



National
Qualifications
2016

X724/75/11

**English
Reading for Understanding,
Analysis and Evaluation**

THURSDAY, 5 MAY

1:00 PM – 2:00 PM

Total marks — 30

Attempt ALL questions.

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 7 2 4 7 5 1 1 *

Can Idina Menzel ever Let It Go?

When the organisers of the 2015 Super Bowl were looking for someone to follow in the footsteps of Diana Ross and Whitney Houston and belt out *The Star-Spangled Banner* in front of a global audience of 160 million, it's not hard to see why they chose Idina Menzel.

5 As the voice of Elsa the ice queen in *Frozen*, the most successful animated film of all time, who sang its ubiquitous Oscar-winning *Let It Go* (more than three million copies sold in America alone), she has a more than passing acquaintance with anthems.

The stratospheric success of *Frozen*—with takings of more than £800 million, it's No 5 in the all-time list of highest-grossing films—has elevated her into a new league.

10 Now she releases hit Christmas albums, has Broadway shows written for her, tours the world's mega-domes and is having a TV sitcom developed.

Frozen isn't going away, either. She's spoken in the past about the much-mooted sequel but she has clearly been reprimanded by the Disney suits: "Apparently I spoke out of turn. I just assumed that because it was so successful there'd be a sequel, but Disney doesn't have sequels, so it would be a first if there was one."

15 How about the *Frozen* stage show, also much mooted? "I think they're working on that but the Disney people keep things close to their chests." If it happens, would she like to be in it? "Sure, I'd love to. But musicals take years and I'd have to play Elsa's mother, probably!"

20 What's definitely happening is a six-minute short, *Frozen Fever*, in which Elsa's powers threaten to scupper the birthday of her sister, Anna. "It's fun, really clever," Menzel says. "There's a new song. It's pretty much a group number though." She sounds slightly disappointed.

25 *Frozen Fever* did delight both fans and Disney—it was shown in cinemas before Disney's live-action *Cinderella*, which doubtless enjoyed a mighty bump as a result. The studio may be tight-lipped about *Frozen* sequels, but they're certainly happy to milk the commercial opportunities of their icy behemoth.

30 Whether there is a *Frozen 2* or not, Menzel is now a big star, there to be shot at. When she performed *Let It Go* in Times Square in New York on New Year's Eve she was criticised for failing to hit a high note (to be fair, she was singing in sub-zero temperatures). And though her powerful, stately turn at the Super Bowl received strong reviews, there were still some who noticed the odd flat note.

35 The unnerving proximity of several dozen hulking American footballers may have had something to do with that. Talking about the time that she sang at the All-Star baseball game, Menzel says: "One thing I underestimated is what a strong presence these athletes have when they're standing on the line right in front of you. They're huge, standing there, and you're this one woman, singing on her own. You forget about the world and the rest of the stadium because they're so . . . daunting."

40 One woman opposite a squad of men: it's a pertinent image given her associations with *Frozen*, a film that has regularly been touted as a feminist breakthrough. The first Disney animation to be directed (well, co-directed) by a woman, Jennifer Lee, it's quietly revolutionary because, as Menzel says, "the purest love that's being celebrated is between two sisters and not because some Prince Charming is saving the day".

45 Yes, the two heroines are still doe-eyed and partial to shiny dresses, but their relationship is subtle: Elsa, the conflicted snow sorceress struggling to control her powers; Anna, the devoted younger sister whom she keeps at a distance for fear of turning her into a popsicle. With her grandiose sulks, Elsa has been described as Disney's first emo princess. "She's definitely complicated," Menzel says. "I think that's why it's a successful film, because both women are not stereotypes."

50 There are parallels with Menzel's own life: she and her younger sister, Cara, had their fair share of "Do you wanna build a snowman?" moments. "She would probably tell you she looks up to me, a lot," Menzel says, rather wincingly.

When *Let It Go* was nominated for Best Song at the Oscars a year ago, it was Cara whom Menzel took as her date. "I didn't think about it—she was the first person I thought of—and then I realised how perfect it was," she says. Sisters representing a film about sisters.

55 *Let It Go* won the Oscar for its writers, but that was rather overshadowed by the moment of weirdness earlier in the evening when, introducing Menzel's performance of the song, John Travolta inexplicably referred to her as "Adele Dazeem".

60 She nevertheless recognises that Travolta's slip was "one of the greatest mistakes ever—it helped my career, that's for sure." It's one of several references Menzel makes to her career: her conversation is a mix of Broadway-speak ("I try to sing from the heart") and battle-hardened ambition.

65 She is certainly aware of the value of appearing in "several zeitgeist-y things across different generations: from *Rent* to *Wicked*, *Glee* to *Frozen*". There's a 'through line' between those four, she thinks: they all resonate with young people and "people who are trying to find themselves. I'm proud of that. I'm not sure why that's become the pattern for me—maybe it's because I have as much to learn myself".

Our time is almost up. I'm allowed to ask one more (burning) question. Does she have her own Elsa dress, the must-have wardrobe item for girls across the western world? "No I do not!" she laughs.

70 So she doesn't ever have the urge to indulge her inner ice queen and don the full regalia? "Nah, I don't look that good as a blonde. The waistline, though—that would be fun." Part of me suspects that she'd also quite enjoy ruling over her own wintry kingdom.

Ed Potton, in "The Times"

Total marks — 30
Attempt ALL Questions

- | | |
|--|---|
| 1. Look at lines 1–6, and then explain in your own words why the organisers of the Super Bowl chose Idina Menzel to perform there. | 2 |
| 2. Look at lines 7–8, and then, by referring to one example, explain fully how the writer’s use of language makes it clear that Frozen is successful. | 2 |
| 3. Look at lines 11–25, and then identify, using your own words as far as possible, five things we learn here about the Disney organisation. | 5 |
| 4. Look at lines 26–36, and then explain fully how the writer’s use of language makes it clear that coping with performing under these circumstances is not easy. You should refer to two examples in your answer. | 4 |
| 5. By referring to the sentence in lines 37–38, explain how it helps to provide a link between the writer’s ideas at this point in the passage. | 2 |
| 6. Look at lines 42–47, and then explain fully how two examples of the writer’s word choice make it clear that Elsa is not just “doe-eyed and partial to shiny dresses”. | 4 |
| 7. Look at lines 51–61, and then explain fully in your own words as far as possible why the Oscar evening was so memorable or such a success for Idina Menzel. | 2 |
| 8. Look at lines 62–69, by referring to two examples, explain fully how the writer makes effective use of contrast in these paragraphs. You could refer to sentence structure, tone or word choice. | 4 |
| 9. Throughout the passage, we are given information and clues about Idina Menzel’s personality.
Using your own words as far as possible, identify five things that we learn about her personality from the passage. | 5 |

[END OF QUESTION PAPER]

OPEN OUT FOR QUESTIONS

DO NOT WRITE ON THIS PAGE

ACKNOWLEDGEMENT

Article – Article is adapted from “Can the Frozen star Idina Menzel ever let go of Let it Go?” by Ed Pottton, taken from *The Times*, 6 February 2015. Reproduced by permission of News Syndication. © The Times, February 2015.



National
Qualifications
2016

X724/75/12

**English
Critical Reading**

THURSDAY, 5 MAY

2:20 PM – 3:50 PM

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 7 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

Extract from Scene Four (Marie and Deirdre are in Marie's house . . .)

DEIRDRE: But you'd know. I know you'd look at me and you'd be sure.

Marie doesn't turn

Deirdre gets up and clumsily pulls off her top, drags off the jeans. There are bruises all over her back. She goes to Marie and pushes the clothes in front of her

5

Here, that's you got everything back.

Marie turns, startled, then starts to laugh, hysterically. Deirdre hurls the clothes at her. She snatches the knife out of the chair and waves the blade at Marie. She advances on her slowly

10

I want the truth out of you. I mean it.

Marie backs off a step

Tell me!

Suddenly Marie flies at her

MARIE: Tell you! I'll tell you!

15

She wrenches the knife and the picture off the startled Deirdre and smashes and slashes Michael's picture with swift, efficient destructiveness. She looks down at the pieces at her feet for a long moment. She drops the knife on top of them. Her breathing slows. She goes to the kitchen area and comes back with a half-filled rubbish sack and some newspaper. She kneels down and starts to clear up the pieces of the picture

20

(Quietly) Watch your feet on that glass there. (She wraps the glass and the shredded picture in the newspaper. She wraps the knife as well. She drops both in the rubbish sack and takes it back to the kitchen)

Deirdre has barely moved through all of this, she watches Marie tearfully

25

Marie returns from the kitchen, wiping her hands

(Still quietly) There. (She looks at Deirdre) Those are some bruises you've got.

Marie reaches out and touches Deirdre's shoulder

Deirdre flinches, then allows the touch

30

Marie turns her gently. She looks at her bruised body. Marie touches Deirdre's back

MARIE: Who did this to you?

DEIRDRE: Just the fella she's got living with her just now.

MARIE: (*Stroking Deirdre's back*) They took the lying head off Michael, didn't you know? Didn't they tell you that story?

35 DEIRDRE: (*Quietly*) Yes. (*She pulls away from Marie*)

Marie seems to focus on her again

MARIE: Ah God forgive me . . . (*She sways momentarily. She runs her hands over her face*) You should go home. It's late.

Deirdre doesn't move

40 Here. (*She offers the clothes again*)

Deirdre shakes her head again

Questions

1. Using your own words as far as possible, summarise what happens in this extract. You should make **three** key points. 3

2. Look at the stage directions in lines 1–13.
By referring to **two** examples, show how the playwright reveals that Marie is emotional in this part of the scene. 4

3. Look at lines 15–23.
Identify **one** of Marie's actions and go on to explain in your own words why this action is surprising. 2

4. Think about Deirdre's attitude towards Marie in this extract.
Identify any aspect of Deirdre's attitude and by referring to **one** example of her dialogue, explain fully how the playwright conveys this aspect of Deirdre's attitude towards Marie. 3

5. There are many examples of conflict in this play. By referring to this extract and to elsewhere in the play, show how conflict is an important feature of the play. 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**

ALEC: How come ye chucked yer trade?

DAVIE: It chucked me! The chandlers ah worked for shut doon. Ah got laid off. That was it. Nothin else doin. Nae work. Naebody needs sailmakers these days.

5 ALEC: (*Holds up yacht*) Could ye make me a sail for this? Ah found it in the Glory Hole tae. Ah thought ye could fix it up.

DAVIE: Oh aye. It's a beauty, eh? Be nice, aw rigged out.

Can sail it in the park.

Course, it'll take time. Materials'll be dear. But ah'll see what ah can do.

ALEC: When?

10 DAVIE: Wait and see. (*Hands back yacht*) Who knows? Maybe ma coupon'll come up this week!

ALEC: Remember the last time ye won?

DAVIE: First dividend. Two quid!

15 Ah didnae let it go tae ma head mind! Didnae chuck ma job. Didnae buy a villa in the south of France. Ah think every second game was a draw that week! Never mind. Some ae these days.

(*DAVIE sits down, takes newspaper and scrap of paper from his briefcase, writes*)

Ah didnae bring in anythin for tea. D'ye fancy nippin doon tae the chippy, gettin a coupla fish suppers?

20 ALEC: Awright.

(*DAVIE hands him money*)

Can ah get a pickle?

DAVIE: Get anythin ye like. Here's somethin else ye can do for me.

Themorra at dinnertime. Take this line to the bookie.

25 ALEC: Och da!

DAVIE: Whit's the matter?

ALEC: It's just that . . . ah don't like that bookie. He's creepy.

DAVIE: Away ye go!

ALEC: An that back close where he has his pitch is aw horrible an smelly.

- 30 DAVIE: (*Waves his line*) But this could be worth a fortune! Three doubles, a treble, an accumulator. If it comes up we're laughin.
Here son, ah'll leave it here wi the money inside it.
- ALEC: (*Picks up line, reads it*) Why d'ye always write Mainsail at the bottom ae yer line?
- 35 DAVIE: That's what ye call a nom-de-plume. The bettin's illegal ye see. The bookie gets done fae time tae time. An if you put yer real name on the line, the polis might book you as well. So ye use a made-up name.
- ALEC: Mainsail.

Questions

6. Using your own words as far as possible, explain how Davie is shown to be struggling in his role as a father throughout this extract. You should make **four** key points. 4
7. Look at lines 2–3 and lines 10–16.
By referring to **two** examples from these lines, show how different aspects of Davie's mood are revealed by the playwright. 4
8. Look at lines 33–38.
- (a) Using your own words as far as possible, explain why Davie needed to use a false name (nom-de-plume). 2
- (b) Explain what **two** things Davie's choice of false name (nom-de-plume) reveals about him. 2
9. By referring to this extract and to elsewhere in the play, show how the yacht is used as an important symbol. 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

BRIDGET: I knew you'd try to split them up. I warned our Hughie, but I never knew the lengths you'd go to.

ROSINELLA: What you talking about?

5 BRIDGET: You sent her back, didn't you? Didn't care who gets hurt. After all these years you sent her away.

ROSINELLA: Who?

BRIDGET: Lucia. Who else?

ROSINELLA: Send Lucia away? Me?

BRIDGET: Well, you did it to me, but you're no getting doing it to my brother.

10 ROSINELLA: I don't want to hear any more. What did I ever do to you?

BRIDGET: What did you do to me? You told me Franco didn't love me. You made me believe I was nothing to him—just a wee Scottish tart for him to practise on.

ROSINELLA: In God's name, Bridget, that's all in the past.

15 BRIDGET: To you maybe. But there's no a day goes past that it's no with me. Franco loved me. Franco loved me.

ROSINELLA: Franco's dead—and may God forgive you, lady, for dragging his name through the mud.

20 *This remark knocks BRIDGET off her guard and ROSINELLA gathers her strength.*

ROSINELLA: Now, I didn't want this fight with you, and I don't have to explain nothing to you. But just you hear this. I didn't send Lucia away, I could just as easily tear out my own heart. But I'm no sorry she's away from your brother. I cannie deny it. No harm to the boy. I've nothing against him. OK? Now that's it finished. We'll forget this conversation ever took place.

25

BRIDGET: As easy as that.

ROSINELLA: Yes.

BRIDGET: All forgotten.

ROSINELLA: I'll never mention it again.

30 BRIDGET: If you knew the damage you've caused.

ROSINELLA: (*Angry*) That's it. I've had enough. I don't have to stand here and listen to this. You think I'm not suffering? Lucia's more than a niece to me, more than somebody else's lassie that I brought up and grew to love. She's like the child I could never have.

35 *Silence: BRIDGET thinks, then decides.*

BRIDGET: The child you never had, eh, Mrs Pedreschi? What about the child I never had?

ROSINELLA: (*Dismissive*) What you going on about now?

BRIDGET: Do you remember that night, I came to see you? I was pregnant.

40 *ROSINELLA shakes her head.*

ROSINELLA: What you saying?

BRIDGET: I was pregnant and it was Franco's baby.

ROSINELLA backs off in disbelief.

Questions

10. Using your own words as far as possible, summarise what happens in the extract. You should make **four** key points. 4
11. Look at lines 11–16.
Show how both word choice **and** sentence structure are used to reveal Bridget's feelings. 4
12. With reference to **two** examples from the extract show how Rosinella's attitude towards Bridget develops. 4
13. By referring to this extract and to elsewhere in the play, show how the playwright explores family relationships. 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, Roderick has decided to take some cake to the cone-gatherers, but encounters Duror in the wood.

Peeping through the yew needles, Roderick saw in imagination the door of the hut open, and the cone-gatherers come out, the tall one who slightly limped and always frowned, and the small one who stooped and smiled. Then in the cypress the gun cracked, and the two men lay dead on the grass.

- 5 It was while he was imagining Duror come stalking out to gloat over the corpses that the idea took root in the boy's mind that perhaps it was Duror himself who was dead. That idea sprouted. Duror had been strolling through the wood, had felt a pain at his heart, and had clutched at the cypress to keep from falling; there he had died, and the green bony arms were propping him up.
- 10 To Roderick, growing in a time of universal war, distant human death was a commonplace: he had listened to many wireless estimates of enemies killed and had loyally been pleased. Only once, when his grandfather died, had death appeared to him as a tyrant, snatching ruthlessly away what he loved, putting darkness and terror in its place, and at random moments, even in the middle of the night when the rest of the house slept, creating
- 15 fragments of joy only to annihilate them thereafter. Now the thought of Duror standing dead among the branches of the evergreen brought no hope, but rather began to infect the whole visible world with a sense of loss and desolation and fear. Every single leaf was polluted; even a tiny black beetle close to his head represented the vast tyranny. It was as if all the far off deaths he had rejoiced at were now gathering here around the yew trees to
- 20 be revenged. Yet was not Duror evil, and if evil died did not goodness triumph? Why then were all the birds not singing, and why did the sun not begin to shine again with morning splendour, and why, above all, was the hut now in shadow? Unable to answer those questions, the boy knelt in an unhappiness too profound and violent for tears or prayer; its only outward signs were paleness and the extra prominence of his teeth.
- 25 When at last, in the gloaming, Duror moved, it was to the stricken boy like a resurrection, darkening incomprehension and deepening despair. From the arms of the tree Duror stepped forth, and stood for a minute in the clearing in front of the hut. It was a minute of cessation. Incalculable in thought or feeling, gigantic in horror, as if indeed newly come from the dead, Duror merely stood. Then, without any interpretable gesture, and without
- 30 a sound, he turned and vanished among the trees, as if this time forever.

Questions

14. Look at lines 1–9.
Explain how the writer uses **two** examples of language in these lines to describe what Roderick imagines. 4
15. Using your own words as far as possible, explain **two** different ways in which Roderick thinks of death in lines 10–19. 2
16. Explain how the writer uses **two** examples of language to create a frightening atmosphere in lines 17–24. 4
17. Look at the final sentence of the extract (“Then . . . forever.”). By referring to **one** example of word choice, explain how the writer makes Duror’s actions appear dramatic. 2
18. With reference to the extract and to elsewhere in the novel, show how war is an important feature of the novel. 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**

The following extract is from the prologue. The editor has just described Gideon Mack's fall into the Black Jaws.

However, three days after this incident, while the community was still coming to terms with its loss, the body of Mr Mack was found washed up on the bank of the Keldo a short distance downstream of the Black Jaws. Not only had the water apparently carried him through its unknown course, but, even more amazingly, he was alive, and without a broken
5 bone in his body. True, he was badly battered, he had a large bruise on the side of his head, and his right leg had sustained some kind of internal damage which left him with a severe limp, but he had somehow survived three nights outdoors and a subterranean journey that no creature, except a fish, could have been expected to survive. He was taken to hospital in Dundee, where he remained unconscious but stable for a day and a half.
10 When he came round he astonished medical staff by making such a speedy recovery that less than a week after the accident he was discharged and sent home.

Back in Monimaskit, Mr Mack convalesced at his manse and seemed in no great hurry to resume his pastoral duties. It was at this time that he began to talk to some people of his experience. He claimed that he had been rescued from the river by a stranger, a man
15 inhabiting the caverns through which he said it passed, and that he had been looked after by this individual. This seemed improbable enough, but Mr Mack went on to assert that this person was none other than the Devil, and that they had had several long conversations in the course of the three days. These remarks were taken by the minister's friends as indication of a severe shock to his system, and possibly of damage to the brain
20 sustained during his ordeal. Others, however, were less concerned with his health than with the injury his words might do to the good name of the Church of Scotland.

A few days later, Mr Mack, despite his seeming physical and mental frailty, insisted on taking the funeral service of an old friend, an inhabitant of Monimaskit, conducting the event in a way which some considered not just unorthodox and irreverent, but
25 incompatible with the role of a Church of Scotland minister. After the interment he publicly repeated his story that he had met and conversed with the Devil. Finally, at the gathering in the church hall which followed, he made declarations of such a scandalous nature that the Monimaskit Kirk Session had no option but to refer the matter to the local Presbytery.

The procedures of the Presbyterian court system are complex, but need not long detain us. Presbytery, having heard the evidence, invited Mr Mack to defend himself. He admitted the truth of the allegations made against him, but denied that he had committed any offence. Presbytery decided to suspend him forthwith pending further investigation and
30 consultation with the Church's legal advisers, until such time as Mr Mack could be brought before a committee of Presbytery for trial. A libel was drawn up and served on him, but no date had been set for the case to be heard when Mr Mack's disappearance brought all proceedings to a halt.
35

Questions

19. Using your own words as far as possible, summarise the main events that followed Gideon Mack's accident, as described in this extract. You should make **four** key points in your answer. 4
20. Look at lines 1–11.
By referring to **two** examples, explain how the writer uses language to suggest that Gideon's story may be untrue. 4
21. Look at lines 12–29.
Explain how **two** examples of language are used to describe Gideon's character after the accident. 4
22. With reference to this extract and to elsewhere in the novel, show how an important theme is developed. 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.

***Kidnapped* by Robert Louis Stevenson**

In this extract David Balfour has arrived at the house of Shaws where his uncle Ebenezer lives. Ebenezer has asked David to fetch a chest of family papers from the stair-tower.

It was so dark inside, it seemed a body could scarce breathe; but I pushed out with foot and hand, and presently struck the wall with the one, and the lowermost round of the stair with the other. The wall, by the touch, was of fine hewn stone; the steps too, though somewhat steep and narrow, were of polished mason-work, and regular and solid under foot. Minding
5 my uncle's word about the banisters, I kept close to the tower side, and felt my way in the pitch darkness with a beating heart.

The house of Shaws stood some five full storeys high, not counting lofts. Well, as I advanced, it seemed to me the stair grew airier and a thought more lightsome; and I was wondering
10 what might be the cause of this change, when a second blink of the summer lightning came and went. If I did not cry out, it was because fear had me by the throat; and if I did not fall, it was more by Heaven's mercy than my own strength. It was not only that the flash shone in on every side through breaches in the wall, so that I seemed to be clambering aloft upon an open scaffold, but the same passing brightness showed me the steps were of unequal length, and that one of my feet rested that moment within two inches of the well.

15 This was the grand stair! I thought; and with the thought, a gust of a kind of angry courage came into my heart. My uncle had sent me here, certainly to run great risks, perhaps to die. I swore I would settle that 'perhaps', if I should break my neck for it; got me down upon my hands and knees; and as slowly as a snail, feeling before me every inch, and testing the solidity of every stone, I continued to ascend the stair. The darkness, by contrast with the
20 flash, appeared to have redoubled; nor was that all, for my ears were now troubled and my mind confounded by a great stir of bats in the top part of the tower, and the foul beasts, flying downwards, sometimes beat about my face and body.

The tower, I should have said, was square; and in every corner the step was made of a great stone of a different shape, to join the flights. Well, I had come close to one of these turns,
25 when, feeling forward as usual, my hand slipped upon an edge and found nothing but emptiness beyond it. The stair had been carried no higher: to set a stranger mounting it in the darkness was to send him straight to his death; and (although, thanks to the lightning and my own precautions, I was safe enough) the mere thought of the peril in which I might have stood, and the dreadful height I might have fallen from, brought out the sweat upon
30 my body and relaxed my joints.

But I knew what I wanted now, and turned and groped my way down again, with a wonderful anger in my heart. About half-way down, the wind sprang up in a clap and shook the tower, and died again; the rain followed; and before I had reached the ground level it fell in
35 buckets. I put out my head into the storm, and looked along towards the kitchen. The door, which I had shut behind me when I left, now stood open, and shed a little glimmer of light; and I thought I could see a figure standing in the rain, quite still, like a man hearkening. And then there came a blinding flash, which showed me my uncle plainly, just where I had fancied him to stand; and hard upon the heels of it, a great tow-row of thunder.

Questions

23. Look at lines 1–6.
By referring to **two** examples from these lines, explain how the writer creates a sense of fear and/or uncertainty. 4
24. Look at lines 15–16.
Using your own words as far as possible, explain what David suddenly realises at this point in the extract and how this affects his mood. 2
25. Look at lines 23–38.
Using your own words as far as possible, summarise the remainder of David’s journey. You should make **four** key points. 4
26. Look at lines 31–38.
Explain how any **one** example of the writer’s use of language in these lines contributes to the vivid description of the storm. 2
27. With reference to this extract and to elsewhere in the novel, show how the writer uses drama and/or tension to create a powerful adventure story. 8

[Turn over

OR

Text 4 — Prose

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

Read the extract below and then attempt the following questions.

***The Painter* by Iain Crichton Smith**

The narrator is describing a fight in the village.

But that was not what I meant to tell since the fight in itself, though unpleasant, was not evil. No, as I stood in the ring with the others, excited and horrified, I saw on the edge of the ring young William with his paint-brush and canvas and easel painting the fight. He was sitting comfortably on a chair which he had taken with him and there was no expression on
5 his face at all but a cold clear intensity which bothered me. It seemed in a strange way as if we were asleep. As the scythes swung to and fro, as the faces of the antagonists became more and more contorted in the fury of battle, as their cheeks were suffused with blood and rage, and their teeth were drawn back in a snarl, he sat there painting the battle, nor
10 at any time did he make any attempt to pull his chair back from the arena where they were engaged.

I cannot explain to you the feelings that seethed through me as I watched him. One feeling was partly admiration that he should be able to concentrate with such intensity that he didn't seem able to notice the danger he was in. The other feeling was one of the most bitter disgust as if I were watching a gaze that had gone beyond the human and which was
15 as indifferent to the outcome as a hawk's might be. You may think I was wrong in what I did next. I deliberately came up behind him and upset the chair so that he fell down head over heels in the middle of a brush-stroke. He turned on me such a gaze of blind fury that I was reminded of a rat which had once leapt at me from a river bank, and he would have struck me but that I pinioned his arms behind his back. I would have beaten him if his
20 mother hadn't come and taken him away, still snarling and weeping tears of rage. In spite of my almost religious fear at that moment, I tore the painting into small pieces and scattered them about the earth. Some people have since said that what I wanted to do was to protect the good name of the village but I must in all honesty say that that was not in my mind when I pushed the chair over. All that was in my mind was fury and disgust that
25 this painter should have watched this fight with such cold concentration that he seemed to think that the fight had been set up for him to paint, much as a house exists or an old wall.

It is true that after this no one would speak to our wonderful painter; we felt in him a presence more disturbing than Red Roderick who did after all recover. So disturbed were we by the incident that we would not even retain the happy paintings he had once painted
30 and which we had bought from him, those of the snow and the harvest, but tore them up and threw them on the dung heap.

Questions

28. Look at lines 2–5 (“No, as I stood . . . bothered me”).
By referring to **one** example of the writer’s use of language explain how William’s reaction to the fight is made clear. 2
29. Look at lines 6–8 (“As the scythes . . . snarl”).
With reference to **two** examples from these lines explain how the writer uses language to describe the dramatic nature of the fight. 4
30. Look at lines 11–20 (“I cannot...tears of rage”).
Explain, in your own words as far as possible, why the narrator felt “admiration” and/or “bitter disgust” towards William the painter. You should make **four** key points in your answer. 4
31. Look at lines 27–31.
Explain, using your own words as far as possible, how the villagers react to William after the fight. You should make **two** key points in your answer. 2
32. With reference to this extract, and to at least one other story by Iain Crichton Smith, show how the writer creates characters who do not appear to fit in with their surroundings. 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**

Christmas Eve ah'm sittin on the bed in ma pyjamas wi a pad of blue lined paper and a Biro. The room is daurk but the wee bedside lamp makes a white circle that lights up the page ah'm starin at. It's hard tae find the words.

Dear Santa,

5 *Please could you*

I would like

If its no too much bother

10 But what is it ah'm tryin tae say? Could you make ma mammy love me? That's no Santa's job, he's there tae gie oot sweeties and toys tae weans wanst a year, so there's nae point in askin him. If there is a Santa. Ah look oot the windae; the sky's dirty grey and ah don't think we'll huv a white Christmas somehow.

The door opens and ma mammy comes in. The hall light's on and her fair hair sticks oot all roon her heid, fuzzy and soft. A cannae see her face.

Are ye no asleep yet? It's nine o'clock.

15 *Ah'm writin ma letter tae Santa.*

Santa doesnae come if yer no sleepin. Look, there's Katie, sound.

She bends ower Katie's bed, where she's lyin wi wan airm stickin oot fae under the covers. Ma mammy lifts the bedclothes ower her, then turns tae me.

20 *Hurry up and finish that letter, Alison. Ah'll pit it in fronty the fire and Santa'll get it when he comes.*

Ma mammy sits on the bed beside me while ah take a clean bit of paper and write dead slow so it's ma best writin.

Dear Santa,

Please could i have a Barbie doll, and a toy dog. I am a good girl.

25 *Love*

Alison

30 Ah fold the paper twice, print SANTA on the front, then gie it tae ma mammy. She pits it in her pocket and lifts the covers fur me tae get inside. Ah coorie doon, watchin her hair glowin like a halo against the blackness of the room. Ah love strokin her hair, it's that soft and fuzzy but she cannae be bothered wi that and jerks her heid away, sayin don't, you'll mess it up, just lik she does when ma daddy tries tae touch it. But it's that quiet and still and she's in a good mood so ah lift ma haun and touch her hair, just a wee bit.

Mammy, how come you've got fair hair and Katie's got fair hair and mines is broon?

You take efter yer daddy and Katie takes efter me.

35 *Ah wisht ah had fair hair.*

How? There's nothing wrang wi broon hair.

Ah wisht ah had hair lik yours.

Ma mammy smiles and the lines roon her eyes get deeper but she looks at me mair soft like.

40 *Go tae sleep hen, or Santa'll no come.*

She bends ower and kisses me, a dry kiss, barely grazin ma cheek, and before ah have time tae kiss her back she's switched off the bedside light, stood up and moved tae the door.

Night, Alison.

Night, Mammy.

45 She goes oot, nearly closin the door, but leavin a wee crack of light fallin across the bedclothes.

Questions

33. Using your own words as far as possible, summarise what happens in the extract. You should make **four** key points. 4
34. With reference to lines 1–11, explain how **two** examples of Donovan's use of language help the reader to understand how Alison finds the task of writing the letter. 4
35. Look at lines 27–46.
- (a) Explain how **one** example of Donovan's language helps the reader understand there is a **positive** aspect to Alison's relationship with her mother. 2
- (b) Explain how **one** example of Donovan's language helps the reader understand there is a **negative** aspect to Alison's relationship with her mother. 2
36. Characters in Donovan's stories often face personal difficulties. With reference to the extract and to at least one other story, show how personal difficulties 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.

Originally by Carol Ann Duffy

We came from our own country in a red room
which fell through the fields, our mother singing
our father's name to the turn of the wheels.

5 My brothers cried, one of them bawling, *Home*,
Home, as the miles rushed back to the city,
the street, the house, the vacant rooms
where we didn't live any more. I stared
at the eyes of a blind toy, holding its paw.

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

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

Questions

37. Look at lines 1–8.
Explain, using your own words as far as possible, what the poet/persona remembers about the journey. You should make **two** key points. 2
38. By referring to **two** examples of the poet’s use of language in lines 9–16, explain fully how the poet makes clear the effect(s) of moving home. 4
39. Look at lines 17–21 (“But then . . . like the rest”).
By referring to **two** examples of the poet’s use of language explain fully how the poet suggests acceptance of the move. 4
40. Look at the last four words of the poem (“*Originally?* . . . hesitate”).
Explain how any part of this makes an effective ending to the poem. 2
41. By referring closely to this poem, and to at least one other poem by Duffy, show how the poet uses word choice and/or imagery effectively to convey theme(s). 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.

***Good Friday* by Edwin Morgan**

Three o'clock. The bus lurches
round into the sun. 'D's this go –'
he flops beside me – 'right along Bath Street?
– Oh tha's, tha's all right, see I've
5 got to get some Easter eggs for the kiddies.
I've had a wee drink, ye understand –
ye'll maybe think it's a – funny day
to be celebrating – well, no, but ye see
I wasny working, and I like to celebrate
10 when I'm no working – I don't say it's right
I'm no saying it's right, ye understand – ye understand?
But anyway tha's the way I look at it –
I'm no boring you, eh? – ye see today,
take today, I don't know what today's in aid of,
15 whether Christ was – crucified or was he –
rose fae the dead like, see what I mean?
You're an educatit man, you can tell me –
– Aye, well. There ye are. It's been seen
time and again, the working man
20 has nae education, he jist canny – jist
hasny got it, know what I mean,
he's jist bliddy ignorant – Christ aye,
bliddy ignorant. Well –' The bus brakes violently,
he lunges for the stair, swings down – off,
25 into the sun for his Easter eggs,
on very
 nearly
 steady
 legs.

Questions

42. Look at lines 2–13 (“D’s this go . . . boring you, eh?”).
By referring to two examples of his speech, explain **two** things we learn about the drunk man. 4
43. Look at lines 14–23.
- (a) Comment on the effectiveness of **one** feature of the poet’s use of language in creating realistic speech. 2
- (b) Show how any **two** examples of the use of word choice makes clear the poem’s main ideas or central concerns. 4
44. How effective do you find lines 23–29 as a conclusion to the poem? You should refer to **one** example from these lines and to the ideas and/or language of the rest of the poem. 2
45. By referring closely to this poem and to at least one other poem, show how Morgan explores important human themes. 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.

***Sounds of the day* by Norman MacCaig**

When a clatter came,
it was horses crossing the ford.
When the air creaked, it was
a lapwing seeing us off the premises
5 of its private marsh. A snuffling puff
ten yards from the boat was the tide blocking and
unblocking a hole in a rock.
When the black drums rolled, it was water
falling sixty feet into itself.

10 When the door
scraped shut, it was the end
of all the sounds there are.

You left me
beside the quietest fire in the world.

15 I thought I was hurt in my pride only,
forgetting that,
when you plunge your hand in freezing water,
you feel
a bangle of ice round your wrist
20 before the whole hand goes numb.

Questions

46. Look at lines 1–9.
Explain fully, in your own words as far as possible, how the poet feels about the “sounds of the day”. 2
47. Look again at lines 1–9.
By referring to **one** example of the poet’s word choice, explain how the poet suggests that disturbance or upset is to follow. 2
48. Look at lines 10–14.
By referring to **two** examples of the writer’s use of language, explain fully how the poet makes it clear that the mood or atmosphere of the poem has now changed. 4
49. Look at lines 15–20.
By referring to **two** examples of word choice or imagery, explain fully how the poet makes clear the effects of his experience. 4
50. By referring to this poem, and to at least one other by MacCaig, show how strong feelings are a feature of his poetry. 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

10 the upset orchids with troubled hands. Even after
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,

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

51. Using your own words as far as possible, explain what happens in lines 1–10 of this poem. You should make **two** key points. 2
52. Look again at lines 1–13 (“The orchids . . . fading fast.”).
Explain how the poet uses **one** example of word choice and **one** feature of structure to develop the idea of time. 4
53. Look at lines 13–29 (“Even her voice . . . sharp knife.”).
By referring to **three** examples of the poet’s use of language, explain how the poet creates a sense of awkwardness about the meeting. 6
54. By referring closely to this poem and to at least one other poem by Kay, show how the poet uses personal experience to explore wider themes. 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 an important relationship, for example, husband and wife, leader and follower, parent and child, or any other relationship.

Describe this relationship and then, by referring to appropriate techniques, explain how the relationship develops.

2. Choose a play which explores an issue or theme which interests you.

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

PROSE

Answers to questions in this part should refer to the text and to such relevant features as characterisation, setting, language, key incident(s), climax, turning point, plot, structure, narrative technique, theme, ideas, description . . .

3. Choose a novel or short story or work of non-fiction which has a key moment.

Give a brief account of the key moment and, by referring to appropriate techniques, show how it is significant to the text as a whole.

4. Choose a novel or short story in which there is an interesting character.

By referring to appropriate techniques, show how the author 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 describes a person or a place or an event in a memorable way.
By referring to poetic techniques, explain how the poet makes this poem so memorable.

6. Choose a poem which deals with a powerful emotion.
By referring to poetic techniques, show how the poet creates the powerful emotion.

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 shocks or surprises you in some way.
By referring to appropriate techniques, show how in this scene or sequence the element of surprise is made effective.

8. Choose a film or TV drama in which there is a character about whom you have mixed feelings.
Show why this character is important to the film or TV drama as a whole and by referring to appropriate techniques, explain how these mixed feelings are created.

* “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 advertisement which aims to persuade you to buy a product, or to support the aims of a particular group.

By referring to specific examples from the advertisement, explain how persuasive language is used.

10. Consider the distinctive language used by any group of people from the same place, or with the same job, or the same interest . . .

By referring to specific examples, explain how the distinctive language of the group is different from the language used by the general population.

[END OF SECTION 2]

[END OF QUESTION PAPER]

ACKNOWLEDGEMENTS

Section 1 Part A Text 1 - Extract is taken from “Bold Girls” by Rona Munro. ISBN 9780340655276. Published by Nick Hern Books Ltd. Reproduced by permission of Nick Hern Books Ltd.

Section 1 Part A Text 2 - Extract is taken from “Sailmaker Plus” by Alan Spence. ISBN 9780340973035. Published by Hodder Gibson. Reproduced by permission of Hodder Education.

Section 1 Part A Text 3 - Extract is taken from “Tally’s Blood” by Ann Marie di Mambro. ISBN 9781471808401. Published by Hodder Gibson. Reproduced by permission of Hodder Education.

Section 1 Part B Text 1 - Extract is taken from “The Cone Gatherers” by Robin Jenkins, ISBN 978184959894. Published by Canongate Books Ltd. Reproduced by permission of Canongate Books Ltd.

Section 1 Part B Text 2 - Extract is taken from THE TESTAMENT OF GIDEON MACK by James Robertson (Hamish Hamilton 2006). Copyright © James Robertson, 2006. Reproduced by permission of Penguin Books Ltd.

Section 1 Part B Text 3 - Extract is taken from “Kidnapped” by Robert Louis Stevenson. Public Domain.

Section 1 Part B Text 4 - Extract is taken from “The Painter” by Iain Crichton Smith, from *The Red Door, The Complete English Stories 1949-1976*. ISBN 1841581607. Published by Polygon. Reproduced by permission of Polygon, an imprint of Birlinn Ltd (www.birlinn.co.uk).

Section 1 Part B Text 5 - Extract is taken from “Dear Santa” by Anne Donovan, from *Hieroglyphics and Other Stories*. ISBN 9781841955193. Published by Canongate Books Ltd. Reproduced by permission of Canongate Books Ltd.

Section 1 Part C Text 1 - ‘Originally’ from *New Selected Poems* by Carol Ann Duffy. Published by Picador, 2004. Copyright © Carol Ann Duffy 1993. Reproduced by permission of the author c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London W11 1JN.

Section 1 Part C Text 2 - Poem, “Good Friday” by Edwin Morgan, is taken from *Edwin Morgan New Selected Poems*. ISBN 1857544595. Published by Carcanet Press Ltd. Reproduced by permission of Carcanet Press Ltd.

Section 1 Part C Text 3 - Poem, “Sounds of the day” by Norman MacCaig, is taken from *The Many Days: Selected Poems of Norman MacCaig*. ISBN 9781846971716. Published by Polygon. Reproduced by permission of Polygon, an imprint of Birlinn Ltd (www.birlinn.co.uk).

Section 1 Part C Text 4 - Poem, “Keeping Orchids” by Jackie Kay, is taken from *Darling: New and Selected Poems* (Bloodaxe Books, 2007). ISBN 9781852247775. Reproduced with permission of Bloodaxe Books on behalf of the author. www.bloodaxebooks.com.