



National
Qualifications
2022

X824/75/12

**English
Critical Reading**

THURSDAY, 12 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.



* X 8 2 4 7 5 1 2 *

SECTION 1 — SCOTTISH TEXT — 20 marks

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

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

Read the extract below and then attempt the following questions.

Bold Girls by Rona Munro

In this extract, Deirdre has asked to use the bathroom in Marie's house.

MARIE: I wonder what that wee girl's doing in the bathroom all this time?

All look towards the door

MARIE: (*getting up, listening*) She's taking a shower.

NORA: She's not!

5 MARIE: I can hear her.

CASSIE: Well do you like the cheek of that?

MARIE: I better put the hot water on, she'll have the tank emptied.

CASSIE: Marie!

NORA: She looked like she could do with a wash.

10 CASSIE: (*getting up*) I'm going to bang on that door.

MARIE: Oh leave her, Cassie.

CASSIE: Leave her!?

NORA: That child needs help from someone.

15 CASSIE: She needs something Mummy, or she's after something. I wonder you can have her in the house, Marie.

MARIE: Well — maybe we'll find out what's been going on.

CASSIE: You'd be better asking questions of a can of beans than that one.

MARIE: Is the road block still there?

Cassie crosses to the window to look

20 CASSIE: There's still a crowd of them up the top there.

MARIE: I was wanting out with my crumbs.

NORA: Crumbs?

MARIE: For the birds.

NORA: What do you want to do that for?

25 MARIE: I just like to.

NORA: I thought birds were one thing that could look out for themselves in this town.

MARIE: It's only crusts; I just like to feed them.

CASSIE: You remember when Marie was a child, Mummy, and they'd been burnt out, had to spend a few months in those big flats.

30 MARIE: That's when I got started, I'd throw crusts out the window and see if the birds could get them before they hit the ground. And they did you know, they never let a scrap go to waste.

CASSIE: (*sarcastically*) Amazing isn't it Mummy?

MARIE: I like the birds.

35 *Deirdre enters the room, hair wet, wrapped in a towel*

All turn and gape at her

DEIRDRE: Do you have a hair-dryer?

There is a pause

MARIE: It's in the bedroom.

40 *Deirdre exits*

CASSIE: (*calling after her*) Just make yourself at home!

Questions

1. Look at lines 1–5.

By referring to **one** example of language, explain how the writer creates a sense of uncertainty.

2

2. Look at lines 6–17.

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

4

3. Look at lines 21–34.

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

4

4. Look at lines 35–41.

Using your own words as far as possible, explain the different reactions of Marie and Cassie to Deirdre after she enters the room.

2

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

IAN: (*Entering*) How was the exam?

ALEC: Terrible. Boggin.

IAN: D'ye think ye failed?

ALEC: Aye. English was easy. Arithmetic was murder.

5 IAN: Ach well. Be a buncha snobs at that school anyway. Aw toffeenosed wee shites.

ALEC: Yer probably right. They havenae even got a fitba team. Play rugby.

IAN: Tellt ye. Snobs.

(*ALEC kicks scrumpled paper up in the air, takes ball from IAN's feet and kicks it offstage*)

ALEC: Blooter!

10 (*IAN chases ball. DAVIE enters with envelope*)

DAVIE: It's the results.

ALEC: You open it.

DAVIE: (*Opens, reads*) You've passed!

15 ALEC: (*Grabs letter, reads*) "We have pleasure in informing you . . ." Ah've passed! (*Jumps in the air like a footballer*) Wo ho! Ya beauty!

DAVIE: Ah knew ye could do it!

ALEC: Must have got a good mark in the English.

DAVIE: Nae bother.

ALEC: Ah'll go an dae a lap of honour roon the street, eh? (*Punches arms in air*) Ea-sy!

20 Ea-sy!

DAVIE: Yer teacher'll be pleased.

ALEC: (*Reads*) "You have been awarded a bursary . . ."

It's great. Means ye get aw yer books an fees an everythin'. Ah'll need tae get a school uniform. Blazer an tie an aw that.

25 DAVIE: That's right. Need tae get ye kitted out.

ALEC: How ye gonnae get the money?

DAVIE: Don't you worry about that. Ah'll think ae somethin'.

ALEC: (*Runs, punching the air*) Hullaw! (*IAN enters*) Ah passed ma exam!

IAN: Ah thought ye'd failed?

30 ALEC: So did ah!

IAN: Aw well, that's it then.

- ALEC: Ah couldnae believe it.
- IAN: Right wee brainbox, eh! (*Laughs*)
- ALEC: What's funny?
- 35 IAN: Ah can just see you wi the wee uniform. The wee cap an that!
- ALEC: Aye. Well. It's a good school.
- IAN: Ye'll need tae build yerself up, for playing rugby!
- ALEC: Ye have tae be about 6 feet square an weigh 20 stone.
- IAN: There's always cricket! (*Mimics bowler, exaggerated mincing run*) Howzat!

Questions

6. Look at lines 1–4.
By referring to **one** example of language, explain how Alec feels he has done in the exam. 2
7. Look at lines 11–15.
By referring to **one** example of language, explain Alec's reaction to getting his exam results. 2
8. Look at lines 16–27.
By referring to **two** examples of language, explain how Davie is shown to be supportive of Alec. 4
9. Look at the extract as a whole.
By referring to **two** examples of language, explain how Ian's feelings about Alec's new school are revealed. 4
10. By referring to this extract and to elsewhere in the play, show how the character of Alec is presented. 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**

FRANCO: There's some queue out there. Will I give Massimo a hand to shift it?

ROSINELLA: He can manage on his own for a wee while. I want a word with you, Franco.

She looks round, sees Lucia, ears cocked.

ROSINELLA: Away you go into the shop, Lucia, pick a wee sweetie.

5 *Lucia goes reluctantly, knowing she's missing something.*

ROSINELLA: (*For Lucia's benefit*) We're doing awfy well with the hot peas just now.

Rosinella glad to get Franco on his own.

ROSINELLA: Tell me about Luigi.

FRANCO: I've told you.

10 ROSINELLA: Tell me again.

Franco goes to speak: but doesn't get the chance.

ROSINELLA: (*Indignant*) Never took him long, did it? It's no two years past since my sister died. Crying his heart out, so he was, had everybody crying. And look at him now, eh?

FRANCO: So he got married again. You can hardly blame him for that.

15 ROSINELLA: Oh, there'll be something in it for him, likely. Takes everything that's going. Don't know what he thinks he's playing at. Starting a new family, he cannie even take care of the one he's got.

FRANCO: Good luck to him.

20 ROSINELLA: And what am I supposed to tell her, eh? (*Pointing in direction of Lucia*) Your daddy's got a new wife, a new baby, he's forgotten all about you?

FRANCO: Now you know that's no fair.

ROSINELLA: Well, what's it look like to you?

FRANCO: See you! Once you make up your mind about something . . .

25 ROSINELLA: (*Interrupting/at full flow*) Couldn't even tell us himself, could he? If you hadn't went off to Italy we'd probably still no know. How often did you see him? Did he come to see you? Did you go to see him? Did he talk about Lucia? Did he ask about his lassie? I have to know. I want to know everything.

Franco has been trying to get a word in.

30 FRANCO: Just suppose I told you he's miserable without her, he cannie wait to get her back. For good!

Rosinella clutches her heart.

ROSINELLA: He is not?

FRANCO: He might be.

- ROSINELLA: He cannie be.
- 35 FRANCO: But what if he was?
- ROSINELLA: Ach — he knows his lassie's better off here. Anyway he's got enough on his hands right now with his new baby boy. (*Franco sniggers*) What you laughing at, you?
- FRANCO: You.
- 40 ROSINELLA: (*Mock annoyance*) I'll fix you.

Questions

11. Look at lines 1–7.
By referring to **one** example, show how the playwright makes it clear that Rosinella has something important to discuss with Franco. 2
12. Look at lines 12–17.
Using your own words as far as possible, summarise the key points Rosinella makes about Luigi.
You should make **two** key points. 2
13. Look at lines 19–27.
By referring to **two** examples of language, explain how the playwright reveals Rosinella's thoughts **and/or** feelings. 4
14. Look at the extract as a whole.
By referring to **two** examples, explain what we learn about the character of Franco. 4
15. By referring to this extract and to elsewhere in the play, show how the relationship between Rosinella and Lucia is presented. 8

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

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

Read the extract below and then attempt the following questions.

The Cone-Gatherers by Robin Jenkins

This extract is taken from the opening of the novel.

It was a good tree by the sea-loch, with many cones and much sunshine; it was homely too, with rests among its topmost branches as comfortable as chairs.

For hours the two men had worked in silence there, a hundred feet from the earth, closer, it seemed, to the blue sky round which they had watched the sun slip. Misted in the morning, the loch had gone through many shades of blue and now was mauve, like the low hills on its far side. Seals that had been playing tag in and out of the seaweed under the surface had disappeared round the point, like children gone home for tea. A destroyer had steamed seawards, with a sailor singing cheerfully. More sudden and swifter than hawks, and roaring louder than waterfalls, aeroplanes had shot down from the sky over the wood, whose autumnal colours they seemed to have copied for camouflage. In the silence that had followed gunshots had cracked far off in the wood.

From the tall larch could be glimpsed, across the various-tinted crowns of the trees, the chimneys of the mansion behind its private fence of giant silver firs. Neil, the elder of the brothers, had often paused, his hand stretched out from its ragged sleeve to pluck the sweet resinous cones, and gazed at the great house with a calm yet bitter intentness and anticipation, as if, having put a spell on it, he was waiting for it to change. He never said what he expected or why he watched; nor did his brother ever ask.

For Calum the tree-top was interest enough; in it he was as indigenous as squirrel or bird. His black curly hair was speckled with orange needles; his torn jacket was stained green, as was his left knee visible through a hole rubbed in his trousers. Chaffinches fluttered round him, ignoring his brother; now and then one would alight on his head or shoulder. He kept chuckling to them, and his sunburnt face was alert and beautiful with trust. Yet he was a much faster gatherer than his brother, and reached far out to where the brittle branches drooped and creaked under his weight. Neil would sometimes glance across to call out: 'Careful.' It was the only word spoken in the past two hours.

The time came when, thrilling as a pipe lament across the water, daylight announced it must go: there was a last blaze of light, an uncanny clarity, a splendour and puissance; and then the abdication began. Single stars appeared, glittering in a sky pale and austere. Dusk like a breathing drifted in among the trees and crept over the loch. Slowly the mottled yellow of the chestnuts, the bronze of beech, the saffron of birches, all the magnificent sombre harmonies of decay, became indistinguishable. Owls hooted. A fox barked.

It was past time to climb down and go home. The path to the earth was unfamiliar; in the dark it might be dangerous. Once safely down, they would have to find their way like ghosts to their hut in the heart of the wood. Yet Neil did not give the word to go down. It was not zeal to fill the bags that made him linger, for he had given up gathering. He just sat, motionless and silent; and his brother, accustomed to these trances, waited in sympathy: he was sure that even at midnight he could climb down any tree, and help Neil to climb down too. He did not know what Neil was thinking, and never asked; even if told he would not understand. It was enough that they were together.

Questions

16. Look at lines 1–11.
- (a) By referring to **two** examples of language, explain how the writer creates a positive atmosphere. 4
- (b) By referring to **one** example of language, explain how the writer introduces a different atmosphere. 2
17. Look at lines 18–25.
- By referring to **two** examples of language, explain what we learn about the character of Calum. 4
18. Look at lines 26–31.
- By referring to **one** example of language, explain how the writer makes this moment seem dramatic. 2
19. By referring to this extract and to elsewhere in the novel, show how the character of Neil is presented. 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 the prologue, the ‘publisher’ Patrick Walker reflects on Gideon’s story.

So it is with this book. One voice in my head tells me that it is a mere passing curiosity in which few will have any interest; a waste of my time, the printer’s ink and the forests of Finland. Another whispers that it is outlandish enough to attract a cult readership, if only that readership can be identified. A third — the voice, perhaps, of my conscience — deplores the exploitation, 5 for commercial gain, of the outpourings of a ruined man. A fourth loudly protests at this: the man is dead and therefore cannot be exploited, and the book, though some may dismiss it as a tissue of lies or the fantasy of a damaged mind, is a genuine document with its own relevance for our times. All these and other arguments have jostled in my brain when I have pondered Gideon Mack’s story. In the end, what has persuaded me to publish it is its very peculiarity: in twenty 10 years, I have come across nothing like it. It is not a fiction, for Gideon Mack undoubtedly existed; yet nor, surely, can it be treated as fact. What, then, is it? It is because I am unable to answer this question that I consider it worthy of the public’s attention, so that others can make up their own minds. But first I must recount how it came into my hands.

One Monday morning at the start of October 2004, I received a phone call out of the blue from my 15 old friend Harry Caithness. I was sitting at my desk sipping my third coffee of the day, turning the pages of the latest edition of our Scotch whisky guide, *A Dram in Your Pocket*, newly back from the printers. It looked very handsome, all the more so for being a reliable mover, and I anticipated some healthy sales in the run-up to Christmas.

I had not heard from Harry for a while, but I recognised his gravelly voice at once. He is a 20 freelance journalist, based in Inverness but roaming from there east along the Moray Firth, and to Fort William and all points north and west. He picks up stories of every kind and sells them to the highest bidder. He is what one might call — and I hope he will take this as a compliment — one of the old school. He smokes, drinks too much, eats unhealthy food at unhealthy hours and doesn’t respond well to sunlight. But he is a first-class reporter, hard-headed enough not to let go of a 25 good story yet sensitive enough to deal with people in such a way as to secure it. He has also written a book, *Crimes and Mysteries of the Scottish Highlands*, which I published. It has done very well over the years. I paid Harry a decent advance for it, and twice a year he still receives a royalty cheque, which, as he says, would pay for a week’s holiday if he ever took one. To me it is business, but Harry used to say, when we spoke on the phone, that he owed me something. He 30 doesn’t say this any longer.

I asked him how he was, and he said he was fine. We might at this juncture have exchanged further pleasantries along these lines, but Harry doesn’t do pleasantries. Instead, he came straight to the point. He had something for me, he said. It was somewhat sensitive, but he thought it would be of interest. Had I ever come across a character called Gideon Mack?

Questions

20. Look at lines 1–9 ('So it is . . . Mack's story').
By referring to **two** examples of language, explain how the publisher's feelings about the book are made clear. 4
21. Look at lines 9–13 ('In the end . . . into my hands').
Using your own words as far as possible, identify **two** reasons why the publisher decides to publish the novel. 2
22. Look at lines 19–30.
By referring to **two** examples, explain what impression is given of the character of Harry Caithness. 4
23. Look at lines 31–34.
By referring to **one** example of language, explain how the writer creates suspense. 2
24. By referring to this extract and to elsewhere in the novel, show how the theme of mystery 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 Utterson, the lawyer, goes to visit Dr Jekyll after the murder of Carew.

It was late in the afternoon, when Mr Utterson found his way to Dr Jekyll's door, where he was at once admitted by Poole, and carried down by the kitchen offices and across a yard which had once been a garden, to the building which was indifferently known as the laboratory or the dissecting rooms. The doctor had bought the house from the heirs of a celebrated surgeon; and
5 his own tastes being rather chemical than anatomical, had changed the destination of the block at the bottom of the garden. It was the first time that the lawyer had been received in that part of his friend's quarters; and he eyed the dingy windowless structure with curiosity, and gazed round with a distasteful sense of strangeness as he crossed the theatre, once crowded with eager students and now lying gaunt and silent, the tables laden with chemical apparatus, the floor
10 strewn with crates and littered with packing straw, and the light falling dimly through the foggy cupola. At the further end, a flight of stairs mounted to a door covered with red baize; and through this, Mr Utterson was at last received into the doctor's cabinet. It was a large room, fitted round with glass presses, furnished, among other things, with a cheval-glass and a business table, and looking out upon the court by three dusty windows barred with iron. The fire burned in the
15 grate; a lamp was set lighted on the chimney shelf, for even in the houses the fog began to lie thickly; and there, close up to the warmth, sat Dr Jekyll, looking deadly sick. He did not rise to meet his visitor, but held out a cold hand and bade him welcome in a changed voice.

'And now,' said Mr Utterson, as soon as Poole had left them, 'you have heard the news?'

20 The doctor shuddered. 'They were crying it in the square,' he said. 'I heard them in my dining room.'

'One word,' said the lawyer. 'Carew was my client, but so are you, and I want to know what I am doing. You have not been mad enough to hide this fellow?'

25 'Utterson, I swear to God,' cried the doctor, 'I swear to God I will never set eyes on him again. I bind my honour to you that I am done with him in this world. It is all at an end. And indeed he does not want my help; you do not know him as I do; he is safe, he is quite safe; mark my words, he will never more be heard of.'

Questions

25. Look at lines 1–11 ('It was late . . . foggy cupola').
By referring to **two** examples of language, explain how the writer creates a disturbing atmosphere. 4
26. Look at lines 14–20 ('The fire . . . dining room').
By referring to **two** examples of language, explain what impression we are given of Dr Jekyll. 4
27. Look at lines 23–26.
By referring to **two** examples of language, explain how the writer makes it clear that Jekyll is trying hard to make the lawyer believe him. 4
28. By referring to this extract and to elsewhere in the novel, show how Stevenson explores the theme of good versus evil. 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.

Home by Iain Crichton Smith

Two tall youngsters chewing gum approached.

‘Hey, mister, what are you on about?’ They stared at him, legs crossed, delicate narrow toes.

‘Nice bus,’ said the one with the long curving moustache.

‘Nice bus, eh Charley?’

5 They moved forward in concert, a ballet.

‘Look,’ he began, ‘I was just visiting.’ Then he stopped. Should he tell them that he was a rich man who had made good? It might not be advisable. One of them absently kicked one of the front tyres and then suddenly said to his wife, ‘Peek a boo.’ She showed no sign that she had seen him. They reminded him of some Africans he had seen, insolent young toughs, town-bred.

10 ‘All right, boys,’ he said in an ingratiating voice. ‘We’re going anyway. We’ve seen all we want.’

‘Did you hear that, Micky? He’s seen all he wants to see. Would you say that was an insult?’ Micky gazed benevolently at him through a lot of hair.

‘Depends. What have you seen, daddy?’

15 ‘I used to live here,’ he said jovially. ‘In the old days. The best years of my life.’ The words rang hollow between them.

‘Hear that?’ said Micky. ‘Hear him. He’s left us. Daddy’s left us.’

He came up close and said quietly,

‘Get out of here, daddy, before we cut you up, and take your camera and your bus with you. And your bag too. Right?’

20 The one with the curving moustache spat and said quietly,

‘Tourist.’

25 He got into the car beside his still unsmiling wife who was still staring straight ahead of her. The car gathered speed and made its way down the main street. In the mirror he could see the brown tenement diminishing. The thin stringy woman was still at the window looking out, screaming at the children.

The shops along both sides of the street were all changed. There used to be a road down to the river and the lavatories but he couldn’t see anything there now. Later on he passed a new yellow petrol-station, behind a miniature park with a blue bench on it.

30 ‘Mind we used to take the bus out past here?’ he said, looking towards the woods on their right, where all the secret shades were, and the squirrels leaped.

The sky was darkening and the light seemed concentrated ahead of them in steely rays.

Suddenly he said,

‘I wish to God we were home.’

Questions

29. Look at lines 1–9.
By referring to **two** examples of language, explain how the writer creates a threatening atmosphere. 4
30. Look at lines 11–21.
By referring to **two** examples of language, explain how the writer makes clear the attitudes of the boys towards the man. 4
31. Look at lines 22–33.
By referring to **two** examples of language, explain how the writer makes it clear that the man and woman wish they had never come back to their hometown. 4
32. By referring to this extract and to at least one other story by Crichton Smith, show how the writer explores the theme of change. 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.

***Dear Santa* by Anne Donovan**

Ma mammy disnae love me. Ah kin see it in her eyes, no the way she looks at me, but the way she looks through me, the way you look at sumpn that's been in the hoose fur years; you know it's there but you don't see it. It's hard no tae be seen, it makes you wee and crumpled up inside.

5 When ah kiss her on the cheek, her skin creases, soft and squashy lik a marshmallow, and close up ah see the lines runnin doon the sidey her mooth and smell the powder on her face. She doesnae kiss me back.

You kin read fur ten minutes but then that light's tae be aff.

Gonnae come and tuck me in, Mammy?

You're too big tae be tucked in.

10 She keeps watchin the television.

You tuck Katie in.

Katie's only five. You're a big girl.

Ah'm eight year auld. Ah'm a big girl.

15 Ah don't know if ma mammy loved me afore Katie wis born, ah cannae mind that far back but ah must of been jealous when she was wee. Ah remember wan day she wis lyin sleepin in her pram ootside and ah got plastercine and made it intae wee balls and stuck them all ower her face; she looked as if she had some horrible disease. Ah mind staunin there lookin doon at that soft skin covered in sticky horrible purple lumps and felt good inside, warm and full.

20 Katie's asleep in the other bed, fair curly hair spread oot across the pillow, smilin in her sleep the way she does when she's awake. Ma sister is perfect, ah kin see that, she's wee and pretty and aye happy, bubblin ower wi life. When the sun shines, she's runnin aboot the gairden efter sunbeams and when it rains she pits on her wellies and splashes in the puddles. She never cries. Ma daddy says she's a princess, her teacher says she's an angel, ma mammy says,

Why can't you be more like your sister?

25 In the school nativity play Katie gets picked as the angel that tells Mary she's gonnae huv the baby Jesus so ma mammy sits up all night sewin her a white robe and a perra golden wings. Ah'm a shepherd, wi a stripy tea towel roon ma heid. In the photy she's at the front, in between Mary and Joseph, glitterin as if she really wis an angel, and ah'm this big lurkin thing at the endy the back row, daurk and blurred. The photy gets framed and put on the unit in the livin room.

30 *Thon's a lovely photy.*

Katie's pure beautiful in that frock. She looks just lik an angel.

And Alison's gettin awful big fur her age.

Questions

33. Look at lines 1–13.
By referring to **two** examples of language, explain what we learn about the relationship between Alison and her mother. 4
34. Look at lines 14–23.
By referring to **two** examples of language, explain how the writer makes clear **two** different attitudes Alison has towards her sister. 4
35. Look at lines 24–32.
By referring to **two** examples of language, explain how the writer creates sympathy for Alison. 4
36. By referring to this extract and to at least one other story by Donovan, show how the theme of sadness is 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.

***Valentine* by Carol Ann Duffy**

Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light
5 like the careful undressing of love.

Here.
It will blind you with tears
like a lover.
It will make your reflection
10 a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.
Its fierce kiss will stay on your lips,
15 possessive and faithful
as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding ring,
20 if you like.
Lethal.
Its scent will cling to your fingers,
cling to your knife.

Questions

37. Look at lines 1–5.
By referring to **two** examples of language, explain how the poet challenges common ideas of love. 4
38. Look at lines 6–17.
By referring to **two** examples of language, explain how the poet suggests an unpleasant side of love. 4
39. Look at lines 18–23.
By referring to **two** examples of language, explain how the poet creates a disturbing atmosphere. 4
40. By referring to this poem and to at least one other poem by Duffy, show how the poet explores 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.

***Glasgow 5 March 1971* by Edwin Morgan**

- With a ragged diamond
of shattered plate-glass
a young man and his girl
are falling backwards into a shop-window.
- 5 The young man's face
is bristling with fragments of glass
and the girl's leg has caught
on the broken window
and spurts arterial blood
- 10 over her wet-look white coat.
Their arms are starfished out
braced for impact,
their faces show surprise, shock,
and the beginning of pain.
- 15 The two youths who have pushed them
are about to complete the operation
reaching into the window
to loot what they can smartly.
Their faces show no expression.
- 20 It is a sharp clear night
in Sauchiehall Street.
In the background two drivers
keep their eyes on the road.

Questions

41. Look at lines 1–10.
By referring to **two** examples of language, explain how the poet makes it clear that the young people have been badly hurt. 4
42. Look at lines 11–14.
By referring to **one** example of language, explain how the poet makes the young couple's reaction clear. 2
43. Look at lines 15–19.
By referring to **two** examples of language, explain how the poet makes it clear that the two youths are uncaring. 4
44. Look at lines 20–23.
Using your own words as far as possible, explain why this is a powerful ending.
You should make **two** key points. 2
45. By referring to this poem and to at least one other poem by Morgan, show how the poet creates a memorable picture of a place or event. 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.

***Basking shark* by Norman MacCaig**

To stub an oar on a rock where none should be,
To have it rise with a slounge out of the sea
Is a thing that happened once (too often) to me.

- But not too often — though enough. I count as gain
5 That once I met, on a sea tin-tacked with rain,
That roomsized monster with a matchbox brain.

He displaced more than water. He shoggled me
Centuries back — this decadent townee
Shook on a wrong branch of his family tree.

- 10 Swish up the dirt and, when it settles, a spring
Is all the clearer. I saw me, in one fling,
Emerging from the slime of everything.

- So who's the monster? The thought made me grow pale
For twenty seconds while, sail after sail,
15 The tall fin slid away and then the tail.

Questions

46. Look at lines 1–3.
By referring to **two** examples of language, explain how the poet gives the impression that something unexpected has happened. 4
47. Look at lines 4–9.
By referring to **two** examples of language, explain how the importance of the event is made clear. 4
48. Look at lines 10–15.
By referring to **two** examples of language, explain what the speaker now realises. 4
49. By referring to this poem and to at least one other poem by MacCaig, show how the poet explores memorable experiences. 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.

***Keeping Orchids* by Jackie Kay**

The orchids my mother gave me when we first met
are still alive, twelve days later. Although

some of the buds remain closed as secrets.

Twice since I carried them back, like a baby in a shawl,

5 from her train station to mine, then home. Twice
since then the whole glass carafe has crashed

falling over, unprovoked, soaking my chest of drawers.

All the broken waters. I have rearranged

the upset orchids with troubled hands. Even after

10 that the closed ones did not open out. The skin

shut like an eye in the dark; the closed lid.

Twelve days later, my mother's hands are all I have.

Her face is fading fast. Even her voice rushes
through a tunnel the other way from home.

15 I close my eyes and try to remember exactly:
a paisley pattern scarf, a brooch, a navy coat.

A digital watch her daughter was wearing when she died.

Now they hang their heads,

and suddenly grow old — the proof of meeting. Still,

20 her hands, awkward and hard to hold

fold and unfold a green carrier bag as she tells
the story of her life. Compressed. Airtight.

A sad square, then a crumpled shape. A bag of tricks.

Her secret life — a hidden album, a box of love letters.

25 A door opens and closes. Time is outside waiting.

I catch the draught in my winter room.

Airlocks keep the cold air out.

Boiling water makes flowers live longer. So does

cutting the stems with a sharp knife.

Questions

50. Look at lines 1–4.
By referring to **one** example of language, explain what we learn about the relationship between the speaker and her mother. 2
51. Look at lines 5–12 ('Twice . . . all I have').
By referring to **two** examples of language, explain how the poet creates an emotional atmosphere. 4
52. Look at lines 13–26.
- (a) **Using your own words** as far as possible, explain **two** things we find out about the mother in these lines. 2
- (b) **Using your own words** as far as possible, explain **two** things we find out about the speaker in these lines. 2
53. Look at lines 27–29.
By referring to **one** example of language, explain how the speaker's feelings are made clear. 2
54. By referring to this poem and to at least one other poem by Kay, show how the poet explores important 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 memorable character.

By referring to appropriate techniques, explain how the writer makes this character memorable.

2. Choose a play which contains an important scene.

By referring to appropriate techniques, explain why this scene is important to the play as a whole.

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 explores a memorable event or issue or place.

By referring to appropriate techniques, explain how this memorable event or issue or place is explored.

4. Choose a novel or short story or work of non-fiction in which there is an interesting character.

By referring to appropriate techniques, explain how the writer makes the character interesting.

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

6. Choose a poem which creates a memorable mood or atmosphere.
By referring to appropriate techniques, explain how the poet creates this mood or atmosphere.

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 exciting or shocking or sad.
By referring to appropriate techniques, explain how this effect is created.

8. Choose a film or TV drama* in which two or more characters are involved in conflict.
By referring to appropriate techniques, explain how this conflict 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 is concerned with persuading you to make a purchase, or to agree with a point of view.

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

10. Choose an example of language which is connected with a group of people who are from the same area, or who work together, or who are interested in the same things.

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

[END OF SECTION 2]

[END OF QUESTION PAPER]

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