National Qualifications 2023

X824/75/12

English
Critical Reading

WEDNESDAY, 10 MAY
10:30 AM – 12:00 NOON

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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X8247512

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**

CASSIE: Mummy, I've got two hundred pounds saved and I'm getting out.

NORA: Oh.

No one says anything else for a second

NORA: So you've got yourself a flat?

CASSIE: No. I'm leaving Belfast.

NORA: What?

CASSIE: I'm getting on a ferry and I'm getting out.

NORA: What are you saying to me, Cassie?

CASSIE: How many ways do you want me to say it!

There is a pause

NORA: Well, where are you going?

CASSIE: I'll see where I get to. I'm telling you though I'm not going to be one of those that go out on one boat and come home on the next with their luck all spent. I'm leaving, Mummy.

NORA: And what about your children?

CASSIE: They'll be better off out of here.

NORA: Are you going to just tear them out by the roots and drag them along after you?

CASSIE: No . . . I . . .

NORA: To live God knows where on two hundred pound?

CASSIE: I'll send for them . . . *(Catching Marie's eye)* Oh don't look at me Marie.

NORA: Oh don't come it with your tall tales again, Cassie. Two hundred pounds indeed.

CASSIE: Oh is it proof you're wanting? Here then. *(She gets up and goes to Michael's picture)*

MARIE: Cassie what are you doing?

Cassie feels behind it, stops then starts running her hand frantically over the back of the picture

MARIE: What are you doing to Michael?

Cassie pulls it off the wall and looks at the back of it. She stares at it for a minute then turns to Marie

CASSIE: Where is it?

MARIE: What?

CASSIE: My money. Where'd you put it Marie?

MARIE: I never touched a penny of yours, Cassie!

MARKS

CASSIE: You were the only one knew I had it.

MARIE: I never knew you'd hidden it up the back of Michael!

CASSIE: I had to put it through here; have you seen the way she dusts? *(She points at Nora)*

MARIE: Well I never touched your money, Cassie.

CASSIE: Oh Jesus, someone's lifted it. *(She collapses back into her chair, still clutching Michael's picture)* They've taken my money off me! *(She bows her head. She seems about to cry)*

Nora and Marie look at each other.

Questions

1. Look at lines 1–13.

By referring to **two** examples of language, explain how the writer makes it clear that it is unusual for anyone to leave the area. **4**

2. Look at lines 14–24.

By referring to **two** examples of language, explain how conflict between characters is made clear. **4**

3. Look at lines 25–39.

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 theme of truth **and/or** lies is explored. **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: Anythin for eatin?

ALEC: Naw.

DAVIE: Nothin?

ALEC: Not a thing.

DAVIE: What about that tin a soup?

ALEC: Ah had it for ma tea.

DAVIE: Oh aye. An the creamed rice?

ALEC: Ah ate that tae.

DAVIE: Themorra ah'll get a nice bit steak. Have it wi chips. Fried tomatoes! Is there no even any bread?

ALEC: Nothin.

DAVIE: Can ah take a couple ae yer crisps?

ALEC: Help yerself.

DAVIE: Just a couple. *(Eats crisps, swigs iron brew from bottle)* Reamin swats! There was this lassie there. In the company like. Peggy her name was. Friend ae Kenny's. Helluva nice tae talk tae. Know what ah mean? Just a really nice person.

ALEC: Oh aye. *(Bangs down book)*

DAVIE: What's *up* wi you?

ALEC: Oh nothin. Nothin at all. Everythin's just hunky-dory!

(Wipes bottle, swigs. Looks suspiciously at DAVIE)

ALEC: Did you gamble wi that bursary money?

DAVIE: Just a coupla quid. There was gonnae be nothing left after ah'd paid the light bill. Had tae take a chance.

ALEC: Did ye *pay* the bill?

DAVIE: First thing themorra mornin.

ALEC: Don't suppose ye got ma shirt either?

DAVIE: Themorra. Ye can wear it at the weekend. Look like a real spiv!
Ah hear ye've got a wee girlfriend!

ALEC: Who told you that?

DAVIE: Oh, a wee bird told me! What's the lassie's name?

ALEC: What does it matter?

DAVIE: Can you no talk tae me these days? Can ye no tell me *anythin*? Think ah came fae another planet.

MARKS

ALEC: One time when ah was really wee ah went tae this birthday party — wee lassie doon the road. Must have been ma first party, and we played aw the wee kissin games, ye know. Postman's knock. Bee Baw Babbity.

Anyway, ah came hame dead excited.

An you said, how was the party?

An ye said, did ye kiss the girls and make them cry?

An ah was that embarrassed, ah walloped ye wan.

Slapped ye right in the face.

An then ye got mad at me.

DAVIE: Ah'm no suprised!

ALEC: But ye didnae skelp me or anythin. Ye just shoved me away and told me ah was a bad bad bad boy.

DAVIE: Ah don't even remember it.

ALEC: Bad. Bad. Bad. Made me feel dirty. Been better if ye'd just hit me back. But ye didnae. Ye held a grudge.

DAVIE: Christsake, you're the wan that remembers it.
You're the wan that's holdin the grudge.
Ah mean it was nothin!

Questions

5. Look at lines 1–17.

By referring to **one** example of language, explain how the writer creates tension. **2**

6. Look at lines 18–33.

By referring to **two** examples of language, explain how Alec and Davie's relationship is presented at this point in the play. **4**

7. Look at lines 34–51.

(a) By referring to **two** examples of language, explain how Alec's view of the incident is revealed. **4**

(b) By referring to **one** example of language, explain how Davie's view of the incident is revealed. **2**

8. By referring to this extract and to elsewhere in the play, show how the issue of poverty is an important feature of the play. **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**

ROSINELLA: So, what is it you want to see me about?

BRIDGET: Franco.

ROSINELLA: *(Scoffs)* I've to laugh at you girls. You never give up, do you?

BRIDGET: Please, Mrs Pedreschi, I was hoping you could give me some news.

ROSINELLA: Oh aye, I'll give you news alright. He's no here. Went away to the war, as if you didn't know. His faither's going daft worrying about him.

BRIDGET: I thought you might know where he is.

ROSINELLA: I've hardly slept a wink since he left.

BRIDGET: I just have to know where he is. How can I get in touch with him?

ROSINELLA: What's this war got to do with him, eh? You tell me that. He's an Italian. I don't know what to think any more. My head's sore thinking.

BRIDGET: Please, Mrs Pedreschi, it's important.

ROSINELLA: What got into him, eh, made him forget where he really belongs? *(Looking directly at Bridget)* Who was it turned his head? That's what I'd like to know.

BRIDGET: Mrs Pedreschi, please . . .

ROSINELLA: Please what? Don't tell me you've come to say sorry. A bit late now, isn't it?

BRIDGET: Mrs Pedreschi, I just want to know how I can get in touch with Franco. Just a letter.

Rosinella eyes her up and down.

ROSINELLA: So he took you out a couple of times. Don't think that means anything. Franco, he's Italian, he's played around a wee bit with some Scotch girls — so what? You're no the first and you'll no be the last.

BRIDGET: Franco's not like that.

ROSINELLA: Don't you kid yourself, they're all like that. I've lived here long enough and I've seen it time and time again. Do you think if Italian girls were allowed out — if they got doing all the things you girls do — do you think for one minute Franco would've looked twice at you?

Bridget almost in tears.

BRIDGET: It's not true.

ROSINELLA: Now, I'm no saying it's right but you girls bring it on yourselves.

BRIDGET: But I love Franco, Mrs Pedreschi. I need him.

ROSINELLA: *(Relenting slightly)* You just think that, hen. That's because you're still upset over your daddy. I know I sound hard, but it's for your own good I'm telling you this. You forget about Franco, you hear?

BRIDGET: Franco loves me.

MARKS

ROSINELLA: *(As if annoyed at Franco)* Did he tell you that? I'm no kidding you, I love him like a brother, but he can be a right fly-boy at times. Saying things he doesn't mean, making promises he can't keep. I just hope you didn't fall for that one. Because I tell you this, hen, Italian men, they only love one girl — and that's the girl they marry.

BRIDGET: But it's ME Franco loves.

ROSINELLA: So, did he ask you to marry him?

BRIDGET: No — but —

ROSINELLA: Well — there you are then. Just you forget him, hen. Because see when this war's over, Franco will be marrying an Italian girl. Now you find yourself a nice Scotch boyfriend, you hear?

Questions

9. Look at lines 1–8.

By referring to **two** examples of language, explain how the writer makes it clear that Rosinella has a negative view of Bridget. **4**

10. Look at lines 9–18.

By referring to **one** example of language, explain how the writer reveals Bridget's thoughts **and/or** feelings. **2**

11. Look at lines 19–30.

Using your own words as far as possible, summarise what Rosinella thinks about Franco and Bridget's relationship.

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

12. Look at lines 32–46.

By referring to **two** examples of language, explain what we learn about the character of Rosinella. **4**

13. By referring to this extract and to elsewhere in the play, show how the theme of national identity is explored. **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**

In this extract, Neil and Calum are caught in a storm while they are out gathering cones.

Then lightning flashed straight at them, followed instantly by a crashing of thunder which seemed to be caused by the tree itself, and all the trees around, splitting apart.

Rain rushed into the tree.

The brothers crept slowly downward. Every time lightning flashed and thunder crashed they thought their tree had been shattered, and clung, helpless as woodlice, waiting to be hurled to the ground with the fragments. The tree itself seemed to be terrified; every branch, every twig, heaved and slithered. At times it seemed to have torn its roots in its terror and to be dangling in the air.

At last they reached the ground. At once Neil flung his bag of cones down and snatched up his knapsack. He shouted to Calum to do likewise.

'We'd never get to the hut alive,' he gasped. 'We'd get killed among the trees. Forby, it's too far away. We're going to the beach hut.'

'But we're not allowed, Neil.'

Neil clutched his brother and spoke to him as calmly as he could.

'I ken it's not allowed, Calum,' he said. 'I ken we gave our promise to Mr Tulloch not to get into any more trouble. But look at the rain. We're soaked already. I've got rheumatics, and you ken your chest is weak. If we shelter under a tree it might get struck by lightning and we'd be killed. In three minutes we can reach the beach hut.'

'But we promised, Neil. The lady will be angry again.'

'Do you want me then to be a useless cripple for the rest of my days? What if she is angry? All she can do is to tell us to leave her wood, and I'll be glad to go. I don't want you to do what you think is wrong, Calum; but sometimes we've got to choose between two things, neither of them to our liking. We'll do no harm. We'll leave the place as we find it. Nobody will ever ken we've been in it. What do you say then?'

Calum nodded unhappily.

'I think maybe we should go,' he said.

'All right then. We'd better run for it. But didn't I tell you to drop your cone bag?'

'They'll get all wet, Neil.'

Neil stood gaping; he saw the rain streaming down the green grime on his brother's face; beyond Calum was the wood shrouded in wet.

'They'll get wet,' he heard himself repeating.

'Aye, that's right, Neil. Mind what Mr Tulloch said, if they get wet they're spoiled.'

It was no use being bitter or angry or sarcastic.

'Is there never to be any sun again then,' cried Neil, 'to dry them?'

Calum looked up at the sky. 'I think so, Neil,' he murmured.

'All right, take them if you want to,' shouted Neil, moving on, 'if it'll put your mind at rest. Keep them dry. They're as precious as diamonds.' He sobbed now to the storm as he ran through it, for he knew that this saving of the cones was his brother's act of atonement for entering the forbidden beach hut. 'They laughed at you in the pub, Calum, and I was angry at you for giving them the chance to laugh. But don't change. Keep being yourself. You're better than all of us.'

Where the beach hut stood was, in fine weather, a delightful spot for a picnic, with a small sandy bay and a sea-meadow of smooth turf. Now in the hissing rain, with the sky black and the lightning frequent, it would have been even more desolate than the wood itself but for the beach hut. This represented not only dryness and warmth, but also humanity.

Questions

14. Look at lines 1–8.

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

15. Look at lines 11–18.

Using your own words as far as possible, summarise the reasons Neil gives for going to the beach hut.

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

16. Look at lines 19–35.

By referring to **two** examples, explain what we learn about the character of Calum. **4**

17. Look at lines 36–41.

By referring to **one** example, explain how Neil's thoughts **and/or** feelings about Calum are revealed. **2**

18. By referring to this extract and to elsewhere in the novel, show how setting in time **and/or** place is an important feature. **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**

In this extract, Gideon is out jogging and reflects on the significance of the Stone.

Although I still ran three or four times a week, I'd given up marathons a few years earlier when my right leg had developed a muscular weakness in the thigh that became unbearably sore if I ran for more than twelve or fourteen miles. I remember the day I was forced to acknowledge this as a permanent injury: I had to limp the last two miles home after going out on a deliberately long route to test it to the limit. With each step, what felt like a shower of red-hot sparks shot through my leg. And then, for the last mile, my left arm began to jerk and swing, as if jealous of being usurped. It was raining lightly as I hobbled into town, and I must have presented a sorry sight to the few people who were about. Is this it, I remember thinking, as I dripped sweat and rainwater the last few yards to the manse. Is this when the body parts start to rebel and refuse to function?

So I'd learned to pace myself. In the same way, as the year progressed, I willed myself not to run in Keldo Woods, as if by not going there I could *manage* the Stone, keep whatever it signified at bay, possibly even make it disappear. Loops of thought went round in my head as my shoes beat the earth and the tarmac: when nobody sees the Stone is it there, is it there when anybody is present but me, has it always been there but visible only to some, is it there at all? Then, after avoiding the route for two or three runs, I would have to go back to check on the Stone. And there it would be, and I would be compelled to go and touch it. It was a comfort — a cold, wet comfort often enough, but that was how it felt, comfortable. Sometimes I'd lean with my back to it and close my eyes. Once I even fell asleep like that for a few minutes. It no longer felt alien or unfriendly. I liked it. And — there is no other way I can put this — I felt that it liked me.

Meanwhile John and I never managed to arrange a time when we were both free to go to Keldo Woods. It was January, then February. The days were still short, he was in school Monday to Friday and I was busy at the weekends. No doubt if I'd really tried we could have fixed something up, but there was another factor: I didn't want him there. I didn't want him *not* to see the Stone, and thus disbelieve me, but neither did I want him to see it. My attitude had shifted. It was *my* Stone.

MARKS

Questions

19. Look at lines 1–9.

By referring to **two** examples of language, explain how the writer makes it clear that Gideon does not feel physically fit. **4**

20. Look at lines 10–15 ('So I'd learned . . . check on the Stone').

By referring to **two** examples of language, explain how the writer makes clear Gideon's feelings about the Stone. **4**

21. Look at lines 15–19 ('And there it would . . . it liked me').

By referring to **one** example of language, explain how the writer makes it clear that Gideon feels connected to the Stone. **2**

22. Look at lines 20–24.

Using your own words as far as possible, explain why Gideon didn't show John the Stone.

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

23. By referring to this extract and to elsewhere in the novel, show how Robertson presents the character of Gideon Mack. **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**

In this extract Mr Utterson, the lawyer, raises concerns about Dr Jekyll's will.

'My will? Yes, certainly, I know that,' said the doctor, a trifle sharply. 'You have told me so.'

'Well, I tell you so again,' continued the lawyer. 'I have been learning something of young Hyde.'

The large handsome face of Dr Jekyll grew pale to the very lips, and there came a blackness about his eyes. 'I do not care to hear more,' said he. 'This is a matter I thought we had agreed to drop.'

'What I heard was abominable,' said Utterson.

'It can make no change. You do not understand my position,' returned the doctor, with a certain incoherency of manner. 'I am painfully situated, Utterson; my position is a very strange — a very strange one. It is one of those affairs that cannot be mended by talking.'

'Jekyll,' said Utterson, 'you know me: I am a man to be trusted. Make a clean breast of this in confidence; and I make no doubt I can get you out of it.'

'My good Utterson,' said the doctor, 'this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully; I would trust you before any man alive, ay, before myself, if I could make the choice; but indeed it isn't what you fancy; it is not so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word, Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep.'

Utterson reflected a little looking in the fire.

'I have no doubt you are perfectly right,' he said at last, getting to his feet.

'Well, but since we have touched upon this business, and for the last time I hope,' continued the doctor, 'there is one point I should like you to understand. I have a very great interest in poor Hyde. I know you have seen him; he told me so; and I fear he was rude. But I do sincerely take a great, a very great interest in that young man; and if I am taken away, Utterson, I wish you to promise me that you will bear with him and get his rights for him. I think you would, if you knew all; and it would be a weight off my mind if you would promise.'

'I can't pretend that I shall ever like him,' said the lawyer.

'I don't ask that,' pleaded Jekyll, laying his hand upon the other's arm; 'I only ask for justice; I only ask you to help him for my sake, when I am no longer here.'

Utterson heaved an irrepressible sigh. 'Well,' said he. 'I promise.'

MARKS

Questions

24. Look at lines 1–8.

By referring to **two** examples of language, explain what we learn about the character of Dr Jekyll. **4**

25. Look at lines 11–17.

By referring to **two** examples of language, explain how the writer makes it clear that Dr Jekyll is trying to reassure Mr Utterson. **4**

26. Look at lines 20–25.

By referring to **one** example of language, explain how the writer makes it clear that Dr Jekyll is trying to create a positive impression of Mr Hyde. **2**

27. Look at lines 26–29.

By referring to **one** example of language, explain how the writer makes it clear that Mr Utterson is not convinced by Dr Jekyll. **2**

28. By referring to this extract and to elsewhere in the novel, show how Stevenson presents the character of Mr Hyde. **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 Red Door* by Iain Crichton Smith**

When Murdo woke up after Hallowe'en and went out into the cold air to see whether anything was stirring in the world around him, he discovered that his door which had formerly been painted green was now painted red. He stared at it for a long time, scratching his head slowly as if at first he didn't believe that it was his own door. In fact he went into the house again and had a look at his frugally prepared breakfast — porridge, scones and tea — and even studied the damp patch on the wall before he convinced himself that it was his own house.

Now Murdo was a bachelor who had never brought himself to propose marriage to anyone. He lived by himself, prepared his own food, darned his own socks, washed his own clothes and cultivated his own small piece of ground. He was liked by everybody since he didn't offend anyone by gossiping and maintained a long silence unless he had something of importance to say.

The previous night children had knocked on his door and sung songs to him. He had given them apples, oranges, and nuts which he had bought specially from a shop. He had gazed in amazement at the mask of senility on one face, at the mask of a wildcat on another and at the mask of a spaceman on the face of a little boy whom he could swear he knew.

Having made sure that he was in his own house again he went out and studied the door for a second time. When he touched the red paint he found that it was quite dry. He had no feeling of anger at all, only puzzlement. After all, no one in his experience had had a red door in the village before. Green doors, yellow doors, and even blue doors, but never a red door. It certainly singled him out. The door was as red as the winter sun he saw in the sky.

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.

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.

MARKS

Questions

29. Look at lines 1–6.

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

30. Look at lines 7–14.

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

31. Look at lines 15–23.

By referring to **one** example of language, explain how the writer makes it clear that Murdo tries to fit in with village life. **2**

32. Look at lines 24–27.

By referring to **one** example of language, explain how the writer makes it clear that sometimes Murdo considers the possibility of life beyond the village. **2**

33. By referring to this extract and to at least one other story by Crichton Smith, show how the writer explores conflict. **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.

***Away in a Manger* by Anne Donovan**

Huddled in the straw, hidden in a corner behind the figure of a large beast, lay a man. He was slightly built, dressed in auld jeans and a thin jaicket. One of his feet stuck oot round the end of the statue and on it was a worn trainin shoe, the cheapest kind they sold in the store. Sandra moved round tae get a better look at him. He was quite young, wi a pointed face and longish dark hair. A stubbly growth covered his chin. He seemed sound asleep.

'Is he an angel, Mammy?'

Sandra didnae answer. She was lookin at the glass structure wonderin how on earth he'd got in. One of the panels at the back looked a bit loose, but you'd think they'd have an alarm on it. Lucky for him they never — at least he'd be warm in there. She was that intent on the glass panels that she'd nearly forgotten he wisnae a statue. Suddenly he opened his eyes. They were grey.

Amy grabbed her mother's arm and started jumpin up and down. 'Mammy, look, he's alive! Look Mammy. He's an angel!'

'Naw, he's no an angel. He's a man.'

'But, Mammy, what's he daein in there wi the baby Jesus?'

'Ah don't know. Mibbe he's naewhere tae stay.'

'How no, Mammy?'

'Ah don't know, Amy. Some folk don't have anywhere tae stay.'

Sandra didnae want her tae know, she was too young. She wished she could of thought of a story — he's a security guard havin a sleep, he's a councillor checkin how the've spent the ratepayers' money, he's an art student examinin the statues.

Amy stared at the man, her heid tae one side. 'He could come and stay wi us.'

'Naw, he cannae.'

'How no?'

'Because we havenae got room.'

'We have so, Mammy, we've got a spare room.'

'Aye but that's where your granny sleeps when she comes tae stay. She's comin for Christmas soon.'

'Ah can sleep wi Granny. Ah like sleepin wi ma granny. She's fat.'

'Don't tell her that.'

'How no? She's like a big hot-water bottle.'

Sandra laughed. 'C'mon.'

She took Amy's haund but Amy stayed where she was.

MARKS

Questions

34. Look at lines 1–5.

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

35. Look at lines 6–20.

(a) By referring to **one** example of language, explain the reaction of the mother to seeing the man. **2**

(b) By referring to **one** example of language, explain the reaction of the daughter to seeing the man. **2**

36. Look at lines 21–32.

By referring to **two** examples of language, explain how conflict between the mother and her daughter is made clear. **4**

37. By referring to this extract and to at least one other story by Donovan, show how the writer presents characters who have strong feelings **and/or** opinions. **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.

***Originally* by Carol Ann Duffy**

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

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

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

MARKS

Questions

38. Look at lines 1–8.

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

39. Looks at lines 9–16.

By referring to **two** examples of language, explain how the poet creates a sense of the speaker's isolation. **4**

40. Looks at lines 17–24.

By referring to **two** examples of language, explain how the poet makes it clear that the speaker is experiencing change. **4**

41. By referring to this extract and to at least one other poem by Duffy, discuss how the poet explores the theme of loss. **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 extract below and then attempt the following questions.

***In the Snack-bar* by Edwin Morgan**

This extract is taken from the beginning of the poem.

A cup capsizes along the formica,
slithering with a dull clatter.
A few heads turn in the crowded evening snack-bar.
An old man is trying to get to his feet
from the low round stool fixed to the floor.
Slowly he levers himself up, his hands have no power.
He is up as far as he can get. The dismal hump
looming over him forces his head down.
He stands in his stained beltless gaberdine
like a monstrous animal caught in a tent
in some story. He sways slightly,
the face not seen, bent down
in shadow under his cap.
Even on his feet he is staring at the floor
or would be, if he could see.
I notice now his stick, once painted white
but scuffed and muddy, hanging from his right arm.
Long blind, hunchback born, half paralysed
he stands
fumbling with the stick
and speaks:
'I want — to go to the — toilet.'

It is down two flights of stairs, but we go.
I take his arm. 'Give me — your arm — it's better,' he says.
Inch by inch we drift towards the stairs.
A few yards of floor are like a landscape
to be negotiated, in the slow setting out
time has almost stopped. I concentrate
my life to his: crunch of spilt sugar,
slidy puddle from the night's umbrellas,
table edges, people's feet,
hiss of the coffee-machine, voices and laughter,
smell of a cigar, hamburgers, wet coats steaming,
and the slow dangerous inches to the stairs.

MARKS

Questions

42. Look at lines 1–3.

By referring to **one** example of language, explain how the poet makes it clear that something unexpected has happened. **2**

43. Look at lines 4–8.

By referring to **one** example of language, explain how the poet makes it clear that the old man has difficulties with movement. **2**

44. Look at lines 9–22.

By referring to **two** examples of language, explain how the poet creates sympathy for the old man. **4**

45. Look at lines 23–34.

By referring to **two** examples of language, explain how the poet makes clear the difficulty of the journey. **4**

46. By referring to this extract and to at least one other poem by Morgan, show how important human issues are explored. **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.

***Hotel room, 12th floor* by Norman MacCaig**

This morning I watched from here
a helicopter skirting like a damaged insect
the Empire State Building, that
jumbo size dentist's drill, and landing
on the roof of the PanAm skyscraper.
But now midnight has come in
from foreign places. Its uncivilised darkness
is shot at by a million lit windows, all
ups and acrosses

But midnight is not
so easily defeated. I lie in bed, between
a radio and a television set, and hear
the wildest of warwhoops continually ululating through
the glittering canyons and gulches —
police cars and ambulances racing
to the broken bones, the harsh screaming
from coldwater flats, the blood
glazed on sidewalks.

The frontier is never
somewhere else. And no stockades
can keep the midnight out.

MARKS

Questions

47. Look at lines 1–5.

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

48. Look at lines 6–9.

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

49. Look at lines 10–18.

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

50. By referring to this poem and to at least one other poem by MacCaig, show how setting is an important feature. **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.

***Old Tongue* by Jackie Kay**

When I was eight, I was forced south.
Not long after, when I opened
my mouth, a strange thing happened.
I lost my Scottish accent.
Words fell off my tongue:
eedyit, dreich, wabbit, crabbit
stummer, teuchter, heidbanger,
so you are, so am ur, see you, see ma ma,
shut yer geggie or I'll gie you the malkie!

My own vowels started to stretch like my bones
and I turned my back on Scotland.
Words disappeared in the dead of night,
new words marched in: ghastly, awful,
quite dreadful, *scones* said like *stones*.
Pokey hats into ice cream cones.
Oh where did all my words go —
my old words, my lost words?
Did you ever feel sad when you lost a word,
did you ever try and call it back
like calling in the sea?
If I could have found my words wandering,
I swear I would have taken them in,
swallowed them whole, knocked them back.

Out in the English soil, my old words
buried themselves. It made my mother's blood boil.
I cried one day with the wrong sound in my mouth.
I wanted them back; I wanted my old accent back,
my old tongue. My dour soor Scottish tongue.
Sing-songy. I wanted to *gie it laldie*.

MARKS

Questions

51. Look at lines 1–9.

By referring to **two** examples of language, explain how the poet makes it clear that moving to England has had a big impact on the speaker. **4**

52. Look at lines 10–23.

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

53. Look at lines 24–29.

By referring to **two** examples of language, explain how the poet suggests powerful emotions. **4**

54. By referring to this poem and to at least one other poem by Kay, show how the poet explores the theme of change. **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 which deals with an important theme **or** issue.

By referring to appropriate techniques, explain how this important theme **or** issue is explored.

2. Choose a play in which there is conflict between characters.

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

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 an interesting theme **or** issue.

By referring to appropriate techniques, explain how the writer makes the theme **or** issue interesting.

4. Choose a novel **or** short story **or** work of non-fiction which contains a character for whom you have strong feelings.

By referring to appropriate techniques, explain how the writer makes you feel this way.

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 has a powerful message.
By referring to appropriate techniques, explain how this powerful message is explored.

6. Choose a poem which explores an important experience.
By referring to appropriate techniques, explain how this important experience is explored.

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 is tense **or** funny **or** emotional.
By referring to appropriate techniques, explain how this effect is created.

8. Choose a film **or** TV drama* which explores an interesting character.
By referring to appropriate techniques, explain how the interesting character is explored.

* "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 agree with a point of view **or** to buy something.

By referring to specific examples, explain how persuasive language is used effectively.

10. Choose an example of language used by people from the same place **or** the same job **or** who have similar experiences.

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

[END OF SECTION 2]

[END OF QUESTION PAPER]

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