National Qualifications 2026

X824/75/12

English
Critical Reading

THURSDAY, 30 APRIL
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 08–15*

or

Part C — Poetry *pages 16–25*

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.

You must leave your answer booklet on your desk; if you do not, you could 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.

***Yellow Moon* by David Greig**

In this extract Lee and Leila try to decide what to do following Billy's murder. A narrator explains what is happening and gives Leila's thoughts as she doesn't speak at this point in the play.

Midnight. We're shaking. We don't know what to do. What are we going to do? Let's just stand for a bit. Let's take Billy's wallet out of his inside jacket pocket. Let's pick up the knife. Let's just go. Let's just get out of here. Let's walk quickly out of the cemetery down onto the main road. Let's put our hoods up and keep our heads down. There aren't many cars anyway. Let's go past the Comfort furniture store and then onto the coastal path by the bay. Let's go past the shipbreaker's yard and throw the knife over the wall. Let's walk on past the quarry through the woods to Port Laing beach. Let's go to Port Laing beach and let's make a small fire because it's cold and we're feeling a bit — well — we're feeling a bit shaky.

Let's sit close together and hold our hands out to the fire and let's think to ourselves we never want this moment to end because now, at last, we're in a story.

I'm here.
I'm here.
I'm here.

Leila and Lee probably sat by the fire till just before dawn on Saturday 23rd, when they would have seen the lights of the first freighter slipping out of the Forth on the morning tide and Lee must have wished he was on it. He would have thought about swimming out through the still water and climbing on board and signing up as a sailor or something and then — what? — He wouldn't have known what then. He would probably have turned to Leila and said something like —

Lee: I'll maybe go up north.
Maybe go and see my dad.

Leila would have supposed that she should just go home.

Lee: You going to go to the cops?

Leila would have pondered the idea of telling the truth the whole truth and nothing but the truth but no —

Leila shakes her head.

She'd only have to talk.

Lee: What you going to do?

Leila would probably have supposed she could open her front door quietly and sneak into bed. She'd get away with it. She could go to school and pretend as if nothing had changed. She would probably have thought that was the thing she ought to do but then something must have happened. Leila saw something moving in the scrubby woods behind the beach, something alive in the dark.

And she watched.

MARKS

Questions

1. Look at lines 1–8.

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

2. Look at lines 9–13.

By referring to **one** example of language, explain how the writer makes the bond between Lee and Leila clear. **2**

3. Look at lines 14–22.

By referring to **one** example of language, explain how the writer makes it clear that Lee is worried about what will happen next. **2**

4. Look at lines 23–32.

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

5. By referring to this extract and to elsewhere in the play, show how the character of Lee 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**

BILLY: (*Calling off*) Hey Michaelangelo! Ye finished that ceiling?

IAN: (*Off*) Aye.

BILLY: Ah'm oot here when yer ready.

IAN: (*Entering, also in overalls, cleaning hands*) What's for wur piece?

BILLY: Don't know. Cheese or spam or somethin.

IAN: (*Looks in bag, opens sandwich*) Cheese. (*Opens second sandwich*) Spam.

BILLY: Ah'm easy. (*IAN passes him sandwich. They eat*) Piece perfect piece!

IAN: Piecework! (*They laugh*) Feels funny workin on a Saturday.

BILLY: Aye. Ah'm sorry yer missin the match. But just think ae the money yer rakin in wi aw this overtime. Two nights an a Saturday an Sunday.

IAN: (*Noncomittal*) Aye.

BILLY: An it's no as if it's gonnae be every week. They're just in a hurry tae get this place open on time.

IAN: What kinda shop's it gonnae be?

BILLY: Licensed Grocer's ah think.

Be nice that, havin yer ain business.

Ye know, just after the war, when ah got ma demob money, ah wis gonnae go in wi yer Uncle Davie.

IAN: Daein what?

BILLY: He had this idea tae raise poultry! He'd read a coupla books. Eggs were still on ration ye see. He reckoned we'd make a fortune. Fresh farm eggs!

IAN: So how d'ye no dae it?

BILLY: Och. Ah thought it was takin too much ae a chance.

IAN: Ah like Uncle Davie.

BILLY: Aw aye. His heid's in the clouds mind ye!

IAN: Ah got a letter fae Alec. He's still at school. Can ye imagine!

BILLY: Be worth it when he's finished.

Ach aye. Be awright bein yer ain boss right enough. Naebody tellin ye what tae dae. A wee paint shop would dae fine eh? Need tae make sure it was gonnae work but. Line up a coupla nice wee contracts. Like paintin the Forth Bridge!

IAN: That goes on forever.

BILLY: That's right. Just get tae the end an it's time tae start aw over again.

IAN: Imagine bein stuck up there on wan a thae big girders. The wind blowin aboot ye!

BILLY: Bad enough when ah worked in the yards. Daein a boat in the dry dock. Slung over the side in wan a thae wee cradles. Fifty feet aff the grun!

Thing is tae, ah've never had much ae a head for heights.

IAN: How did ye manage?

BILLY: Just had tae. Nothin else for it. Keep yer eyes on the wee bit yer workin on an don't look doon!

IAN: Makes yer hands go aw sweaty just thinkin about it!

BILLY: Ach, ye get used tae it. Same as anythin else.

We'll have ye up there spraypaintin a big gas tank. Or wan a thae oilrigs.

IAN: Ah could spray ma name on it. Ian Rules! OK!

BILLY: Catch ye at that lark an ye'll get a thick ear.

IAN: Och da!

BILLY: Just tellin ye.

Questions **MARKS**

6. Look at lines 1–16.

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

7. Look at lines 17–27.

By referring to **two** examples, explain how their views of Alec **and/or** Davie are made clear. **4**

8. Look at lines 28–46.

By referring to **two** examples, explain what impression Ian and Billy give of working life. **4**

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

LUCIA: I want to go to the wedding with Hughie.

Stunned silence.

ROSINELLA: You what?

LUCIA: Hughie's brother's wedding on Saturday. Hughie's asked me to go with him.

ROSINELLA: He asked you — to go with HIM!

LUCIA: Yes. Can I go?

ROSINELLA: The cheek of him!

MASSIMO: Steady on, Rosie.

ROSINELLA: Who does he think he is, anyway?

LUCIA: Please, Auntie Rosinella?

ROSINELLA: And you've got some nerve to ask, lady.

LUCIA: Does that mean no?

ROSINELLA: Fine you know it means no.

LUCIA: But why?

ROSINELLA: Massimo, talk to her.

MASSIMO: (*Shrugs*) Hello, Lucia.

ROSINELLA: Some help you! (*Tries gentle approach to Lucia*)

Listen, hen, you're Italian, that makes you special. OK, so the Scotch people let their lassies go anywhere, do anything they like because they don't care as much. It's because I love you I want the best for you. You understand that, surely?

Lucia looks away, heard it all before.

ROSINELLA: (*Annoyed/to Massimo*) How come you always leave it to me? You tell her.

LUCIA: Please, Uncle Massimo?

MASSIMO: (*To Rosinella*) Why no just let her go?

Rosinella beginning to fly off the handle.

ROSINELLA: Oh, that's great! That's some help.

MASSIMO: You're too hard on her.

ROSINELLA: Oh aye, and you think you're that good. She's no to get going and that's that.

Lucia starts to cry.

LUCIA: You never let me go anywhere.

MASSIMO: See what you've done now.

ROSINELLA: That's right. Blame me. You want her mixing with all the toerags from the Auld Toon?

LUCIA: You never let me do anything.

ROSINELLA: Now come on, Lucia. You don't need to cry.

LUCIA: I just want to go to the wedding. One day. That's all I'm asking.

ROSINELLA: Now stop it, hen, come on. I'll make it up to you.

LUCIA: But WHY can't I go?

ROSINELLA: I've told you why no. Now come on, you can get anything you want.

LUCIA: (*Scoffs*) I NEVER get what I want. Never.

ROSINELLA: (*Shocked: to Massimo*) You hear that?

LUCIA: Not what 'I' want!

ROSINELLA: Please, Lucia, you know I hate to see you cry.

LUCIA: It's always got to be what YOU say. You never think about ME!

ROSINELLA: Now come on, Lucia, I said I'll make it up to you.

Massimo has been looking on: no help.

MASSIMO: You're being too soft with her.

ROSINELLA: Oh aye, you think you're that good. You talk to her.

Massimo prepares himself for the stern uncle bit, goes up to her.

MASSIMO: (*Very gently*) Lucia, please listen, hen . . .

Lucia howls.

LUCIA: I wish I was back in Italy.

Her biggest gun: she storms off (to front shop).

Questions **MARKS**

10. Look at lines 1–17.

By referring to **two** examples of language, show how Rosinella's reactions to Lucia's news about the wedding are made clear. **4**

11. Look at lines 18–21.

Using your own words as far as possible, explain why Rosinella doesn't want Lucia to go to the wedding.

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

12. Look at lines 22–28.

By referring to **one** example, show how conflict between Rosinella and Massimo is made clear. **2**

13. Look at lines 29–52.

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

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

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.

***Duck Feet* by Ely Percy**

In this extract, Kirsty is having a swimming lesson.

The teacher wantet me tae try daein it withoot the airm bands. Ah said, Ah cannae. She said, Yi can. Ah said, Ah cannae dae it an that's it. She said if ah managed a breadth wi oot the airm bands then ah'd be allowed up the deep end the next time. Aff went the stupit rubber airm bands.

They gied oot aw the medals fur swimmin the day. Aw ma pals got wans fur twenty, thirty, fifty an a hunner lengths. After we come oot the water, the teacher lined us aw up beside the pool an she shoutet the names oot wan by wan. Ah jist stood there lookin at the spectator's bit where ma best pal Charlene's ma wis sittin up beside the mirrors an the hair drier. Charlene wis the best swimmer in oor class, a right water baby, she'd been takin lessons since she wis three yir auld an her ma dis aw that underwater callanetics or whatever yi caw it.

It wis bliddy freezin an ah couldnae wait tae get dried an ah didnae see the point in me staunin there anyway when ah wisnae even gettin a medal. Ah wis aboot tae walk away when ah heard the teacher shoutin oot Colin's name. How did he get wan, ah thought, he couldnae even kick his legs in a straight line never mind swim a length. Then they shoutet Harpreet. Ah've got quite pally wi her an ah've fun out quite a bit aboot Sikhism which is oor next topic in R.E. Wan ae the things ah now know is that Harpreet IS allowed to get her hair wet — it's jist against her religion tae cut it — an she wears the mad swimmin cap tae save a lot a faffin cause her hair's aw the way doon tae her bum!

Anyway, ah thought it wis good Harpreet got a medal, cause when she first startet she wis feart tae pit her face in the water an noo she can float wi oot the rubber airm bands wi me haudin ontae her hauns an pullin her alang.

Ah wis that busy sayin well done tae her that ah didnae hear ma ain name gettin shoutet. Then Harpreet said, It's your turn Kirsty, an ah walked doon tae the front ae the line no really knowin whit tae expect cause aw ah'd done wis swim a breadth, an there wis ma best pal Charlene had done a hunner bliddy lengths. Up in the spectator bit sumdy wis cheerin an wolf-whistlin so ah missed whit the teacher actually said. She held oot this big bronze medal wi a yella ribbon that said on it,

FOR OUTSTANDING PERSONAL ENDEAVOUR

Ah didnae really know whit that meant but ah shook her haun an smiled and then she pit the ribbon ower ma neck.

Ma da wis staunin talkin tae the teacher when ah come oot the changin rooms. Ah said, Whit you daein here, an he said, Well done, an he pointet at the medal. Ah said, Da whit you daein here. He looked at the teacher an she looked at me an then she said, Yir dad's thinkin about takin swimmin lessons. Ah couldnae believe it so ah said, Yir bliddy kiddin.

MARKS

Questions

15. Look at lines 1–14 ('The teacher . . . swim a length').

By referring to **two** examples of language, explain what we learn about Kirsty's attitude(s) towards the swimming lesson. **4**

16. Look at lines 14–21 ('Then they shoutet . . . pullin her alang').

By referring to **two** examples of language, explain how the writer makes it clear that Kirsty is growing close to Harpreet. **4**

17. Look at lines 22–34.

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

18. By referring to this extract and to elsewhere in the novel, show how the theme of friendship 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.

***A Voice Spoke To Me At Night* by Helen McClory**

I don't know why he should connect with me out of anyone in existence ever. I'm not very interesting, or powerful, in my day-to-day life or in my imagination. I'd be the last to get picked for a special mission to save the earth and the first to die in a magical world, a random casualty trampled by a beast or army, I know that much. But I keep going, and now I keep going knowing that he came to me. Maybe everyone has a visit from a lonely person from the past through their mirrors; I wouldn't be surprised. I'd like the world a bit better if that was the case. After he had finished speaking, I went up to the mirror and tried to push through it, but that didn't work. He also tried, but gave up and shook his head. Then I remembered it was a good thing I couldn't go in, because I'd read that the microbes I have on my skin have evolved a lot since the microbes on his skin were in existence, meaning that I might be a source of disease myself, if I came into contact with him, and probably the other way round too. But who knows how it works; maybe the mirror would have cleansed me or covered me with a protective layer like a spacesuit. But I couldn't get through and he couldn't get through. I sat down, and he did too. The wind on his side ruffled his fine hair and he pulled his woollen clothing close around him. I knew he couldn't sit there forever. I thought I could.

I had such a funny feeling in my heart, even then, when I hadn't known everything he'd said. I nursed that feeling, and I looked at him for a long time saying nothing. He looked back at me. I wondered what he was looking into. Mirrors weren't very common in the dark ages, or whenever there were peasants around. I guessed maybe it was the glass window of the laird's house. I went and got a piece of printer paper and scribbled out my idea of his set up. A big house with him sitting on the grass outside it. He shook his head, and made some shapes in the air, jagged. I think he meant the glass was in a big piece lying against something, a tree maybe.

I wondered how he got the idea to look in the glass. I wondered a lot of things, just sitting there, looking at him, with my bed behind me. I wanted to invite him through into my house and put him up. He could have the bed. I'd have done anything for him. That face of his, it was a good face, honest and thin. Lots of cares written on it.

I stared for so long, sometimes smiling and raising my hand, like an idiot really, but I didn't know what else to do.

Eventually it started getting dark on his side. I turned and saw from my window it was getting dark too. The light faded, and he faded, and I couldn't see him anymore. I cried out, just something pointless like 'hey! I can't see you anymore!' And he said something back, calmer than me. I didn't get a chance to record it. I don't usually get gut feelings about much, but I felt certain I wouldn't see him again, or at least not for a long time. His face comes back to me, in waves, I see it, kind, and wanting, getting. I wonder what he thought about my face, if he liked it. It must have looked strange to him, soft and unfamiliar, but I hope he thinks for all that, that it was a good face too, that my company was good for him, after so much time alone.

MARKS

Questions

19. Look at lines 1–15.

By referring to **two** examples of language, explain what impression we are given of the speaker. **4**

20. Look at lines 16–28.

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

21. Look at lines 29–36.

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

22. By referring to this extract and to at least one other story from the short story collection, show how the writers explore powerful emotions. **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 one of these rambles that their way led them down a bystreet in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the weekdays. The inhabitants were all doing well, it seemed, and all emulously hoping to do better still, and laying out the surplus of their gains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger.

Two doors from one corner, on the left hand going east, the line was broken by the entry of a court; and just at that point, a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.

Mr Enfield and the lawyer were on the other side of the bystreet; but when they came abreast of the entry, the former lifted up his cane and pointed.

'Did you ever remark that door?' he asked; and when his companion had replied in the affirmative, 'it is connected in my mind,' added he, 'with a very odd story.'

'Indeed?' said Mr Utterson, with a slight change of voice, 'and what was that?'

'Well, it was this way,' returned Mr Enfield: 'I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep — street after street, all lighted up as if for a procession and all as empty as a church — till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman.'

MARKS

Questions

23. Look at lines 1–9.

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

24. Look at lines 10–18.

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

25. Look at lines 19–29.

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

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

***Me and the Babbie* by Anne Donovan**

So ah stopped worryin aboot what they thought.

And ah fed him aw night, takin him intae the bed wi me, where ah could feel his warm wee body and his soft airms and hear him breathin in the night. Ah didnae know how many feeds he'd had, cos he fell asleep and ah fell asleep and when ah woke up sometimes he'd be sleepin and sometimes sookin.

And in the morn he'd lie on the bed, kickin his wee legs and us cooried doon thegether, me talkin and him starin, then, as he got bigger, smilin, then makin cooin noises. Ah decided that ah widnae put him doon if he didny like it, so ah bought wanny they baby slings second haun, and just got by wi what ah could dae cairryin him aboot, makin a cuppa tea or washin the odd dish. Ah'd haurdly ony dishes tae wash since he left. Ah just used the wan plate, eatin wi the fork in wan haun and him in the ither, lived on pasta, so ah did, sick of the sight ae it, but he was happy.

And in the mornins, we walked aboot, sometimes intae toon if it wis rainin, but maistly tae the park, me tellin him aboot the daffodils comin oot and the leaves on the trees. Ah'd have tellt him mair aboot the flooers and the trees but ah never knew their names. Ah'd take pieces wi me and eat them in the park, sittin on a bench. Ah fed him as well, wrapped up in a shawl wi ma jaicket roon me so naebdy could see whit ah wis daein. We stayed oot as long as we could so's no tae run up the heatin bills — the flat's all eletric and it's dear. At night we wrapped up warm thegither in bed and ah watched TV and fed him and he dozed and fed till ah pit oot the light, then he fed and slept till the morn.

And wan day was much like another. Sometimes ah wis bored or tired or desperate for a cuppa tea and ah could of wept. Sometimes ah did have a wee greet, on ma ain, at night. But ah'd decided tae dae whitever it wis that would keep him happy, however strange it seemed tae other folk. For whit else wis there but me and the babbie. And he wis happy, hardly grat. But they couldnae leave me alane.

Ma mammy said *it's no natural, the way thon wean gets treated*.

Ma daddy said *he should be sleepin in his ain cot*.

Ma sister said *you need a night oot, ah'll babysit fur ye*.

A night oot — daein whit? Gaun tae the dancin wi a pack a daft lassies?

No thanks, ah don't want tae leave him while ah'm still feedin him.

Ma mammy said *it'll no hurt him tae take a bottle for wanst*.

Ma daddy said *he should be wi other folk sometimes*.

Ma sister said *he'll grow up tae be a right wee mammy's boy the way you're gaun on*.

But there wis naethin they could dae.

MARKS

Questions

27. Look at lines 1–7 ('So ah stopped . . . cooin noises').

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

28. Look at lines 7–24 ('Ah decided . . . leave me alane').

By referring to **two** examples of language, explain how it is made clear that the mother puts her baby's needs first. **4**

29. Look at lines 25–33.

(a) By referring to **one** example of language, explain how the family's opinion is made clear. **2**

(b) By referring to **one** example of language, explain how the speaker reacts to their advice. **2**

30. By referring to this extract and to at least one other story by Donovan, show how difficult relationships are explored. **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 Twa Corbies **(Anonymous)**

As I was walking all alane,
I heard twa corbies making mane;
The tane unto the t'other say,
'Where sall we gang and dine the day?'

'In behind yon auld fail dyke,
I wot there lies a new slain knight:
And naebody kens that he lies there,
But his hawk, his hound, and his lady fair.

'His hound is to the hunting gane,
His hawk to fetch the wild-fowl hame,
His lady's ta'en another mate,
So we may make our dinner sweet.

'Ye'll sit on his white hause-bane,
And I'll pike out his bonny blue een;
Wi ae lock o his gowden hair
We'll theek our nest when it grows bare.

'Mony an ane for him maks mane,
But nane sall ken where he is gane;
Oer his white banes, when they are bare,
The wind sall blaw for evermair.'

MARKS

Questions

31. Look at lines 1–6.

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

32. Look at lines 7–12.

Using your own words as far as possible, explain **two** reactions to the knight's death. **2**

33. Look at lines 13–16.

By referring to **one** example of language, explain what impression the poet gives of the corbies. **2**

34. Look at lines 17–20.

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

35. By referring to this poem and to at least one other poem from the poetry collection, show how the poets explore important experiences. **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.

***Havisham* by Carol Ann Duffy**

Beloved sweetheart bastard. Not a day since then
I haven't wished him dead. Prayed for it
so hard I've dark green pebbles for eyes,
ropes on the back of my hands I could strangle with.

Spinster. I stink and remember. Whole days
in bed cawing Nooooo at the wall; the dress
yellowing, trembling if I open the wardrobe;
the slewed mirror, full-length, her, myself, who did this

to me? Puce curses that are sounds not words.
Some nights better, the lost body over me,
my fluent tongue in its mouth in its ear
then down till I suddenly bite awake. Love's

hate behind a white veil; a red balloon bursting
in my face. Bang. I stabbed at a wedding cake.
Give me a male corpse for a long slow honeymoon.
Don't think it's only the heart that b-b-b-breaks.

MARKS

Questions

36. Look at lines 1–4.

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

37. Look at lines 5–12 ('Spinster . . . bite awake').

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

38. Look at lines 12–16 ('Love's . . . b-b-b-breaks').

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

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

***Death in Duke Street* by Edwin Morgan**

A huddle on the greasy street —
cars stop, nose past, withdraw —
dull glint on soles of tackety boots,
frayed rough blue trousers, nondescript coat
stretching back, head supported
in strangers' arms, a crowd collecting —
'Whit's wrang?' 'Can ye see'm?'
'An auld fella, he's had it.'
On one side, a young mother in a headscarf
is kneeling to comfort him, her three-year-old son
stands puzzled, touching her coat, her shopping-bag
spills its packages that people look at
as they look at everything. On the other side
a youth, nervous, awkwardly now
at the centre of attention as he shifts his arm
on the old man's shoulders, wondering
what to say to him, glancing up at the crowd.
These were next to him when he fell,
and must support him into death.
He seems not to be in pain,
he is speaking slowly and quietly
but he does not look at any of them,
his eyes are fixed on the sky,
already he is moving out
beyond everything belonging.
As if he still belonged
they hold him very tight.

Only the hungry ambulance
howls for him through the staring squares.

MARKS

Questions

40. Look at lines 1–7.

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

41. Look at lines 8–17.

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

42. Look at lines 18–27.

By referring to **one** example of language, explain how the poet makes clear the seriousness of the incident. **2**

43. Look at lines 28–29.

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

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

***Landscape and I* by Norman MacCaig**

Landscape and I get on together well.
Though I'm the talkative one, still he can tell
His symptoms of being to me, the way a shell
Murmurs of oceans.

Loch Rannoch lapses dimpling in the sun.
Its hieroglyphs of light fade one by one
But re-create themselves, their message done,
For ever and ever.

That sprinkling lark jerked upward in the blue
Will daze to nowhere but leave himself in true
Translation — hear his song cascading through
His disappearance.

The hawk knows all about it, shaking there
An empty glove on steep chutes of the air
Till his yellow foot cramps on a squeal, to tear
Smooth fur, smooth feather.

This means, of course, Schiehallion in my mind
Is more than mountain. In it he leaves behind
A meaning, an idea, like a hind
Couched in a corrie.

So then I'll woo the mountain till I know
The meaning of the meaning, no less. Oh,
There's a Schiehallion anywhere you go.
The thing is, climb it.

MARKS

Questions

45. Look at lines 1–8.

By referring to **two** examples of language, explain what we learn about the relationship between the speaker and nature. **4**

46. Look at lines 9–16.

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

47. Look at lines 17–24.

By referring to **two** examples of language, explain what the speaker now understands. **4**

48. By referring to this poem and to at least one other poem by MacCaig, show how the poet explores important thoughts **and/or** feelings. **8**

[Turn over

OR

Text 5 — Poetry

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

Read the poem below and then attempt the following questions.

***Darling* by Jackie Kay**

You might forget the exact sound of her voice
or how her face looked when sleeping.
You might forget the sound of her quiet weeping
curled into the shape of a half moon,

when smaller than her self, she seemed already to be leaving
before she left, when the blossom was on the trees
and the sun was out, and all seemed good in the world.
I held her hand and sang a song from when I was a girl —

Heel y'ho boys, let her go boys —
and when I stopped singing she had slipped away,
already a slip of a girl again, skipping off,
her heart light, her face almost smiling.

And what I didn't know or couldn't say then
was that she hadn't really gone.
The dead don't go till you do, loved ones.
The dead are still here holding our hands.

MARKS

Questions

49. Look at lines 1–4.

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

50. Look at lines 5–12.

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

51. Look at lines 13–16.

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

52. By referring to this poem and to at least one other poem by Kay, show how the poet explores memorable experiences. **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 contains a theme **or** an issue that you find interesting.

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

2. Choose a play which contains a character who faces a difficulty **or** a difficult situation.

By referring to appropriate techniques, explain how the writer explores this difficulty **or** difficult situation.

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 character for whom you feel sympathy.

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

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

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

By referring to appropriate techniques, explain how the important experience is explored.

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

By referring to appropriate techniques, explain how the theme **or** issue 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 has a powerful impact.

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

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

By referring to appropriate techniques, explain how this 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 persuade you to buy something **or** do something **or** support a particular point of view.

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

10. Choose an example of language which is used by people who have the same interest **or** job, **or** who are from the same area.

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

[END OF SECTION 2]

[END OF QUESTION PAPER]

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