National Qualifications 2024

X824/75/12

English
Critical Reading

TUESDAY, 7 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**

MARIE: I just need a bit of quiet, time on my own.

CASSIE: Well you're in the wrong house for that.

MARIE: No, sometimes I get a sit to myself, by the fire when the kids are in bed.

CASSIE: And what do you do?

MARIE: I just wait.

CASSIE: Wait for what?

MARIE: (*hesitating*) Cassie — do you believe in ghosts?

Cassie stares at her for a minute, then casts a quick nervous glance at the photograph on the wall.

CASSIE: Has he been back? Have you seen him?

MARIE: No, not Michael. It's a wee girl, all in white.

CASSIE: A wee girl?

Marie nods.

CASSIE: Well who is it?

MARIE: I don't know.

CASSIE: Well, who does it look like?

MARIE: She looks like Michael.

CASSIE: Sacred Heart!

MARIE: You know how me and Michael always wanted a wee girl.

CASSIE: I remember.

MARIE: Then other times — she looks like me.

CASSIE: But — you're not dead.

MARIE: Well, you remember that dress I was married in, that wee white mini-dress?

Cassie nods.

MARIE: Then when Michael brought me here — I'd never seen it. Even on my wedding day I still thought we were moving into his parents' back room — then he brought me here, asked me how I like our wee home — and I just stood at the end of the path there and stared . . .

CASSIE: Yes?

MARIE: That's where she stands. And stares.

CASSIE: Oh Marie!

MARIE: (*laughing*) So am I cracking up at last, Cassie?

MARKS

CASSIE: I think you should get out of this house and get a good stiff drink or twelve down you.

MARIE: (*laughing*) I think you're maybe right.

There is the sound of a distant explosion. Both stop for a moment. They don't appear unduly alarmed.

CASSIE: What side was that from?

MARIE: Sounded like it was down the front somewhere.

CASSIE: Sounded like it was a good way from here.

MARIE: Och, it's time I was getting the kids in anyway.

Marie wipes her hand and exits.

MARIE: (*Off; calling*) Mickey! Brendan! That's your tea ready.

Questions

1. Look at lines 1–6.

By referring to **two** examples of language, explain what we learn about the character(s) of Marie **and/or** Cassie. **4**

2. Look at lines 7–17.

By referring to **one** example of language, explain how the writer gives a clear impression of Cassie's reaction to the mention of a ghost. **2**

3. Look at lines 18–28.

By referring to **one** example of language, explain how the writer makes it clear that Marie is in a thoughtful or reflective mood. **2**

4. Look at lines 33–40.

By referring to **two** examples of language, explain how the writer makes it clear that Marie and Cassie are **not** concerned by the trouble outside. **4**

5. By referring to this extract and to elsewhere in the play, show how the writer explores conflict. **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: At least we'll be gettin out ae this place when they pull it doon. Get rehoused. Fresh start.

ALEC: Ah've been thinkin da. When ah go tae the University ah might get a wee place ae ma own. Wee bedsit or somethin. Over near the Uni.

DAVIE: Oh aye. Will that no be dear?

ALEC: Shouldnae be too bad.

DAVIE: Whatever ye think.

ALEC: Ah'll see what happens.

DAVIE: Aye.

(*Silence between them. DAVIE takes up tools.*)

DAVIE: These are made fae lignum vitae.

ALEC: That's Latin. Wood of life.

DAVIE: Hardest wood in the world. Should burn nice an slow. (*Puts in fire*) Thae other tools can go in the midden sometime. (*Watches fire*) Is there anythin else?

ALEC: There's this. (*Indicates chair*)

DAVIE: This is part of the furniture we got when we were married. Got it in Galpern's. That's him that was the Lord Provost. Solid stuff it is too.

Nobody takes the care any more.

Nobody's interested in this auld stuff.

(*He is talking himself into being sad*)

Ah remember when we bought it.

Seems a shame tae break it up. Still.

It's a shame tae freeze as well, isn't it.

(*Breaks up chair, they watch it burn*)

ALEC: (*Picks up yacht*) That just leaves this.

DAVIE: Yer Uncle Billy painted it.

ALEC: You were always gonnae fix it up for me.

Ah could always imagine it. Like that song. Red sails in the sunset.

DAVIE: Ah always meant to. Just . . .

ALEC: Just never did.

DAVIE: Story a ma life.

ALEC: (*Comes forward with the yacht*) When the last bit of furniture had burned down, I wedged the yacht in the grate.

The flames licked round it.

The paint began to blister and bubble.

Then the wood of the hull caught and burned.

And the yacht had a sail of flame.

And it sailed in the fire, like a Viking longboat, out to sea in a blaze with the body of a dead chief.

And the wood burned to embers. And the iron keel clattered onto the hearth.

(*Drops yacht*)

May God bless her and all who sail in her!

Star of the Sea. Stella Maris.

Amabo. I will love.

Amazin the things ye remember.

Glasgow made the Clyde, the Clyde made Glasgow.

Matter can neither be created nor destroyed.

Ah had a yacht.

Y'ought tae see it.

DAVIE: Put it in the canal.

Ye can all see it.

(*Fade lights*)

(*Tape: Fats Domino, Red Sails in the Sunset*)

Questions

6. Look at lines 1–9.

By referring to **two** examples, explain how Alec and Davie's relationship is presented. **4**

7. Look at lines 10–23.

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

8. Look at lines 24–48.

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

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

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**

MASSIMO: It doesn't matter, Rosie.

ROSINELLA: How can you say it doesn't matter? I've brought her up since my sister died and I've loved her enough for two mammies.

MASSIMO: I mean it doesn't matter now, Rosie. It's out of our hands.

ROSINELLA: What you saying? You're saying it's too late? They've fell for each other and that's that? Forget it?

MASSIMO: No, Rosie, if you'd just calm down and let me speak. This is serious.

ROSINELLA: (*Mock jubilation*) I don't believe it. At last he's taken me serious. He's listening.

Massimo holds Rosinella firmly by her two arms.

MASSIMO: Rosie, I've had a letter from Luigi. He's sent for Lucia. She's to go home.

Silence: Rosinella horror-struck/in disbelief: Massimo keeps hold of her, she stares at him.

ROSINELLA: For a holiday?

MASSIMO: To live.

ROSINELLA: (*Mutters*) No . . . no . . . no . . . you're wrong . . . You're wrong . . .

MASSIMO: Rosie . . .

ROSINELLA: He can't . . . he can't do that to me . . . He can't do that . . .

MASSIMO: (*Looks at letter*) He says he can never repay us for all our kindness in looking after —

ROSINELLA: (*Interrupting/grabs letter*) Give me that.

She scans letter but of course can't read it. Massimo continues without it.

MASSIMO: — all our kindness in looking after Lucia for him —

ROSINELLA: (*Angry*) 'Looking after?' — we brought her up. And I didn't do it for him. You tell him that. I did it for my sister.

MASSIMO: — he says he never wanted to be separated from her all these years, but what with the war —

ROSINELLA: Just what can HE give her? What, eh?

MASSIMO: — says he wants her to be with her brothers, who are all longing to meet her.

ROSINELLA: (*Scoffs*) He's got five sons and four walls. Hasn't even got a wall for each son!

MASSIMO: (*Gently admonishing*) Rosinella!

ROSINELLA: How can he do this?

MASSIMO: Rosie, please.

ROSINELLA: He thinks he can do this? He's daft. He must be daft.

MASSIMO: Rosie, will you listen, please? You remember the night before we brought Lucia

back. We sat up. Remember? We said we were frightened for just one thing. Loving a child that's not your own is the hardest love of all. The more you love them, the more pain you get when they have to go back.

ROSINELLA: (*In disbelief*) That's nineteen years ago.

MASSIMO: I know. But we agreed then that we would be strong when it happened to us. We said we would be ready for it.

ROSINELLA: What? And you're ready for this, are you?

Massimo shakes his head, distraught.

MASSIMO: God, no.

ROSINELLA: Then stop being so bloody stupid.

Questions

10. Look at lines 1–9.

By referring to **one** example of language, explain how the writer makes it clear that Massimo is trying to prepare Rosinella for his news. **2**

11. Look at lines 10–19.

By referring to **two** examples of language, explain how Rosinella's reactions are made clear. **4**

12. Look at lines 20–31.

(a) By referring to **one** example, explain how the writer reveals Massimo's response to the situation. **2**

(b) By referring to **one** example, explain how the writer reveals Rosinella's response to the situation. **2**

13. Look at lines 32–42.

Using your own words as far as possible, summarise **two** key points that Massimo makes. **2**

14. By referring to this extract and to elsewhere in the play, show how the theme of love 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, Duror goes to see the dogs and reflects on the cone-gatherers.

The air was keen with frost. Tomorrow would be another warm sunny day, ideal for a deer drive. An idea suddenly occurred to him, simple, obvious, likely to be approved by his mistress, yet to him a conscious surrender to evil. It would be easy for him to persuade Lady Runcie-Campbell to telephone Mr Tulloch to ask for the services of his men as beaters for the drive. The forester would not dare refuse. The cone-gatherers would have to obey; and surely the dwarf, who slobbered over a rabbit's broken legs, must be driven by the sight of butchered deer into a drivelling obscenity. Lady Runcie-Campbell, in spite of her pity, would be disgusted. She would readily give him permission to dismiss them from the wood. That dismissal might be his own liberation.

All the time that he was ministering to his three golden Labrador dogs, he was perfecting his scheme to ensnare the cone-gatherers: preparing what he would say to Lady Runcie-Campbell to overcome her scruples; planning the positions he would give them during the deer drive; and considering what would be the best setting in which to give them the order to go for ever from the wood.

The dogs were uneasy. Although he spoke to them with more than customary friendliness, and handled them with unwonted gentleness, they still mistrusted him. They nuzzled into his hands, they thrust themselves against his legs, they gazed up at him with affection; but there was always a detectable droop of appeasement, as if they sensed what was in his mind and were afraid that it might at any moment goad him into maltreating them. He was more and more aware of their apprehension, and saw himself, in furious revenge, rising and snatching a switch from the wall and thrashing them till their noses and eyes dripped faithful blood: they would suffer his maddest cruelty without retaliation. But as he saw himself thus berserk he sat on the box and continued to pat the cringing dogs and speak consolingly to them.

Several times his mother-in-law shouted to him from the back door that Peggy was asking where he was and when he was coming to see her. He did not answer, and left the shed only when his wife's light had gone out.

He was going into his own bedroom when Mrs Lochie opened the door of hers. She was in her nightgown.

'So you've come in at last,' she whispered.

He closed his eyes.

'I thought you'd like to ken your wife sobbed herself to sleep. I thought if you knew that it might help to soothe you over yourself. I ken you find sleep hard to come by.'

He smiled, with his eyes still closed. Several times, desperate in his sleeplessness, he had left the house and wandered in the wood long after midnight.

'I think,' she whispered, 'you'll never sleep again this side of the grave.'

MARKS

He opened his eyes and looked at her.

'And on the other side?' he asked, in a voice so mild it disconcerted her.

'If you have deserved mercy, John, you'll get it,' she answered.

Then she closed her door, but not before he had heard her sobbing.

Questions

15. Look at lines 1–14.

By referring to **two** examples of language, explain how the writer makes it clear that Duror is plotting against the cone-gatherers. **4**

16. Look at lines 15–23.

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

17. Look at lines 24–39.

By referring to **two** examples of language, explain what is suggested about Duror's life at home. **4**

18. By referring to this extract and to elsewhere in the novel, show how the theme of conflict is explored. **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 from the epilogue, Elsie tells Harry Caithness about Gideon's supernatural experience.

She was silent for a minute. We stood in the clearing, on the site where the stone had supposedly been, and birds were singing somewhere at a distance and it all felt very unreal.

'I don't know if there was anything between John and Nancy,' she said. 'In the scheme of things, what does it matter? It doesn't matter at all, not any more. Anyway. I saw Gideon's car and I followed him into the woods. At first I was trying to catch him up, just to apologise for what John had done, and he can't have been that far ahead of me because I could hear him, his pace was much slower with the limp. But then I thought, no, wait a minute, he's come here for a reason, so I hung back, just kept him in sight, and followed him. And he came up here. I was getting nervous, it was so wet and there wasn't much light left, but I stayed back and I watched him. He came over here and I saw him at the stone.'

'You saw the stone?' I said.

'He was leaning on it. Shouting and weeping and cursing. I was frightened. But yes, I could see it in the half-light. A bloody great stone, right here where we are.'

'You're sure?'

'Yes, I'm telling you.' Then she shook her head. 'No, not now. I was sure then, I was positive. I could definitely see it. But now, look — nothing. So how could I have?'

I remembered something. 'Did you see anybody else?'

'I might have. It was getting very dark. He'd been shouting as if he was really shouting at someone — "Wait, speak to me," that kind of thing. Over there in the trees. So I was looking, and I think maybe I did see someone, but I can't swear to it.' She stopped suddenly. 'Why?'

'Gideon says there was someone. He thinks the Devil was here that night.'

She shook her head. 'Jesus,' she said. 'I don't think there was anyone. I was scared. I was imagining things.'

'What happened then?'

'Gideon started howling and screaming, and I wanted to go and help him but I was too afraid, I really thought he might be dangerous, and I ran back down the track and got to the road and ran all the way home. And when I got in John was giving the girls their tea, and we looked at each other and he knew where I'd been and . . . Well, that's where we are now, really, a year later. It's like John said, it keeps coming back. It won't leave us alone.'

I looked at the ground around our feet. Grass. Moss. Bog. That was it.

'There's nothing here,' I said. 'No stone, nothing.'

'No Gideon either,' she said. 'That's what I think more and more. There's nothing. No God, no Devil, nothing. No damnation, no redemption. There's just us and what we do. The things we achieve or the mess we make.'

'And yet you say you saw the stone,' I said.

MARKS

'I *think* I saw it,' she said. 'That's all I have from that night — a maybe. I *might* have seen it. That's not enough. It's not real.'

'So what's real?' I said.

'My children,' she said without hesitation. 'John and me. We'll either sort ourselves out or we won't but we both want the best for our children. That's the only reality that counts.'

Questions

19. Look at lines 1–11.

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

20. Look at lines 12–29.

By referring to **two** examples of language, explain how the writer makes it clear that Gideon was acting strangely. **4**

21. Look at lines 30–40.

By referring to **two** examples of language, explain how the writer reveals Elsie's thoughts **and/or** feelings. **4**

22. By referring to this extract and to elsewhere in the novel, show how the theme of truth and lies is explored. **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 Hyde collects chemicals from Dr Lanyon's house which have been left there by Dr Jekyll.

I rose from my place with something of an effort and gave him what he asked.

He thanked me with a smiling nod, measured out a few minims of the red tincture and added one of the powders. The mixture, which was at first of a reddish hue, began, in proportion as the crystals melted, to brighten in colour, to effervesce audibly, and to throw off small fumes of vapour. Suddenly and at the same moment, the ebullition ceased and the compound changed to a dark purple, which faded again more slowly to a watery green. My visitor, who had watched these metamorphoses with a keen eye, smiled, set down the glass upon the table, and then turned and looked upon me with an air of scrutiny.

'And now,' said he, 'to settle what remains. Will you be wise? will you be guided? will you suffer me to take this glass in my hand and to go forth from your house without further parley? or has the greed of curiosity too much command of you? Think before you answer, for it shall be done as you decide. As you decide, you shall be left as you were before, and neither richer nor wiser, unless the sense of service rendered to a man in mortal distress may be counted as a kind of riches of the soul. Or, if you shall so prefer to choose, a new province of knowledge and new avenues to fame and power shall be laid open to you, here, in this room, upon the instant; and your sight shall be blasted by a prodigy to stagger the unbelief of Satan.'

'Sir,' said I, affecting a coolness that I was far from truly possessing, 'you speak enigmas, and you will perhaps not wonder that I hear you with no very strong impression of belief. But I have gone too far in the way of inexplicable services to pause before I see the end.'

'It is well,' replied my visitor. 'Lanyon, you remember your vows: what follows is under the seal of our profession. And now, you who have so long been bound to the most narrow and material views, you who have denied the virtue of transcendental medicine, you who have derided your superiors — behold!'

He put the glass to his lips and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change — he seemed to swell — his face became suddenly black and the features seemed to melt and alter — and the next moment, I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror.

'O God!' I screamed, and 'O God!' again and again; for there before my eyes — pale and shaken, and half fainting, and groping before him with his hands, like a man restored from death — there stood Henry Jekyll!

MARKS

Questions

23. Look at lines 1–8.

By referring to **two** examples of language, explain how the writer gives a clear impression that the chemicals are strange. **4**

24. Look at lines 9–23.

(a) By referring to **one** example, explain how the writer makes it clear that Mr Hyde **does <u>not</u>** want Dr Lanyon to see what is about to happen. **2**

(b) By referring to **one** example, explain how the writer makes it clear that Mr Hyde **does** want Dr Lanyon to see what is about to happen. **2**

25. Look at lines 24–31.

By referring to **two** examples, explain how the writer makes this moment seem dramatic. **4**

26. By referring to this extract and to elsewhere in the novel, show how the writer explores the theme of mystery. **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.

***Mother and Son* by Iain Crichton Smith**

His clothes were dripping as he came in. The water was streaming down his cheeks, a little reddened by the wind and the rain. He shook back his long hair and threw his jacket on the bed post, then abruptly remembering, he looked through the pockets for a box of matches. The house was in partial darkness, for, though the evening was not dark, the daylight was hooded by thick yellow curtains which were drawn across the width of the window. He shivered slightly as he lit the match: it had been a cold, dismal afternoon in the fields. The weather was extraordinarily bad for the time of year and gathering the sheaves into stacks was both monotonous and uncomfortable. He held the match cupped within his hands to warm them and to light his way to the box where he kept the peats. The flickering light showed a handsome face. The forehead was smooth and tanned, the nose thin though not incisive, the mouth curved and petulant, and the chin small and round. It was a good-looking face, though it was a face which had something childish about it. The childishness could be seen by a closer look, a look into the wide blue eyes which were rather stolid and netted by little red lines which divided them up like a graph. These eyes were deep and unquestioning as a child's, but they gave an unaccountable impression that they could be as dangerous and irresponsible as a child's. As the match flickered and went out with an apologetic cough, he cursed weakly and searched his pockets. Then he remembered he had left the box on the table, reached out for it impatiently, and lit another match. This he carried over to the lamp which lay on the table. The light clung to the wick, and he put the clean globe gently inside the brackets. When the lamp was lit, it showed a moderately sized kitchen, the walls of which were painted a dull yellow. The dresser was surmounted by numerous shelves which held numerous dishes, some whole, some broken. A little china dog looked over the edge as if searching for crumbs: but the floor was clean and spotless, though the green linoleum looked a bit worn. Along one wall of the room was a four-poster bed with soiled pillows and a coverlet of some dark, rough material. In the bed was a woman. She was sleeping, her mouth tightly shut and prim and anaemic. There was a bitter smile on her lips as if fixed there; just as you sometimes see the insurance man coming to the door with the same smile each day, the same brilliant smile which never falls away till he's gone into the anonymity of the streets. The forehead was not very high, and not low, though its wrinkles gave it an expression of concentration as if the woman were wrestling with some terrible witch's idea in dreams. The man looked at her for a moment, then fumbled for his matches again and began to light a fire. The sticks fell out of place and he cursed vindictively and helplessly. For a moment he sat squatting on his haunches staring into the fire, as if he were thinking of some state of innocence, some state to which he could not return: a reminiscent smile dimpled his cheeks and showed in eyes which immediately became still and dangerous again.

MARKS

Questions

27. Look at lines 1–9 ('His clothes . . . kept the peats').

By referring to **one** example of language, explain how the writer gives the impression of a harsh environment. **2**

28. Look at lines 9–17 ('The flickering light . . . lit another match').

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

29. Look at lines 17–24 ('This he carried . . . some dark, rough material').

By referring to **one** example of language, explain how the writer creates a clear impression of the house. **2**

30. Look at lines 24–34 ('In the bed . . . dangerous again').

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

31. By referring to this extract and to at least one other story by Crichton Smith, show how the writer presents interesting characters. **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.

***Hieroglyphics* by Anne Donovan**

Ah mind they were birlin and dancin roond like big black spiders. Ah couldnae keep a haunle on them fur every time ah thoat ah'd captured them, tied them thegither in some kindy order, they jist kept on escapin.

Just learn the rules, pet. Just learn them off by heart.

But they didnae follow oany rules that ah could make sense of. M-A-R-Y. That's ma name. Merry. But that wus spelt different fae Merry Christmas that you wrote in the cards you made oot a folded up bits a cardboard an yon glittery stuff that comes in thae wee tubes. You pit the glue on the card and shake the glitter and it's supposed tae stick in a nice wee design. It wisnae ma fault, ah didnae mean tae drap the whole load ae it on the flerr. But how come flerr wisnae spelt the same as merry and sterr wis different again and ma heid wis nippin wi coff and laff and though and bow, meanin a bit aff a tree. Ah thoat it wis Miss Mackay that wis aff her tree, right enough.

A pride of lions

A gaggle of geese

A flock of sheep

A plague of locusts

We hud tae learn aw they collective nouns aff by hert, chantin roond the class every afternoon when we came back in fae wur dinner, sittin wi oor airms foldit lookin oot the high windaes at the grey bloacks a flats and the grey streets, and sometimes the sky wisnae grey but maistly it wis. And ah could of tellt you the collective noun for every bliddy animal in the world practically, but it wis a bitty a waste when you think on it. Ah mean it would of come in handy if Drumchapel ever got overrun wi lions. You could of lookt oot the windae at some big hairy orange beast devourin yer wee sister and turn to yer mammy and say,

Look, mammy, oor Catherine's been et by a pride of lions

and huv the comfort a knowin ye were usin the correct terminology, but ah huv tae tell you it never happened. No even a floacky sheep ever meandered doon Kinfauns Drive of a Friday evenin (complete wi Mary and her little lamb who had mistaken their way). In fact, ah never seen any animals barrin Alsatian dugs and scabby auld cats till the trip tae the Calderpark Zoo in Primary Four.

She lacks concentration.

She's lazy, ye mean.

No, I don't think she's lazy, there is a genuine difficulty there.

She's eight year auld an she canny read nor write yet.

Ma mammy thoat ah wis daft, naw, no daft exactly, no the way wee Helen fae doon the street wis. Ah mean she didnae even go tae the same school as us an she couldnae talk right an she looked at ye funny and aw the weans tried tae avoid playin wi her in the street. Ma mammy knew ah could go the messages an dae stuff roond the hoose and talk tae folk, ah wis jist daft at school subjects, the wans that involved readin or writin oanyway.

MARKS

Questions

32. Look at lines 1–11.

By referring to **two** examples of language, explain how the writer makes it clear that Mary has difficulties with reading. **4**

33. Look at lines 12–28.

By referring to **two** examples of language, explain how the writer makes it clear that school seemed pointless to Mary. **4**

34. Look at lines 29–37.

By referring to **two** examples of language, explain how the mother's thoughts **and/or** feelings about Mary are revealed. **4**

35. By referring to this extract and to at least one other story by Donovan, show how the writer presents characters you feel sympathy for. **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.

***The Way My Mother Speaks* by Carol Ann Duffy**

I say her phrases to myself
in my head
or under the shallows of my breath,
restful shapes moving.
The day and ever. The day and ever.

The train this slow evening
goes down England
browsing for the right sky,
too blue swapped for a cool grey.
For miles I have been saying
What like is it
the way I say things when I think.
Nothing is silent. Nothing is not silent.
What like is it.

Only tonight
I am happy and sad
like a child
who stood at the end of summer
and dipped a net
in a green, erotic pond. *The day*
and ever. The day and ever.
I am homesick, free, in love
with the way my mother speaks.

MARKS

Questions

36. Look at lines 1–5.

By referring to **two** examples of language, explain how the poet makes clear the speaker's feelings for their mother. **4**

37. Look at lines 6–14.

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

38. Looks at lines 15–23.

By referring to **two** examples of language, explain how the poet makes it clear the speaker has mixed feelings about growing up. **4**

39. By referring to this poem and to at least one other poem by Duffy, show how the poet explores important relationships. **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.

***Trio* by Edwin Morgan**

Coming up Buchanan Street, quickly, on a sharp winter evening
a young man and two girls, under the Christmas lights —
The young man carries a new guitar in his arms,
the girl on the inside carries a very young baby,
and the girl on the outside carries a chihuahua.
And the three of them are laughing, their breath rises
in a cloud of happiness, and as they pass
the boy says, 'Wait till he sees this but!'
The chihuahua has a tiny Royal Stewart tartan coat like a teapot-
holder,
the baby in its white shawl is all bright eyes and mouth like favours
in a fresh sweet cake,
the guitar swells out under its milky plastic cover, tied at the neck
with silver tinsel tape and a brisk sprig of mistletoe.
Orphean sprig! Melting baby! Warm chihuahua!
The vale of tears is powerless before you.
Whether Christ is born, or is not born, you
put paid to fate, it abdicates
under the Christmas lights.
Monsters of the year
go blank, are scattered back,
can't bear this march of three.

— And the three have passed, vanished in the crowd
(yet not vanished, for in their arms they wind
the life of men and beasts, and music,
laughter ringing them round like a guard)
at the end of this winter's day.

MARKS

Questions

40. Look at lines 1–8.

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

41. Look at lines 9–15.

By referring to **two** examples of language, explain how the poet highlights festive themes **and/or** ideas. **4**

42. Look at lines 16–22.

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

43. Look at lines 23–27.

By referring to **one** example of language, explain how it helps to contribute to an effective ending to the poem. **2**

44. By referring to this poem and to at least one other poem by Morgan, show how the poet explores important experiences. **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.

***Brooklyn cop* by Norman MacCaig**

Built like a gorilla but less timid,
thick-fleshed, steak-coloured, with two
hieroglyphs in his face that mean
trouble, he walks the sidewalk and the
thin tissue over violence. This morning,
when he said, 'See you, babe' to his wife,
he hoped it, he truly hoped it.
He is a gorilla
to whom 'Hiya, honey' is no cliché.

Should the tissue tear, should he plunge through
into violence, what clubbings, what
gunshots between Phoebe's Whamburger
and Louie's Place.

Who would be him, gorilla with a nightstick,
whose home is a place
he might, this time, never get back to?

And who would be who have to be
his victims?

MARKS

Questions

45. Look at lines 1–9.

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

46. Look at lines 10–13.

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

47. Look at lines 14–18.

By referring to **two** examples of language, explain how the poet creates a powerful ending. **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. **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.

***Lucozade* by Jackie Kay**

My mum is on a high bed next to sad chrysanthemums.
'Don't bring flowers, they only wilt and die.'
I am scared my mum is going to die
on the bed next to the sad chrysanthemums.

She nods off and her eyes go back in her head.
Next to her bed is a bottle of Lucozade.
'Orange nostalgia, that's what that is,' she says.
'Don't bring Lucozade either,' then fades.

'The whole day was a blur, a swarm of eyes.
Those doctors with their white lies.
Did you think you could cheer me up with a *Woman's Own*?
Don't bring magazines, too much about size.'

My mum wakes up, groggy and low.
'What I want to know,' she says, 'is this:
where's the big brandy, the generous gin, the Bloody Mary,
the biscuit tin, the chocolate gingers, the dirty big meringue?'

I am sixteen; I've never tasted a Bloody Mary.
'Tell your father to bring a luxury,' says she.
'Grapes have no imagination, they're just green.
Tell him: stop the neighbours coming.'

I clear her cupboard in Ward 10B, Stobhill Hospital.
I leave, bags full, Lucozade, grapes, oranges,
sad chrysanthemums under my arms,
weighted down. I turn round, wave with her flowers.

My mother, on her high hospital bed, waves back.
Her face is light and radiant, dandelion hours.
Her sheets billow and whirl. She is beautiful.
Next to her the empty table is divine.

I carry the orange nostalgia home singing an old song.

MARKS

Questions

49. Look at lines 1–8.

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

50. Look at lines 9–20.

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

51. Look at lines 21–29.

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

52. By referring to this poem and to at least one other poem by Kay, show how the poet explores important 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 which explores a theme that interests you.

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

2. Choose a play which contains a character for whom you have strong feelings.

By referring to appropriate techniques, explain how the writer creates these strong feelings.

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 in which there is a character for whom you feel sympathy.

By referring to appropriate techniques, explain how the writer creates sympathy for this character.

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

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

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 interesting theme **or** issue.

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

6. Choose a poem which explores an experience which is shocking **or** sad.

By referring to appropriate techniques, explain how this shocking **or** sad experience is explored.

FILM AND TV 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 made a strong impression on you.

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

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

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

* "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 influence **or** persuade you.

By referring to specific examples, explain how language is used to influence **or** persuade.

10. Choose an example of language which is used by a group of people who are from the same place, **or** who have similar interests.

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

[END OF SECTION 2]

[END OF QUESTION PAPER]

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