT RESOURCE

X824/75/12

English
Critical Reading

Duration — 1 hour 30 minutes

Total marks — 40

SECTION 1 — Scottish text — 20 marks

Read an extract from a Scottish text you have previously studied.

Choose ONE text from either

Part A — Drama pages 02–07

or

Part B — Prose pages 08–17

or

Part C — Poetry pages 18–25

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical essay — 20 marks

Attempt ONE question from the following genres — Drama, Prose, 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

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.

***Bold Girls* by Rona Munro**

In this extract Nora, Cassie, Marie and Deirdre are in Marie's house.

NORA: I like Cilla Black, she'd a great singing voice.

CASSIE: Pity she hasn't the dress sense to match.

Another pause. All of them including Deirdre keep their eyes fixed on the screen

MARIE: *(turning to Deirdre)* Have I not seen you around here before?

Deirdre shakes her head

MARIE: *(Certain)* I thought I had.

CASSIE: *(pointedly)* Me too, Marie. I'm sure I've seen her.

DEIRDRE: No.

MARIE: Just outside the house there.

DEIRDRE: Wasn't me.

MARIE: So you got caught in the rain?

Deirdre gives no response

MARIE: You shouldn't be out without a coat in this weather; you'll catch your death.

Deirdre shrugs

MARIE: Will your mother be worrying about you?

Deirdre shakes her head

NORA: The woman next door's got a phone love; you could pop in there and give her a ring, sure she'll be worrying about you with everything going on.

DEIRDRE: She's out.

NORA: *(distracted by the TV)* Oh look at that one, oh he's the kind that'll sing, I love it when they do that.

There is a pause

MARIE: I'll need to get my dinner if we are going out tonight. You'll take something Cassie?

CASSIE: No, no, I told you.

MARIE: Nora?

NORA: *(with her eyes on the screen)* No you're all right pet, we've a fry to eat when Danny gets in . . . *(At the TV)* Oh here he goes, look Cassie! *(Singing along)* "You are the sunshine of my life . . . " Oh do you see him Cassie!?

CASSIE: I hate it when they do that, it's just embarrassing.

MARKS

Marie fetches herself a plate of food. She divides half its contents onto another plate which she gives to Deirdre

Deirdre takes the plate without comment

There is another shot, more distant

Marie, Cassie and Nora look at each other, Deirdre keeps her eyes on the screen

MARIE: Turn the sound up on that will you, Nora?

Nora turns the sound up

NORA: *(to Deirdre)* Did you see what's going on out there?

Deirdre shakes her head

NORA: You didn't see nothing?

DEIRDRE: *(with her mouth full and eyes on the screen)* Buses burning and Brits everywhere.

NORA: *(to the others)* Wonder what it's all about?

Cassie shakes her head. Marie looks at her watch

NORA: When's the next news, Marie?

MARIE: Six thirty.

Questions

1. **Using your own words** as far as possible, summarise what happens in this extract.

You should make **four** key points. **4**

2. Look at lines 1–19.

By referring to **one** example of language and **one** stage direction, explain what is revealed about Deirdre's character. **4**

3. Look at lines 33–44.

By referring to **two** examples of language, explain how the writer creates tension. **4**

4. By referring to this extract and to elsewhere in the play, show how the character of Marie is presented. **8**

[Turn over

OR

Text 2 — Drama

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

Read the extract below and then attempt the following questions.

***Sailmaker* by Alan Spence**

(DAVIE and BILLY enter, opposite sides of stage)

BILLY: What's up wi your face?

(DAVIE shakes head)

BILLY: What's the matter?

DAVIE: Ah just got ma jotters. Week's notice.

BILLY: Jesus Christ! What for?

DAVIE: Ach! They're sayin the book's a dead loss. They're gonnae shut it awthegether. Put the sheriff's officers on tae the folk that still owe money.

BILLY: Bastards.

DAVIE: Gettin that doin just finished it. Losin the money an the ledgers an everythin.

BILLY: But that wasnae your fault!

DAVIE: Try tellin *them* that! So that's me. Scrubbed. Again. Laid off. Redundant. Services no longer required. Just like that. Ah don't know. Work aw yer days an what've ye got tae show for it? Turn roon an kick ye in the teeth. Ah mean, what *have* ye got when ye come right down tae it. Nothin.

BILLY: Ah might be able tae get ye a start in our place. Cannae promise mind ye. An if there was anythin it wouldnae be much. Maybe doin yer sweeper up or that.

DAVIE: Anythin's better than nothin.

BILLY: An once yer in the place, ye never know. Somethin better might come up.

DAVIE: *(Dead)* Aye.

BILLY: Likes ae a storeman's job or that.

DAVIE: Aye.

BILLY: We never died a winter yet, eh?

(DAVIE nods. BILLY exits)

DAVIE: Scrubbed. Get yer jacket on. Pick up yer cards. On yer way pal! Out the door.

(ALEC is playing with yacht, positions fid like bowsprit, bow like mast, tries to make 'sail' with cellophane, can't hold all the separate bits, drops them. DAVIE comes in behind him)

DAVIE: Bit of bad news son.

(Pause)

DAVIE: Ah've lost ma job. They gave me ma books.

ALEC: What'll we dae?

DAVIE: Billy says he might be able tae fix me up wi somethin. Wouldnae be much. *(Shrugs)* Better

than nothin. Ach, that was a lousy job anyway. Ah'm better off out ae it. Whatever happens.

Place is a right mess eh. Amazin how it gets on top of ye.

ALEC: Ah'll shove this in the Glory Hole. Out the road.

(Folds up cellophane, puts tools in bag and picks up bow, yacht, carries the lot and exits)

DAVIE: Ach aye. Not to worry. Never died a winter yet.

(Fade lights. Two notes on mouth organ, fade)

Questions

5. Look at lines 1–11.

Using your own words as far as possible, explain what is happening in Davie's life at this point in the play.

You should make **two** key points. **2**

6. Look at lines 12–15.

By referring to **two** examples of language, explain how Davie's feelings are revealed. **4**

7. Look at lines 16–23.

By referring to **one** example of language, explain what is revealed about Billy's character. **2**

8. Look at lines 26–39.

By referring to **two** examples, explain how Alec's mood changes. **4**

9. By referring to this extract and to elsewhere in the play, show how Spence explores the theme of loss. **8**

[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.

***Tally's Blood* by Ann Marie di Mambro**

Back shop: Rosinella ironing on table. Bridget in.

ROSINELLA: Bridget.

BRIDGET: Hello, Mrs Pedreschi.

ROSINELLA: You heard about Franco?

BRIDGET: That's why I'm here.

ROSINELLA: That was good of you.

Rosinella puts down her iron, gets hanky from up her sleeve and wipes her eyes.

ROSINELLA: I don't know how much more I can take.

Bridget gently touches her arm.

BRIDGET: I have to show you something.

ROSINELLA: Twenty-three year old. How's Massimo going to take this? That's him lost his father — now his brother.

BRIDGET: How is he — Mr Pedreschi?

ROSINELLA: Still in Canada. The lawyer keeps trying to get him home, but we'll need to wait and see.

BRIDGET: Mrs Pedreschi, I have to speak to you. It's important. I got a letter from Franco.

ROSINELLA: A letter. How can that be? What you saying? They've made a mistake? Oh please God, they've made a mistake.

BRIDGET: Oh no, Mrs Pedreschi, there's no mistake. Franco wrote this the night before he went into that battle — to be posted in the event of his . . .

Bridget sits down, gets letter out of her bag, she handles it with tenderness/reverence: looks at the first page very lovingly, and goes to the second.

BRIDGET: He asked me to come to see you . . . This part here. It's about you. *(She tries to hand it to Rosinella but Rosinella hesitates)* Do you want me to read it out? 'Tell Rosinella and Lucia how much I love them. Tell Lucia she has to work hard and do well at school. Tell them they were in my thoughts up till the last. Tell Rosinella not to grieve too much for me. What has happened is the will of our Blessed Lord. When Massimo gets home tell him he has to be strong and carry on. I will be with my father in heaven. No doubt he is still moaning and groaning and annoying all the saints.'

Rosinella manages a wee laugh, despite the tears: Bridget kisses the letter and folds it and puts it in her envelope.

They sit in silence for a moment, then Rosinella gets a thought.

ROSINELLA: Why did he send it to you?

BRIDGET: *(Too upset to answer)* I . . .

MARKS

ROSINELLA: I wonder why he sent it to you?

BRIDGET: You really don't know, do you?

ROSINELLA: It must be because he knows I cannie read.

Rosinella turns away.

Bridget looks at her in disbelief.

Questions

10. Look at the extract as a whole.

Using your own words as far as possible, explain **four** ways in which the characters' lives have been affected by the war. **4**

11. Look at lines 1–22.

By referring to **two** examples, explain what is revealed about Bridget's character. **4**

12. Look at lines 33–40.

By referring to **two** examples of language, explain how the writer creates a sense of tension. **4**

13. By referring to this extract and to elsewhere in the play, show how the character of Franco is presented. **8**

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

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

Read the extract below and then attempt the following questions.

The Cone-Gatherers **by Robin Jenkins**

'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.

'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.

'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. You're being too quixotic for words.'

He spoke quietly, in a kind of huff. 'Human beings are more important than dogs.'

'Don't be a prig,' she snapped.

Sheila said firmly, 'Monty's more important to me than they are.'

'That's wrong,' he muttered. 'It's wicked.'

'I don't care if it is wicked,' she retorted. 'What are *you* talking about anyway?' She was about to cast up to him his rudeness to Duror during the cricket game, but she refrained in time.

There was a silence in the car. During it Duror asked for permission to leave.

His mistress gave it reluctantly. Silly and mawkish though this discussion about the cone-gatherers was, still it worried her, and his presence was reassuring. She had enough experience of handling servants to know that among the working class itself was a hierarchy as jealously observed as that in church or nobility. Duror, for instance, would rightly place himself high above these cone-men.

She called him back. He came at once, quickly, and yet without any appearance of obsequious haste.

'I know it's ridiculous of me even to entertain the thought, Duror,' she said, in a whisper, 'but I'd like your opinion all the same. Ought I to offer these people a lift?'

'No, my lady.'

Roderick said quietly, 'But you've got a spite against them, Duror.'

Duror gazed in at the boy, his superior.

'No, Master Roderick,' he murmured, shaking his head. 'You see, I know that the little one is an

evil person.'

There was another silence. Then Sheila gave a gasp, a shudder, and a giggle.

'I must say, he looks it,' she said.

'That's a formidable word you've chosen, Duror,' remarked Lady Runcie-Campbell ruefully.

'I know it is, my lady. I shall explain to your ladyship later why I had to use it.'

'Yes, later.' She meant: for God's sake, not now, whatever it is, in the children's presence.

'You'll be late for your appointment, Duror. I think you'd better go now.'

'Yes, my lady.'

As he walked away, he heard Roderick murmur, 'I don't believe it'; and he smiled at the rawness of the boy who still saw evil as dwelling only in certain men and women, and not as a presence like air, infecting everyone.

Questions

14. Look at lines 1–20.

By referring to **one** example of language for **each** character, explain what we learn about:

(a) Lady Runcie-Campbell **2**

(b) Sheila **2**

(c) Roderick **2**

15. Look at lines 21–30.

By referring to **two** examples, explain what we learn about the relationship between Lady Runcie-Campbell and Duror. **4**

16. Look at lines 33–44.

Using your own words as far as possible, explain how any **two** characters react to the mention of evil. **2**

17. By referring to this extract and to elsewhere in the novel, show how Jenkins explores the theme of social class. **8**

[Turn over

OR

Text 2 — Prose

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

Read the extract below and then attempt the following questions.

***The Testament of Gideon Mack* by James Robertson**

But what she said next jerked me out of my reverie.

'But, you know, this isn't really about Jasper at all. It's about Gideon Mack, your minister, who saved Jasper's life and in doing so endangered his own. That's why I'm here in his place. He's been keeping to himself this last week or so, and I'm sure you can understand why after such an ordeal. People have been saying his survival is a miracle, and I don't think that's too strong a word. God was looking after him, and brought him safely back to us. In fact, he's here with us today, sitting quietly at the back of this kirk, *his* kirk, and joining in our worship. And I have to say how marvellous it is to see him here.'

More heads, whole pews full of them, turned to search me out. More smiles and nods and waves came in my direction. There was even a smattering of applause. I was furious with Lorna, but at the same time I couldn't help but be moved.

'I've been speaking to Gideon since he got home from hospital, and he has told me a little of what he remembers,' Lorna went on. 'The thing that struck me most forcefully was the way he described the moments just before he lost consciousness, as he was being swept down the river. He spoke of being in a tunnel, of an incredibly bright shining light at the end of this tunnel, growing ever brighter, and of a feeling of great contentment and ease. He wasn't frightened any more, he wasn't fighting against death. He was being welcomed by God. That bright light was the light of heaven, and Gideon was heading towards it. There was nothing to be fearful of on the other side of death, there was only the beautiful bright light of God's mercy.

'But Gideon didn't die, as you all know. He's here among us today. Why? Because God sent him back to us. He gave him a glimpse of heaven but Gideon still has work to do here on earth. So God sent him back. He sent him to tell us the good news, that there really is a light at the end of the tunnel, that there really is a life to come, better than anything we might experience on earth, better than anything we can imagine.

'Isn't that the most wonderful example of how close we are to God, how much he cares for each and every one of us? For each and every one of us there is a right moment when God will take us into his arms forever. Last week wasn't the moment for Gideon, but the moment will come. It will come for all of us, a glorious, happy moment.'

I couldn't stand any more of this. Lorna had betrayed me, exploited what I had told her for her own purposes. I could see what was behind it: she had concocted some bizarre plan that if she could somehow set this ball rolling she could prevent me from telling the truth of what had happened. I stood up and walked from the kirk.

MARKS

Questions

18. Look at lines 1–11.

By referring to **two** examples of language, explain how the writer makes it clear that something important has happened. **4**

19. Look at lines 15–19.

By referring to **two** examples of language, explain how the writer suggests that Gideon has had a positive experience. **4**

20. Look at lines 20–28.

Using your own words as far as possible, explain why Lorna thinks Gideon survived.

You should make **two** key points. **2**

21. Look at lines 29–32.

By referring to **one** example of language, explain how Gideon's feelings are made clear. **2**

22. By referring to this extract and to elsewhere in the novel, show how Robertson explores the theme of religion. **8**

[Turn over

OR

Text 3 — Prose

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

Read the extract below and then attempt the following questions.

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

It chanced on Sunday, when Mr Utterson was on his usual walk with Mr Enfield, that their way lay once again through the bystreet; and that when they came in front of the door, both stopped to gaze on it.

'Well,' said Enfield, 'that story's at an end at least. We shall never see more of Mr Hyde.'

'I hope not,' said Utterson. 'Did I ever tell you that I once saw him, and shared your feeling of repulsion?'

'It was impossible to do the one without the other,' returned Enfield. 'And by the way what an ass you must have thought me, not to know that this was a back way to Dr Jekyll's! It was partly your own fault that I found it out, even when I did.'

'So you found it out, did you?' said Utterson. 'But if that be so, we may step into the court and take a look at the windows. To tell you the truth, I am uneasy about poor Jekyll; and even outside, I feel as if the presence of a friend might do him good.'

The court was very cool and a little damp, and full of premature twilight, although the sky, high up overhead, was still bright with sunset. The middle one of the three windows was half way open; and sitting close beside it, taking the air with an infinite sadness of mien, like some disconsolate prisoner, Utterson saw Dr Jekyll.

'What! Jekyll!' he cried. 'I trust you are better.'

'I am very low, Utterson,' replied the doctor drearily, 'very low. It will not last long, thank God.'

'You stay too much indoors,' said the lawyer. 'You should be out, whipping up the circulation like Mr Enfield and me. (This is my cousin — Mr Enfield — Dr Jekyll.) Come now; get your hat and take a quick turn with us.'

'You are very good,' sighed the other. 'I should like to very much; but no, no, no, it is quite impossible; I dare not. But indeed, Utterson, I am very glad to see you; this is really a great pleasure; I would ask you and Mr Enfield up, but the place is really not fit.'

'Why then,' said the lawyer, good-naturedly, 'the best thing we can do is to stay down here and speak with you from where we are.'

'That is just what I was about to venture to propose,' returned the doctor with a smile. But the words were hardly uttered, before the smile was struck out of his face and succeeded by an expression of such abject terror and despair, as froze the very blood of the two gentlemen below. They saw it but for a glimpse, for the window was instantly thrust down; but that glimpse had been sufficient, and they turned and left the court without a word. In silence, too, they traversed the bystreet; and it was not until they had come into a neighbouring thoroughfare, where even upon a Sunday there were still some stirrings of life, that Mr Utterson at last turned and looked at his companion. They were both pale; and there was an answering horror in their eyes.

'God forgive us, God forgive us,' said Mr Utterson.

But Mr Enfield only nodded his head very seriously, and walked on once more in silence.

MARKS

Questions

23. Look at lines 4–12.

Using your own words as far as possible, summarise what we learn from the conversation between Enfield and Utterson.

You should make **two** key points. **2**

24. Look at lines 13–18.

By referring to **one** example of language, explain what impression we are given of Dr Jekyll's mood. **2**

25. Look at lines 22–24.

By referring to **two** examples of language, explain how the writer makes it clear that Dr Jekyll does not want company. **4**

26. Look at lines 27–36.

By referring to **two** examples of language, explain how the writer creates a sense of shock. **4**

27. By referring to this extract and to elsewhere in the novel, show how Stevenson presents the character of Dr Jekyll. **8**

[Turn over

OR

Text 4 — Prose

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

Read the extract below and then attempt the following questions.

***The Telegram* by Iain Crichton Smith**

The fat woman said: 'It's Macleod again.'

'I wonder where he's going today.'

They were both frightened for he could be coming to their house. And so they watched him and as they watched him they spoke feverishly as if by speaking continually and watching his every move they would be able to keep from themselves whatever plague he was bringing. The thin woman said:

'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.'

'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.'

'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 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.

'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.'

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.

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.

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.'

MARKS

Questions

28. Look at lines 1–8.

By referring to **two** examples of language, explain how the writer creates suspense. **4**

29. Look at lines 9–20.

By referring to **two** examples of language, explain how the writer makes it clear that there is conflict between the two women. **4**

30. Look at lines 21–38.

By referring to **two** examples of language, explain what is revealed about the character of the thin woman. **4**

31. By referring to this extract and to at least one other story by Crichton Smith, show how the writer explores the theme of relationships. **8**

[Turn over

OR

Text 5 — Prose

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

Read the extract below and then attempt the following questions.

***All That Glisters* by Anne Donovan**

Thon wee wifie brung them in, the wan that took us for two days when Mrs McDonald wis aff. She got us tae make Christmas cards wi coloured cardboard and felties, which is a bit much when we're in second year, but naebdy wis gonnae say anythin cos it's better than daein real work. Anyway ah like daein things like that and made a right neat wee card for ma daddy wi a Christmas tree and a robin and a bit a holly on it.

That's lovely, dear. What's your name?

Clare.

Would you like to use the glitter pens?

And she pulled oot the pack fae her bag.

Ah'd never seen them afore. When ah wis in Primary Four the teacher gied us tubes of glitter but it wis quite messy. Hauf the stuff ended up on the flair and it wis hard tae make sure you got the glue in the right places. But these pens were different cos the glue was mixed in wi the glitter so you could jist draw with them. It wis pure brilliant, so it wis. There wis four colours, rid, green, gold and silver, and it took a wee while tae get the hang of it. You had tae be careful when you squeezed the tube so's you didnae get a big blob appearin at wanst, but efter a few goes ah wis up an runnin.

And when ah'd finished somethin amazin hud happened. Ah cannae explain whit it wis but the glitter jist brought everythin tae life, gleamin and glisterin agin the flat cardboard. It wis like the difference between a Christmas tree skinklin wi fairy lights an wan lyin deid an daurk in a corner.

Ma daddy wis dead chuffed. He pit the card on the bedside table and smiled.

Fair brightens up this room, hen.

It's good tae find sumpn that cheers him up even a wee bit because ma daddy's really sick. He's had a cough fur as long as ah can remember, and he husny worked fur years, but these past three month he cannae even get oot his bed. Ah hear him coughin in the night sometimes and it's different fae the way he used tae cough, comes fae deeper inside him somehow, seems tae rack his hale body fae inside oot. When ah come in fae school ah go and sit wi him and tell him aboot whit's happened that day, but hauf the time he looks away fae me and stares at a patch on the downie cover where there's a coffee stain that ma ma cannae wash oot. He used tae work strippin oot buildins and he wis breathin in stour aw day, sometimes it wis that bad he'd come hame wi his hair and his claes clartit wi it. He used tae kid on he wis a ghost and walk in the hoose wi his airms stretched oot afore him and ah'd rin and hide unner the stair, watchin him walk by wi the faint powdery whiteness floatin roon his heid.

He never knew there wis asbestos in the dust, never knew a thing aboot it then, nane of them did.

MARKS

Questions

32. Look at lines 1–19.

By referring to **two** examples, explain what we learn about the character of the speaker (Clare). **4**

33. Look at lines 22–33.

By referring to **two** examples of language, explain how the writer makes it clear that Clare's father is seriously unwell. **4**

34. By referring to **two** examples from anywhere in the extract, explain what we learn about the relationship between Clare and her father. **4**

35. By referring to this extract and to at least one other story by Donovan, show how the writer explores the theme of childhood. **8**

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

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

Read the poem below and then attempt the following questions.

***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.
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.
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.
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,
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.
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,
as the sky split open into a thunderstorm.

MARKS

Questions

36. Look at lines 1–8.

By referring to **one** example of language, explain how the poet suggests that learning is enjoyable. **2**

37. Look at lines 9–16.

By referring to **two** examples of language, explain how the poet makes it clear that the classroom is a positive environment. **4**

38. Look at lines 17–28.

By referring to **two** examples of language, explain how the poet makes it clear that childhood is coming to an end. **4**

39. Look at lines 29–30.

By referring to **one** example of language, explain what the poet suggests about the future. **2**

40. By referring to this poem and to at least one other poem by Duffy, show how the poet explores strong feelings. **8**

[Turn over

OR

Text 2 — Poetry

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

Read the poem below and then attempt the following questions.

***Winter* by Edwin Morgan**

The year goes, the woods decay, and after,
many a summer dies. The swan
on Bingham's pond, a ghost, comes and goes.
It goes, and ice appears, it holds,
bears gulls that stand around surprised,
blinking in the heavy light, bears boys
when skates take over, the swan-white ice
glints only crystal beyond white. Even
dearest blue's not there, though poets would find it.
I find one stark scene
cut by evening cries, by warring air.
The muffled hiss of blades escapes into breath,
hangs with it a moment, fades off.
Fades off, goes, the scene, the voices fade,
the line of trees, the woods that fall, decay
and break, the dark comes down, the shouts
run off into it and disappear.
At last the lamps go too, when fog
drives monstrous down the dual carriageway
out to the west, and even in my room
and on this paper I do not know
about that grey dead pane
of ice that sees nothing and that nothing sees.

MARKS

Questions

41. Look at lines 1–9.

By referring to **two** examples of language, explain how the poet creates an atmosphere of sadness. **4**

42. Look at lines 12–17.

By referring to **two** examples of language, explain how the poet creates a sense of silence. **4**

43. Look at lines 18–23.

By referring to **two** examples of language, explain how the poet suggests something disturbing is happening. **4**

44. By referring to this poem and to at least one other poem by Morgan, show how the poet explores moments in time. **8**

[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.

***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,
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.

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

A rush of tourists, clucking contentedly,
fluttered after him as he scattered
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
as a child's when she speaks to her mother
or a bird's when it spoke
to St Francis.

MARKS

Questions

45. Look at lines 1–4.

By referring to **two** examples of language, explain how the poet creates a clear impression of the dwarf. **4**

46. Look at lines 5–17.

By referring to **two** examples of language, explain how the poet makes it clear that he is criticising the church. **4**

47. Look at lines 18–21 ('A rush . . . outside').

By referring to **two** examples of language, explain how the poet gives a clear impression of the tourists. **4**

48. By referring to this poem and to at least one other poem by MacCaig, show how the poet explores the theme of isolation **and/or** separation. **8**

[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.

***Whilst Leila Sleeps* by Jackie Kay**

I am moving in the dead of night,
packing things, turning out lights.
My fingers tie knots like fish nets.
I want to be in my mother's house
but she is all the way over

the other side of the world. Boxes;
I can't see out of the back window.
Leila is a bundle in her car seat.
Her small mouth hanging open.
Maybe it is not innocence after all,

it could be the sleep of oblivion.
My headlights are paranoic eyes
sweeping the streets for — what?
A split second before they appeared
I thought I was safe. What is that fear.

Does it have a name. They want my name.
Their smiles tighten my stomach.
I bite on my tongue, hard. Their faces.
I have no witness. They take my licence,
my papers. Now there is nothing left

but to go with the men in plain suits.
Leila stirs and opens her eyes wide.
I try and say something to soothe.
My voice is a house with the roof
blown off. What do I tell my daughter —

We are done for. There is a need to worry.
I cannot lie to her. The night dreams
my terror; a slow light tails the fast car;
Leila tugs at my coat. I whisper
her cradle song and she holds on.

MARKS

Questions

49. Look at lines 1–7.

By referring to **one** example of language, explain how the poet creates a sense of panic. **2**

50. Look at lines 8–11.

By referring to **one** example of language, explain how the poet gives a clear impression of Leila. **2**

51. Look at lines 12–16.

By referring to **two** examples of language, explain how the poet creates a disturbing atmosphere. **4**

52. Look at lines 17–30.

By referring to **two** examples of language, explain how the speaker's feelings are made clear. **4**

53. By referring to this poem and to at least one other poem by Kay, show how the poet explores the theme of family relationships. **8**

[END OF SECTION 1]

[Turn over

SECTION 2 — CRITICAL ESSAY — 20 marks

Attempt ONE question from the following genres — Drama, Prose, 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.

DRAMA

Answers to questions in this part 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 main character experiences conflict.

By referring to appropriate techniques, explain how this conflict is explored.

2. Choose a play in which there is a theme that you find interesting.

By referring to appropriate techniques, explain how the writer explores this theme.

PROSE

Answers to questions in this part 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 . . .

3. Choose a novel **or** short story **or** work of non-fiction which contains a memorable character.

By referring to appropriate techniques, explain why this character is memorable.

4. Choose a novel **or** short story **or** work of non-fiction which deals with an important human issue.

By referring to appropriate techniques, explain how the writer explores this important human issue.

POETRY

Answers to questions in this part should refer to the text and to such relevant features as word choice, tone, imagery, structure, content, rhythm, rhyme, theme, sound, ideas . . .

5. Choose a poem which explores an important experience **or** incident **or** event.

By referring to appropriate techniques, explain how this experience or incident or event is explored.

6. Choose a poem which explores an issue **or** theme which interests you.

By referring to appropriate techniques, explain how the poet explores this issue or theme.

FILM AND TELEVISION DRAMA

Answers to questions in this part should refer to the text and to such relevant features as use of camera, key sequence, characterisation, mise-en-scène, editing, setting, music/sound, special effects, plot, dialogue . . .

7. Choose a scene **or** sequence from a film **or** TV drama* which had a powerful impact on you.

By referring to appropriate techniques, explain how this impact was created.

8. Choose a film **or** TV drama* which contains an interesting character.

By referring to appropriate techniques, explain why this character is interesting.

* 'TV drama' includes a single play, a series or a serial.

[Turn over

LANGUAGE

Answers to questions in this part should refer to the text and to such relevant features as register, accent, dialect, slang, jargon, vocabulary, tone, abbreviation . . .

9. Choose an example of language which aims to persuade you to support a particular group, **or** to buy a product, **or** to make particular choices.

By referring to specific examples, explain how persuasive language is used in an effective way.

10. Choose an example of language which is connected with a group of people who share the same job, **or** interest, **or** are from the same place.

By referring to specific examples, explain the features of this language.

[END OF SECTION 2]

[END OF QUESTION PAPER]

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