



National
Qualifications
2023

X824/76/12

**English
Critical Reading**

TUESDAY, 9 MAY
11:00 AM – 12:30 PM

Total marks — 40

SECTION 1 — Scottish text — 20 marks

Read an extract from a Scottish text you have previously studied and attempt the questions.

Choose ONE text from either

Part A — Drama pages 03–11

or

Part B — Prose pages 12–21

or

Part C — Poetry pages 22–33

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical essay — 20 marks

Attempt ONE question from the following genres — Drama, Prose Fiction, Prose Non-fiction, 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 6 1 2 *

[OPEN OUT FOR TEXT AND QUESTIONS]

DO NOT WRITE ON THIS PAGE

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

Read the text extract carefully and then attempt ALL the questions for your chosen text.

You should spend about 45 minutes on this section.

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.

The Slab Boys by John Byrne

In this extract, from Act 1 of the play, Sadie is selling sweet snacks to the slab boys.

- Alan: I'll take a tea, please.
- Sadie: See that? There's a showing-up for yous . . . there's what you cry manners. Help yourself to milk and sugar, son. Here, I haven't seen you before . . . you in beside these boys?
- 5 Alan: Er . . . just for the day, I think . . . Jack Hogg mentioned something about Bobby Sinclair . . .
- Sadie: Ha . . . you'll be lucky . . . nobody's seen him since VJ Night . . . (*quietly*) Try one of them wee scones and butter . . . there's a knife next to your hand . . .
- Phil: Haw, Sadie, you never told us there was butter!
- 10 Spanky: That's not fair . . .
- Sadie: Shut it, yous. And you never put your monies in the tin . . . come on, threeha'pence for tea . . . fourpence for coffee . . . (*to Phil*) Fourpence, I said.
- Phil: I've only got a tanner.
- Sadie: I've got plenty of coppers . . . (*to Alan*) When did you start, son?
- 15 Alan: This morning.
- Sadie: Very nice. And what do they cry you?
- Phil: Agnes . . .
- Alan: Alan . . .
- Spanky: Dowdy . . .
- 20 Alan: Downie . . . Alan Downie.
- Sadie: Ignore them, son. Look, I'll try and keep you something nice for after dinnertime . . . wee Chelsea bun or that? I've got some cream cookies on this morning but they're for the directors . . . couldn't let you have one of them . . . 's more than my life's worth . . .
- 25 Alan: No, I'm fine, thanks . . .
- Sadie: That boy could learn you savages a thing or two. You stick in, son . . . you'll go places. Now . . . (*Takes out book of tickets and purse.*) . . . have yous all got your tickets for the Staff Dance the night?

Phil: Christ, is it tonight? I thought it was next Friday.

30 Sadie (to Alan): He thought it was next Friday . . . Course it's the night, glaikit . . . don't you try that on with me, Phil McCann . . . I don't see your name down here as paid . . . c'mon, stump up.

Phil: Have a heart, Sadie, I gave you my last tanner. I'll pay you next month. How's that?

35 Sadie: You'll pay me after dinnertime or you'll hand your ticket back. Yous boys get plenty. I'll mark you down for this afternoon.

Spanky: You still going, Phil?

Phil: Yeh . . . how would I not be?

Sadie: You've got yours, Spanky . . . aye. What about you, Hector son? I don't see your name down here. You giving it a miss this year?

40 Spanky: Course he is . . . his legs would never reach the floor. (*Places empty cup on trolley. Pinches cream cookies.*)

Sadie: D'you not want a ticket, darling?

Hector: 'Much are they again?

Sadie: Fifteen shillings single . . . twenty-five double . . .

45 *Spanky passes a cookie to Phil.*

Hector: I'll take a double.
Phil and Spanky freeze, cookies poised.

Sadie: What?

Hector: I said, I'll take a double.

50 Sadie: That's what I thought you said, sweetheart . . . D'you want to pay me now or leave it till after?

Hector: I've got the money here. (*Brings out two one-pound notes.*)

Sadie: Did your mammy come up on the horses? Thanks, son . . . That's your change. See and the both of yous have a lovely time. What about you, flower?

55 Alan: Oh . . . I hadn't thought about it . . .

Sadie: Well, you always know who's got the tickets. Is that all your cups? I better get a move on . . . them directors'll be greeting if they don't get their cream cookies. That's just your money to get, Phil McCann . . . right? See yous after . . .
Alan holds door open.

60 Sadie: Aw, thanks, son . . . you're a gent.

Questions

1. Look at lines 1–24.
By referring to **at least two** examples, analyse how language is used to convey aspects of Sadie’s character. 4

2. Look at lines 25–37.
Analyse how language is used to convey tension between characters. 2

3. Look at lines 38–60.
By referring to **at least two** examples, analyse how both stage directions and dialogue are used to reveal the attitudes of the characters. 4

4. By referring to this extract and to elsewhere in the play, discuss how Byrne uses humour to explore central concerns. 10

[Turn over

[OPEN OUT FOR TEXT AND QUESTIONS]

DO NOT WRITE ON THIS PAGE

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.

The Cheviot, the Stag and the Black, Black Oil by John McGrath

In this extract, there are tourists from England visiting the Highlands.

Doorbell rings.

WIFE: Get your shoes on, that'll be the tourists from Rotherham, Yorks, and put some peats on top of that coal — they'll think we are no better than themselves.

CROFTER: Aye, aye, aye — go you and let them in . . .

5 WIFE: Put off that television and hunt for Jimmy Shand on the wireless.

CROFTER *mimes this action.*

WIFE: Oh God, there's the Marvel milk out on the table, and I told them we had our own cows —

Bell rings again.

10 CROFTER: Aye, aye, aye, they'll be looking like snowmen stuck out there in this blizzard —

WIFE: Och, it's terrible weather for July —

CROFTER: It's not been the same since they struck oil in Loch Duich.

WIFE: Now is everything right?

15 *She wraps a shawl round her head; he rolls up his trouser leg, and throws a blanket round himself to look like a kilt, and puts on a tammy.*

WIFE: Get out your chanter and play them a quick failte.

CROFTER: How many would you like?

WIFE: Just the one —

20 *He plays a blast of 'Amazing Grace'. She takes a deep breath, and opens the door. The visitors are mimed.*

WIFE: Dear heart step forward, come in, come in. (*Clicks fingers to CROFTER.*)

CROFTER: (*brightly.*) Och aye!

25 WIFE: You'll have come to see the oil-rigs — oh, they're a grand sight right enough. You'll no see them now for the stour, but on a clear day you'll get a grand view if you stand just here —

CROFTER: Aye, you'll get a much better view now the excavators digging for the minerals have cleared away two and a half of the Five Sisters of Kintail.

WIFE: You'll see them standing fine and dandy, just to the west of the wee labour camp there —

30 CROFTER: And you'll see all the bonnie big tankers come steaming up the loch without moving from your chair —

WIFE: You'll take a dram? Get a wee drammie for the visitors —

CROFTER: A what?

35 WIFE: A *drink*. I doubt you'll have anything like this down in Rotherham, Yorks. All the people from England are flocking up to see the oil-rigs. It'll be a change for them.

CROFTER: Here, drink that now, it'll make the hairs on your chest stick out like rhubarb stalks.

WIFE: When the weather clears up, you'll be wanting down to the shore to see the pollution — it's a grand sight, right enough.

40 CROFTER: Aye, it's a big draw for the tourists: they're clicking away at it with their wee cameras all day long.

WIFE: Or you can get Donnie MacKinnon to take you in his boat out to the point there, to watch the rockets whooshing off down the range — but he'll no go too far, for fear of the torpedoes. Himself here would take you but he gave up the fishing a while back.

45 CROFTER: It's no safe any more with the aerial bombs they're testing in the Sound. Anyway all the fish is buggered off to Iceland.

WIFE: What does he do now? Oh, well, he had to get a job on the oil-rigs.

CROFTER: Oh, aye, it was a good job, plenty money . . .

50 WIFE: He fell down and shattered his spine from carelessness. (*Clicks her fingers at him.*)

CROFTER: (*brightly.*) Och aye!

WIFE: And now he can't move out of his chair. But he has a grand view of the oil-rig to give him something to look at, and helping me with the visitors to occupy him.

CROFTER: No, no, no compensation —

55 WIFE: But we'll have plenty of money when we sell the croft to that nice gentleman from Edinburgh.

CROFTER: Aye, he made us an offer we can't refuse.

WIFE: And we can't afford to live here any more with the price of things the way they are, and all the people from the village gone, and their houses taken up . . .

60 CROFTER: We were wondering now about the price of houses in Rotherham.

WIFE: Or maybe a flat. I've always wanted to live in a flat. You'll get a grand view from high up.

CROFTER: (*taking off funny hat.*) One thing's certain, we can't live here.

WIFE: (*very sadly.*) Aye, one thing's certain. We can't live here.

Questions

5. Look at lines 1–22.
By referring to **at least two** examples, analyse how stage directions **and/or** dialogue are used to highlight stereotypes. 4
6. Look at lines 23–47.
By referring to **at least two** examples, analyse how language is used to convey the negative impact of developments on the Highlands. 4
7. Look at lines 48–64.
Analyse how language is used to create sympathy for the Crofters. 2
8. By referring to this extract and to elsewhere in the play, discuss how McGrath explores the theme of appearance and reality. 10

[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.

Men Should Weep by Ena Lamont Stewart

This extract is from Act 3. John has just given Maggie a hat as a Christmas present.

- MAGGIE: Oh John!
- JOHN: *(his pleasure matching hers)* Well, come on then; let's see ye in it.
MAGGIE is sorting out the front from the back: JOHN sees the price ticket still dangling and rushes to tear off the tag which he pockets.
- 5 MAGGIE: *Watch! Ye'll rive oot the linin! (Fondly)* Ye great muckle ham-fist . . . Did it — cost an awfu lot, John?
- JOHN: Ye don't ask the price o presents, Maggie. Ye forgot that, didn't ye? *(He smiles ruefully)* Nae wunner. Let's see ye in it.
- 10 *MAGGIE, at a small mirror, settles the hat on her head with care, turning to JOHN for approbation. He nods. She gives him a kiss, almost in tears. He puts his arms round her, patting her back, GRANNY gazes at them and tut-tuts.*
- GRANNY: Fancy you wi a red hat. Yon's nae a colour for an aul wife, Maggie.
- JOHN: We didnae invite your opinion, Granny.
- GRANNY: Weel, I'm giein it ye for naethin. Black would hae been better. When's she
15 gonnae wear yon? There's nae weddin comin aff that I ken about. A red hat!
- JOHN: She can wear it whenever she wants.
- GRANNY: Maggie never gets further than the Copey; when they're a done gawpin at it in there, she'll hae a face tae match it.
- MAGGIE: Never heed her, John. I think it's lovely. *(She strokes it)* Wait till Lily sees it!
- 20 GRANNY: A red hat! It's no as if she ever sets fit in the kirk door. A croschay bunnet would hae done her as weel.
- MAGGIE: Aw shut up, Granny! Ye're spoilin it on me! *(To JOHN)* Did ye get a wee thing for her Christmas?
- JOHN: Naw. I wis too busy tryin hats on a wee lassie in C & A's. I'll get her something
25 when I gae oot wi Ernie. No that she deserves it, the aul soor-dook.
- MAGGIE: That'll dae ye; she cannae help bein a done aul wife.
- GRANNY: I heard ye! I heard ye! Wait on, Maggie, wait on. Yer ain day'll come by yer son's fireside. Nae wantit.
- JOHN: Goad! Whit can ye say?
- 30 MAGGIE: Granny, it's Christmas and John's got a job. We're gaun tae have a merry Christmas.
- JOHN: Aye, and you too. When ye waken the morn, ye'll find a stockin hangin on yer bed rail.
- GRANNY: A stockin? *(She sniggers)* A stockin! Stockins is for weans.
- 35 JOHN: Aye, that's right.

MAGGIE: I think I'll chap Mrs Bone for a wee cup wi us. Her man'll be oot on the batter.
She knocks on the ceiling. There is an answering thump.

JOHN: Well, I'll tak Ernie oot then for his fitba.

40 MAGGIE: Aye, and get wee Marina's pianny. And if it's ower dear, see if ye can get a dolly's tea set.

JOHN: Aye. Right. (*Shouting*) Ernie! Ernie! Come oan! You and me's for aff. The wummen's gatherin.
MAGGIE, still with her hat on, puts on the kettle and sets out cups, etc.

45 *ERNIE comes in whistling and bouncing an imaginary ball.*
JOHN tackles and they career around, GRANNY guarding her feet.

MAGGIE: Mind ma polished lino!
A knock on the door.
JOHN lets in MRS BONE who is closely followed by MRS HARRIS.

50 JOHN: Come awa ben. Maggie's got the kettle on.

MRS BONE: Ta. I chappit Mrs Harris in the passin.

JOHN: Quite right.

MRS HARRIS: Thanks, Mr Morrison. I like yer tie. Daein fine noo, aren't ye?

JOHN: Fine.

55 MRS HARRIS: Drivin a van, isn't it? They'd hae tae learn ye?

JOHN: (*winking to MRS BONE*) Naw, I kent it by instinct.

MRS HARRIS: Fancy!

JOHN: Are ye ready Ernie?

MRS BONE: Ernie, ye got yer fitba boots! My! Rangers'll be signin ye.

MARKS

Questions

9. Look at lines 1–19.
 By referring to **at least two** examples, analyse how both stage directions and dialogue convey the importance of the hat in terms of Maggie and John's relationship. 4
10. Look at lines 20–35.
 Analyse how the writer's use of language conveys a clear impression of Granny. 2
11. Look at lines 36–59.
 By referring to **at least two** examples, analyse how the writer's use of language suggests a sense of community. 4
12. By referring to this extract and to elsewhere in the play, discuss how Lamont Stewart presents the relationship between Maggie and John. 10

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

Read the text extract carefully and then attempt ALL the questions for your chosen text.

You should spend about 45 minutes on this section.

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

If you choose this text you may not attempt a question on Prose (Fiction or Non-fiction) in Section 2.

Read the extract below and then attempt the following questions.

Mother and Son by Iain Crichton Smith

The man looked at her for a moment, then fumbled for his matches again and began to light a fire. The sticks fell out of place and he cursed vindictively and helplessly. For a moment he sat squatting on his haunches staring into the fire, as if he were thinking of some state of innocence, some state to which he could not return: a reminiscent smile dimpled his cheeks and showed in
5 eyes which immediately became still and dangerous again. The clock struck five wheezingly and, at the first chime, the woman woke up. She started as she saw the figure crouched over the fire and then subsided: 'It's only you.' There was relief in the voice, but there was a curious hint of contempt or acceptance. He still sat staring into the fire and answered dully: 'Yes, it's only me!' He couldn't be said to speak the words: they fell away from him as sometimes happens when one
10 is in a deep reverie where every question is met by its answer almost instinctively.

'Well, what's the matter with you!' she snapped pettishly, 'sitting there moping with the tea to be made. I sometimes don't know why we christened you John' — with a sigh. 'My father was never like you. He was a man who knew his business.'

15 'All right, *all* right,' he said despairingly. 'Can't you get a new record for your gramophone. I've heard all that before,' as if he were conscious of the inadequacy of this familiar retort — he added: 'hundreds of times.' But she wasn't to be stopped.

20 'I can't understand what has come over you lately. You keep mooning about the house, pacing up and down with your hands in your pockets. Do you know what's going to happen to you, you'll be taken to the asylum. That's where you'll go. Your father's people had something wrong with their heads, it was in your family but not in ours.' (She had always looked upon him as her husband's son, not as her own: and all his faults she attributed to hereditary weaknesses on his father's side.)

He potted about, putting water in the kettle, waiting desperately for the sibilant noise to stop. But no, it took a long time to stop. He moved about inside this sea of sound trying to keep
25 detached, trying to force himself from listening. Sometimes, at rarer and rarer intervals, he could halt and watch her out of a clear, cold mind as if she didn't matter, as if her chatter which eddied round and round, then burst venomously towards him, had no meaning for him, could not touch him. At these times her little bitter barbs passed over him or through him to come out on the other side. Most often however they stung him and stood quivering in his flesh, and he would say
30 something angrily with the reflex of the wound. But she always cornered him. She had so much patience, and then again she enjoyed pricking him with her subtle arrows. He had now become so sensitive that he usually read some devilish meaning into her smallest utterance.

'Have you stacked all the sheaves now?' she was asking. He swung round on his eddying island as if

35 he had seen that the seas were relenting, drawing back. At such moments he became deferential.

'Yes,' he said joyously. 'I've stacked them all. And I've done it all alone too. I did think Roddy Mason would help. But he doesn't seem to have much use for me now. He's gone the way the rest of the boys go. They all take a job. Then they get together and laugh at me.'

40 His weakness was pitiful: his childish blue eyes brimmed with tears. Into the grimace by which he sought to tauten his face, he put a murderous determination: but though the lines of his face were hard, the eyes had no steadiness: the last dominance had long faded and lost itself in the little red lines which crossed and recrossed like a graph.

MARKS

Questions

13. Look at lines 1–10.
By referring to **at least two** examples, analyse how the writer's use of language conveys the son's state of mind. 4
14. Look at lines 11–22.
Analyse how the writer's use of language conveys the mother's resentment towards her son. 2
15. Look at lines 23–42.
By referring to **at least two** examples, analyse how the writer's use of language conveys the son's differing reactions to his mother. 4
16. By referring to this extract and to at least one other short story, discuss how Crichton Smith explores the influence of family **and/or** community on the lives of his characters. 10

[Turn over

OR

Text 2 — Prose

If you choose this text you may not attempt a question on Prose (Fiction or Non-fiction) in Section 2.

Read the extract below and then attempt the following questions.

***A Time to Keep* by George Mackay Brown**

Anna looked at me with her young freckled wondering face. 'It's Ingi,' she said. My heart failed and faltered and thudded frighteningly at my ribs. 'The house is full of women,' said Anna. 'Her time has come. It isn't easy for her.'

5 Just then Williamina of Moorfea came to the door, two empty pails in her hand. 'Is she coming?' Williamina said impatiently to Anna. 'Yes,' said Anna, 'I see her now.'

'I'm just going to the burn for water,' said Williamina. Then she turned to me. 'You go away,' she said. 'You're not needed here today. I think you've done enough.'

The widow of Girss was in the next field now.

10 Jessie of Topmast came round from my peatstack, her apron full of peats. 'Keep away from here,' she said to me sharply. 'You're not wanted.' Her arms were red with attending to my fire.

By now the widow of Girss was at the corner of the house. Two other women came to the door from inside, Elsie of Calvary and Merrag of Sheepay. They received the midwife reverently and speechlessly, as if she was some kind of priestess. 'You clear off,' Elsie of Calvary whispered harshly at me. 'Get down to your boat. Go somewhere out of here.'

15 The widow of Girss gave me one cold look before she turned in at the door, followed by the other women except Williamina, who was hurrying across the field to the burn, her empty pails clattering. Inside, Ingi cried out.

20 I turned away in a panic. First I made for the shore, thought better of it, and turned to the school-house and my old rationalist teacher Mr Simpson. But the gentle murmur of multiplication tables drifted through the tall window and I knew that the school was still in session. I hurried up the hill to my sheep. Andrew of Cleft and John of Sheepay saw me coming and veered away from me, each in a different direction. So did the tinker who had been in the hill all month after rabbits. I was an outcast in my own valley.

25 Finally the only man I could find to speak to me was Arthur in the ale-house. I remember little of what he said — for an hour it seemed he reeled off the names of the women who to his knowledge had died in childbirth. But his whisky was a comfort. I stayed at the bar counter till it began to get dark. 'It's a pity,' said Arthur, 'Ingi is not a strong woman.'

The lamp was burning in our window when I crossed the field again. 'To hell with them.' I said, 'It's my own house. I'm going in.' I opened the door softly.

30 Only the high priestess was inside. The servers had all gone home. She turned to me from the bedside, a gentle sorrowful old woman in the lamplight, the widow of Girss. 'Look,' she said. Ingi lay asleep in the bed. A small slow pulse beat in her temple. Her damp hair sprawled all over the pillow; one thin bright strand clung to the corner of her fluttering mouth.

The old woman pointed to the wooden cradle that I had made in the seven rainy days of harvest.

35 'There's your son,' said the widow of Girss.

* * *

Gales of lamentation I could have put up with from the women, as the terror went through them,

the long ritual keening with which they glutted and purified the world from the stain of death. (My grandmother and her neighbours went on for three nights before a funeral, their cries simple and primitive and beautiful as the sea.) Now minister and elders had told
40 them such exhibitions were unseemly and godless; the keening had gradually become in the past twenty years a kind of sickly unction, a litany of the dead person's virtues and sayings and doings — most of them lies — repeated over and over again, a welter of sentimental mush.

The black keening I could have endured.

45 Ingi lay in the bed, long and pale as a quenched candle. From time to time the child woke up in his cradle and gave a thin cry. Then Anna of Two-Waters would stir and attend to him, while the flat litany went on and on. As for me, I was more of an outcast than ever. None of them paid the slightest attention to me. Once Anna of Two-Waters said, 'Do something. Go and feed the kye. You'll feel better.'

MARKS

Questions

17. Look at lines 1–23.
By referring to **at least two** examples, analyse how the writer's use of language reveals Bill to be unwelcome at the birth of his son. 4
18. Look at lines 24–33.
Analyse how the writer's use of language suggests the birth will end in tragedy. 2
19. Look at lines 36–49.
By referring to **at least two** examples, analyse how the writer's use of language conveys how the community expressed grief in the past **and** in the present. 4
20. By referring to this extract and to at least one other short story, discuss how Mackay Brown explores the impact of loss on his characters. 10

[Turn over

OR

Text 3 — Prose

If you choose this text you may not attempt a question on Prose (Fiction or Non-fiction) 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, Utterson and Poole, who are searching for Jekyll, hear footsteps coming from his cabinet.

‘So it will walk all day, sir,’ whispered Poole; ‘ay, and the better part of the night. Only when a new sample comes from the chemist, there’s a bit of a break. Ah, it’s an ill-conscience that’s such an enemy to rest! Ah, sir, there’s blood foully shed in every step of it! But hark again, a little closer — put your heart in your ears, Mr Utterson, and tell me, is that the doctor’s foot?’

- 5 The steps fell lightly and oddly, with a certain swing, for all they went so slowly; it was different indeed from the heavy creaking tread of Henry Jekyll. Utterson sighed. ‘Is there never anything else?’ he asked.

Poole nodded. ‘Once,’ he said. ‘Once I heard it weeping!’

‘Weeping? how that?’ said the lawyer, conscious of a sudden chill of horror.

- 10 ‘Weeping like a woman or a lost soul,’ said the butler. ‘I came away with that upon my heart, that I could have wept too.’

But now the ten minutes drew to an end. Poole disinterred the axe from under a stack of packing straw; the candle was set upon the nearest table to light them to the attack; and they drew near with bated breath to where that patient foot was still going up and down, up and down, in the
15 quiet of the night.

‘Jekyll,’ cried Utterson, with a loud voice, ‘I demand to see you.’ He paused a moment, but there came no reply. ‘I give you fair warning, our suspicions are aroused, and I must and shall see you,’ he resumed; ‘if not by fair means, then by foul — if not of your consent, then by brute force!’

‘Utterson,’ said the voice, ‘for God’s sake, have mercy!’

- 20 ‘Ah, that’s not Jekyll’s voice — it’s Hyde’s!’ cried Utterson. ‘Down with the door, Poole.’

Poole swung the axe over his shoulder; the blow shook the building, and the red baize door leaped against the lock and hinges. A dismal screech, as of mere animal terror, rang from the cabinet. Up went the axe again, and again the panels crashed and the flame bounded; four times the blow
25 fell; but the wood was tough and the fittings were of excellent workmanship; and it was not until the fifth, that the lock burst in sunder and the wreck of the door fell inwards on the carpet.

The besiegers, appalled by their own riot and the stillness that had succeeded, stood back a little and peered in. There lay the cabinet before their eyes in the quiet lamplight, a good fire glowing and chattering on the hearth, the kettle singing its thin strain, a drawer or two open, papers neatly set forth on the business table, and nearer the fire, the things laid out for tea: the quietest
30 room, you would have said, and, but for the glazed presses full of chemicals, the most commonplace that night in London.

Right in the midst there lay the body of a man sorely contorted and still twitching. They drew near on tiptoe, turned it on its back and beheld the face of Edward Hyde. He was dressed in clothes far too large for him, clothes of the doctor’s bigness; the cords of his face still moved with a semblance
35 of life, but life was quite gone; and by the crushed phial in the hand and the strong smell of kernels that hung upon the air, Utterson knew that he was looking on the body of a self-destroyer.

‘We have come too late,’ he said sternly, ‘whether to save or punish. Hyde is gone to his account; and it only remains for us to find the body of your master.’

40 The far greater proportion of the building was occupied by the theatre, which filled almost the whole ground storey and was lighted from above, and by the cabinet, which formed an upper storey at one end and looked upon the court. A corridor joined the theatre to the door on the bystreet; and with this, the cabinet communicated separately by a second flight of stairs. There were besides a few dark closets and a spacious cellar. All these they now thoroughly examined. Each closet needed but a glance, for all were empty and all, by
45 the dust that fell from their doors, had stood long unopened. The cellar, indeed, was filled with crazy lumber, mostly dating from the times of the surgeon who was Jekyll’s predecessor; but even as they opened the door, they were advertised of the uselessness of further search, by the fall of a perfect mat of cobweb which had for years sealed up the entrance. Nowhere was there any trace of Henry Jekyll, dead or alive.

Questions

MARKS

- | | |
|--|----|
| 21. Look at lines 1–20.
By referring to at least two examples, analyse how the writer’s use of language creates a tense atmosphere. | 4 |
| 22. Look at lines 21–36.
By referring to at least two examples, analyse how the writer’s use of language conveys a sense of both violence and calm. | 4 |
| 23. Look at lines 37–49.
Analyse how the writer’s use of language creates a sense of mystery. | 2 |
| 24. By referring to this extract and to elsewhere in the novel, discuss how Stevenson explores the theme of evil in humanity. | 10 |

[Turn over

OR

Text 4 — Prose

If you choose this text you may not attempt a question on Prose (Fiction or Non-fiction) in Section 2.

Read the extract below and then attempt the following questions.

Sunset Song by Lewis Grassie Gibbon

This extract is from Part III (Seed-time).

Ewan said it was a fine town, he liked Laurencekirk, and they'd stop and have dinner there.

So they did, it was fine to eat food that another had cooked. Then they looked at the day and saw how it wore and planned to drive over to Edzell Castle — *There's nothing to see there but a rickle of stones*, said Ewan, *but you'll like them fine, no doubt.*

5 So they did as they'd planned, the afternoon flew, it was golden and green. Under Drumtochty Hill they passed, Ewan told that in summer it came deeper with the purple of heather than any other hill in Scotland; but it hung dark and asleep like a great cloud scraping the earth as they trotted past. There was never a soul at the castle but themselves, they climbed and clambered about in the ruins, stone on stone they were crumbling away, there were little dark chambers in the angle
10 walls that had sheltered the bowmen long syne. Ewan said they must fair have been fusionless folk, the bowmen, to live in places like that; and Chris laughed and looked at him, queer and sorry, and glimpsed the remoteness that her books had made.

She was glad to be out in the sun again, though, clouds were racing it up from the North and Ewan said they'd not need to loiter long. In the garden of the castle they wandered from wall to wall,
15 looking at the pictures crumbling there, balls and roses and rings and callipers, and wild heraldic beasts without number, Ewan said he was glad that they'd all been killed. But Chris didn't laugh at him, she knew right well that such beasts had never been, but she felt fey that day, even out here she grew chill where the long grasses stood in the sun, the dead garden about them with its dead stone beasts of an ill-stomached fancy. Folk rich and brave, and blithe and young as themselves,
20 had once walked and talked and taken their pleasure here, and their play was done and they were gone, they had no name or remembered place, even in the lands of death they were maybe forgotten, for maybe the dead died once again, and again went on. And, daft-like, she tried to tell Ewan that whimsy, and he stared at her, pushing his cap from his brow, and looked puzzled and said Ay, half-heartedly; he didn't know what she blithered about. She laughed then and turned
25 away from him, angry at herself and her daftness; but once she'd thought there wouldn't be a thing they wouldn't understand together . . .

And the rain that had held away all the day came down at last and caught them on their way back home, overtaking them near to Laurencekirk, in a blinding surge that they watched come hissing across the fields, the sholtie bent its head to the storm and trotted on cannily, it grew dark all of a
30 moment and Ewan found there was never a lamp on Chae's bit gig. He swore at Chae and then drove in silence, and the wind began to rise as they came on the long, bare road past Fordoun, near lifting the sholt from its feet; and out in the darkness they heard the foghorn moaning by Todhead lighthouse. They were a pair of drookéd rats when they turned the gig into the close at Peesie's Knapp, and Chae cried to them to come in and dry, but they wouldn't, they ran all the
35 way to Blawearie and the wet trees were creaking in the wind as they reached to their door.

Questions

25. Look at lines 1–4.
Analyse how the writer’s use of language creates an impression of Ewan. 2
26. Look at lines 5–26.
By referring to **at least two** examples, analyse how the writer’s use of language conveys aspects of the characters of both Ewan **and** Chris. 4
27. Look at lines 27–35.
By referring to **at least two** examples, analyse how the writer’s use of language conveys the power of the storm. 4
28. By referring to this extract and to elsewhere in the novel, discuss how Grassic Gibbon uses setting to explore central concerns. 10

[Turn over

OR

Text 5 — Prose

If you choose this text you may not attempt a question on Prose (Fiction or Non-fiction) in Section 2.

Read the extract below and then attempt the following questions.

***The Cone-Gatherers* by Robin Jenkins**

In this extract, Lady Runcie-Campbell goes to visit her son who is unwell.

In none of her many rooms that morning could Lady Runcie-Campbell find decision and rest; the one where she sought them most was Roderick's.

As soon as they had returned to the house after the storm, she had insisted he take a bath and go to bed. Later, sniffing herself from an incipient cold, she had carried up to him some hot soup.

5 He had had almost to be bullied into taking it, and was so lack-lustre and dilatory she had pulled the spoon out of his hand and fed him, accusing him in a childish pique of being childish. Though she had taken his temperature and found it high, she had known it was not fever which had deprived him of his vitality and optimism: he was, she realised, bewitched; and by her. Shame
10 over her treatment of the cone-gatherers had numbed in him the zest and courage which for the past two years she had watched growing slowly in him, like some rare, beautiful, and fragile flower. Yet no matter how she looked at it, whether from the point of view of conscientious parent or responsible landowner or practical Christian, she could not see how in the circumstances she had done wrong.

15 This morning, after breakfast, she went up to him again, prepared to have that long-deferred quarrel on the subject of pity. He would be hurt by what she would have to say, but this mawkish debilitating stuff in his mind must be cut out.

20 She found him astonishingly changed. No longer supine with his head dampening the pillow and his eyes dead on the ceiling, he was sitting up, with a smile secret but eager. His breakfast tray was on a table by his bed; he had eaten everything. Earlier he had been so wan and dejected that she had gone straight downstairs, still in her dressing-gown, and telephoned for the doctor. Now the latter seemed unnecessary. It did not seem likely that food could have achieved so great a change, especially in a boy whose asceticism had so often affronted and irritated his father. The cause then must surely be spiritual. For her own sake, as much as for his, she must find out what it was.

25 At first, dissembling her relief at his recovery, she remained brisk, matter-of-fact, and cool.

'I've sent for the doctor,' she said.

He smiled and nodded. 'Sheila told me. There wasn't any need. I'm fine, mother.'

'You do look better, thank heaven,' she said. 'But it'll do no harm to have you looked at. Last night you had quite a fever. This morning even you looked so lethargic. Now you're as bright as ever.'

30 What's come over you?'

From his smile she was sure he was thinking that the doctor with his appliances would never find out.

35 'Don't be selfish,' she said, smiling. 'If you've found the secret of cheerfulness you can't keep it to yourself. It's especially precious these days. It wasn't some potion that Mrs Morton put in your porridge?'

He smiled and shook his head.

She stood by the window, clutching the curtains and gazing out at the wood.

'It's sunny again,' she said, 'but breezy. I'm afraid the fine spell's over. We can prepare for winter

40 now, I suppose.’ She could not keep from sighing: the war itself was a long bitter winter,
with spring not even promised. She thought she might never see her husband and brother
again, alive.

‘Do you think it will rain?’ asked Roderick anxiously. She glanced up at the massive clouds.

45 ‘Not today. Tomorrow perhaps.’ She looked again at the wood: soon it would be cold,
dreary, and repelling; and in the spring, when it would begin again to shine and be
hospitable, it had to be cut down. There were few sights on earth more desolating than a
decimated wood, especially one familiar and beloved. But melancholy was defeatist.

‘I came up to talk to you about those men in the wood,’ she said, her voice stern.

He glanced at her in surprise, but without huffishness.

‘I see, however, you seem to have thought it over.’

50 ‘Yes,’ he admitted.

‘With a different conclusion, I hope?’

The smile went from his face; he looked sad but tranquil.

Questions

MARKS

29. Look at lines 1–16.

By referring to **at least two** examples, analyse how the writer’s use of language
conveys Lady Runcie-Campbell’s feelings towards Roderick.

4

30. Look at lines 17–30.

By referring to **at least two** examples, analyse how the writer’s use of language
conveys both how Roderick was the previous day **and** how he is this morning.

4

31. Look at lines 36–52.

Analyse how the writer’s use of language creates a bleak mood.

2

32. By referring to this extract and to elsewhere in the novel, discuss how Jenkins uses
the character of Roderick to explore central concerns.

10

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

Read the text extract carefully and then attempt ALL the questions for your chosen text.

You should spend about 45 minutes on this section.

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.

A Red, Red Rose by Robert Burns

O, my luve's like a red, red rose,
That's newly sprung in June.
O, my luve's like the melodie,
That's sweetly play'd in tune.

5 As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
10 And the rocks melt wi' the sun;
I will luve thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luve!
And fare-thee-weel, a while!
15 And I will come again, my luve,
Tho' it were ten thousand mile!

Questions

33. Look at lines 1–4.
By referring to **at least two** examples, analyse how the poet’s use of language conveys the speaker’s admiration for the person he loves. 4
34. Look at lines 5–12.
By referring to **at least two** examples, analyse how the poet’s use of language conveys the strength of the speaker’s love. 4
35. Look at lines 13–16.
Analyse how the poet’s use of language creates a sense of sadness. 2
36. By referring to this poem and to at least one other poem, discuss how Burns explores the power of human emotions. 10

[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.

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

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

5 *The day and ever. The day and ever.*

The train this slow evening
goes down England
browsing for the right sky,
too blue swapped for a cool grey.

10 For miles I have been saying
What like is it
the way I say things when I think.
Nothing is silent. Nothing is not silent.
What like is it.

15 Only tonight
I am happy and sad
like a child
who stood at the end of summer
and dipped a net

20 in a green, erotic pond. *The day
and ever. The day and ever.*
I am homesick, free, in love
with the way my mother speaks.

Questions

37. Look at lines 1–9.
By referring to **at least two** examples, analyse how the poet’s use of language creates a mood of uncertainty. 4
38. Look at lines 10–14.
Analyse how the poet uses language to convey the impact of the mother’s words. 2
39. Look at lines 15–23.
By referring to **at least two** examples, analyse how the poet uses language to convey the speaker’s different feelings during this journey. 4
40. By referring to this poem and to at least one other poem by Duffy, discuss how the poet explores the impact of loss. 10

[Turn over

OR

Text 3 — Poetry

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

Read the extract below and then attempt the following questions.

View of Scotland/Love Poem by Liz Lochhead

This extract is taken from the first half of the poem.

Down on her hands and knees
at ten at night on Hogmanay,
my mother still giving it elbowgrease
jiffywaxing the vinolay. (This is too
5 ordinary to be nostalgia.) On the kitchen table
a newly opened tin of sockeye salmon.
Though we do not expect anyone,
the slab of black bun,
petticoat-tails fanned out
10 on bone china.
'Last year it was very quiet . . .'

Mum's got her rollers in with waveset
and her well-pressed good dress
slack across the candlewick upstairs.
15 Nearly half-ten already and her not shifted!
If we're to even hope to prosper
this midnight must find us
how we would like to be.
A new view of Scotland
20 with a dangling calendar
is propped under last year's,
ready to take its place.

Questions

41. Look at lines 1–11.
By referring to **at least two** examples, analyse how the writer’s use of language conveys the importance of traditions at Hogmanay. 4
42. Look at lines 12–15.
Analyse how the writer’s use of language conveys a clear impression of the speaker’s mother. 2
43. Look at lines 16–22.
By referring to **at least two** examples, analyse how the writer’s use of language conveys the importance of preparing for the future. 4
44. By referring to this extract and to at least one other poem by Lochhead, discuss how the poet uses specific events **and/or** moments in time to explore central concerns. 10

[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.

***Brooklyn cop* by Norman MacCaig**

- Built like a gorilla but less timid,
thick-fleshed, steak-coloured, with two
hieroglyphs in his face that mean
trouble, he walks the sidewalk and the
5 thin tissue over violence. This morning,
when he said, 'See you, babe' to his wife,
he hoped it, he truly hoped it.
He is a gorilla
to whom 'Hiya, honey' is no cliché.
- 10 Should the tissue tear, should he plunge through
into violence, what clubbings, what
gunshots between Phoebe's Whamburger
and Louie's Place.
- Who would be him, gorilla with a nightstick,
15 whose home is a place
he might, this time, never get back to?
- And who would be who have to be
his victims?

Questions

45. Look at lines 1–9.
By referring to **at least two** examples, analyse how the poet’s use of language conveys different aspects of the cop’s character. 4
46. Look at lines 10–13.
Analyse how the poet’s use of language creates a sense of uncertainty. 2
47. Look at lines 14–18.
By referring to **at least two** examples, analyse how the poet’s use of language highlights dangers in society. 4
48. By referring to this poem and to at least one other poem by MacCaig, discuss how contrast is used to explore central concerns. 10

[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.

***I gave you immortality* by Sorley MacLean**

- I gave you immortality
and what did you give me?
Only the sharp
arrows of your beauty,
5 a harsh onset
and piercing sorrow,
bitterness of spirit
and a sore gleam of glory.
- If I gave you immortality
10 you gave it to me;
you put an edge on my spirit
and radiance in my song.
And though you spoiled
my understanding of the conflict,
15 yet, were I to see you again,
I should accept more and the whole of it.
- Were I, after oblivion of my trouble,
to see before me
on the plain of the Land of Youth
20 the gracious form of your beauty,
I should prefer it there,
although my weakness would return,
and to peace of spirit
again to be wounded.
- 25 O yellow-haired, lovely girl,
you tore my strength
and inclined my course
from its aim:
but, if I reach my place,
30 the high wood of the men of song,
you are the fire of my lyric —
you made a poet of me through sorrow.
- I raised this pillar
on the shifting mountain of time,
35 but it is a memorial-stone
that will be heeded till the Deluge,
and, though you will be married to another
and ignorant of my struggle,
your glory is my poetry
40 after the slow rotting of your beauty.

Questions

49. Look at lines 1–8.
By referring to **at least two** examples, analyse how the poet’s use of language conveys a sense of deep hurt. 3
50. Look at lines 9–32.
By referring to **at least two** examples, analyse how the poet’s use of language conveys the positive impact of the relationship on the speaker. 4
51. Look at lines 33–40.
By referring to **at least two** examples, analyse how the poet uses language to create a powerful ending. 3
52. By referring to this poem and to at least one other poem, discuss how MacLean uses strong emotions to explore central concerns. 10

[Turn over

OR

Text 6 — 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 Circle* by Don Paterson**

My boy is painting outer space,
and steadies his brush-tip to trace
the comets, planets, moon and sun
and all the circuitry they run

5 in one great heavenly design.
But when he tries to close the line
he draws around his upturned cup,
his hand shakes, and he screws it up.

The shake's as old as he is, all
10 (thank god) his body can recall
of that hour when, one inch from home,
we couldn't get the air to him;

and though today he's all the earth
and sky for breathing-space and breath
15 the whole damn troposphere can't cure
the flutter in his signature.

But Jamie, nothing's what we meant.
The dream is taxed. We all resent
the quarter bled off by the dark
20 between the bowstring and the mark

and trust to Krishna or to fate
to keep our arrows halfway straight.
But the target also draws our aim —
our will and nature's are the same;

25 we are its living word, and not
a book it wrote and then forgot,
its fourteen-billion-year-old song
inscribed in both our right and wrong —

so even when you rage and moan
30 and bring your fist down like a stone
on your spoiled work and useless kit,
you just can't help but broadcast it:

look at the little avatar
of your muddy water-jar
35 filling with the perfect ring
singing under everything.

Questions

53. Look at lines 1–16.
By referring to **at least two** examples, analyse how the poet’s use of language creates a clear impression of the boy. 4
54. Look at lines 17–28.
By referring to **at least two** examples, analyse how the poet’s use of language highlights the uncertainties of life. 4
55. Look at lines 29–36.
Analyse how the poet’s use of language creates an effective ending to the poem. 2
56. By referring to this poem and to at least one other poem by Paterson, discuss how the poet uses imagery **and/or** symbolism to explore central concerns. 10

[END OF SECTION 1]

[Turn over

SECTION 2 — CRITICAL ESSAY — 20 marks

Attempt ONE question from the following genres — Drama, Prose Fiction, Prose Non-fiction, 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.

PART A — DRAMA

Answers to questions on drama 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 in which manipulation or deception or confusion is a significant feature.
By referring to appropriate techniques, briefly explain the manipulation or deception or confusion and discuss how it contributes to your appreciation of the play as a whole.
2. Choose a scene from a play in which an important truth is revealed.
By referring to appropriate techniques, briefly explain how the scene reveals the important truth and discuss how it contributes to your appreciation of the play as a whole.
3. Choose a play in which you find the fate of a character to be upsetting or moving or shocking.
By referring to appropriate techniques, briefly explain why you found the fate of the character upsetting or moving or shocking and discuss how it contributes to your appreciation of the play as a whole.

PART B — PROSE FICTION

Answers to questions on prose fiction 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 . . .

4. Choose a novel or short story in which a character has to make an important decision or deal with a difficult situation.
By referring to appropriate techniques, explain what the important decision or difficult situation involves and discuss how this contributes to your understanding of the text as a whole.
5. Choose a novel or short story which explores love or isolation or conflict.
By referring to appropriate techniques, discuss how the exploration of love or isolation or conflict contributes to your appreciation of the text as a whole.
6. Choose a novel or short story in which the setting in time and/or place is important to your understanding of the text.
By referring to appropriate techniques, explain why the setting is important and discuss how this contributes to your understanding of the text as a whole.

PART C — PROSE NON-FICTION

*Answers to questions on **prose non-fiction** should refer to the text and to such relevant features as ideas, use of evidence, stance, style, selection of material, narrative voice . . .*

7. Choose a non-fiction text in which the writer creates a clear impression of a person or place.

By referring to appropriate techniques, discuss how the writer effectively creates a clear impression of the person or place.

8. Choose a non-fiction text in which the writer is trying to persuade or shock or entertain the reader.

By referring to appropriate techniques, discuss how the writer makes this text persuasive or shocking or entertaining.

9. Choose a non-fiction text which explores an important moral or social or environmental issue.

By referring to appropriate techniques, discuss how the writer explores this important moral or social or environmental issue.

PART D — POETRY

*Answers to questions on **poetry** should refer to the text and to such relevant features as word choice, tone, imagery, structure, content, rhythm, rhyme, theme, sounds, ideas . . .*

10. Choose a poem which explores love or suffering or hope.

By referring to appropriate techniques, discuss how the poet's exploration of love or suffering or hope enhances your appreciation of the poem as a whole.

11. Choose a poem which explores an experience or an issue in an effective way.

By referring to appropriate techniques, discuss how the poet's exploration of the experience or issue enhances your appreciation of the poem as a whole.

12. Choose a poem in which a specific setting in time and/or place is clearly presented.

By referring to appropriate techniques, discuss how the poet's presentation of the specific setting in time and/or place enhances your appreciation of the poem as a whole.

PART E — FILM AND TELEVISION DRAMA

*Answers to questions on **film and television drama*** should refer to the text and to such relevant features as use of camera, key sequence, characterisation, mise-en-scène, editing, music/sound, special effects, plot, dialogue . . .*

13. Choose a film or television drama in which a character experiences internal conflict or conflict with another character.
By referring to appropriate techniques, explain how the film or programme makers present this conflict and discuss how it adds to your appreciation of the text as a whole.
14. Choose a film or television drama in which there is a particular sequence which is disturbing or entertaining or tense.
By referring to appropriate techniques, discuss how the film or programme makers create this effect.
15. Choose a film or television drama which deals with an important personal or social or moral issue.
By referring to appropriate techniques, explain how the film or programme makers present this important issue and discuss how it adds to your appreciation of the text as a whole.

* 'television drama' includes a single play, a series or a serial.

PART F — LANGUAGE

*Answers to questions on **language** should refer to the text and to such relevant features as register, accent, dialect, slang, jargon, vocabulary, tone, abbreviation . . .*

16. Choose aspects of language aimed at promoting a health or political or marketing campaign.
Identify specific examples and discuss to what extent the language is effective in promoting the campaign.
17. Choose the language associated with people who share a work setting or who share a common interest.
Identify some distinctive features of language and discuss to what extent they are effective.
18. Choose the language associated with social media influencers who promote a particular lifestyle and/or product.
Identify the key language features and discuss the effectiveness of these features in promoting a particular lifestyle and/or product.

[END OF SECTION 2]

[END OF QUESTION PAPER]

[BLANK PAGE]

DO NOT WRITE ON THIS PAGE

[BLANK PAGE]

DO NOT WRITE ON THIS PAGE

[BLANK PAGE]

DO NOT WRITE ON THIS PAGE

Acknowledgement of copyright

Section 1 Part A Text 1 — Extract is taken from “The Slab Boys Trilogy” by John Byrne. ISBN 0 14 148211 3.

SQA has made every effort to trace the owners of copyright of this item and seek permissions. We are happy to discuss permission requirements and incorporate any missing acknowledgement. Please contact question.papers@sqa.org.uk.

Section 1 Part A Text 2 — Extract is taken from “The Cheviot, the Stag, and the Black, Black Oil,” by John McGrath. ISBN 978-0-413-48880-0. Published by Methuen Drama. © John McGrath, 2023, The Cheviot, the Stag, and the Black, Black Oil, Methuen Drama, an imprint of Bloomsbury Publishing Plc.

Section 1 Part A Text 3 — Extract is taken from “Men Should Weep” by Ena Lamont Stewart. Reproduced by permission of Alan Brodie Representation Ltd. www.alanbrodie.com. Men Should Weep © Estate of Ena Lamont Stewart, 1947.

Section 1 Part B Text 1 — Extract is taken from “Mother and Son” by Iain Crichton Smith, from *The Red Door, The Complete English Stories 1949-1976*. ISBN 9781841581606. Published by Polygon, an imprint of Birlinn Ltd (www.birlinn.co.uk). Reproduced with permission of the Licensor through PLSclear.

Section 1 Part B Text 2 — Extract is taken from “A Time to Keep” by George Mackay Brown. Reproduced by permission of Jenny Brown Associates.

SQA has made every effort to trace the owners of copyright of this item and seek permissions. We are happy to discuss permission requirements and incorporate any missing acknowledgement. Please contact question.papers@sqa.org.uk.

Section 1 Part B Text 3 — Extract is taken from “The Strange Case of Dr Jekyll and Mr Hyde” by Robert Louis Stevenson. Public Domain.

Section 1 Part B Text 4 — Extract is taken from “Sunset Song” by Lewis Grassie Gibbon. Public Domain.

Section 1 Part B Text 5 — Extract is taken from “The Cone Gatherers” by Robin Jenkins, ISBN 9780857862358. Published by Canongate Books Ltd.

SQA has made every effort to trace the owners of copyright of this item and seek permissions. We are happy to discuss permission requirements and incorporate any missing acknowledgement. Please contact question.papers@sqa.org.uk.

Section Part C Text 1 — Extract is taken from “A Red, Red Rose” by Robert Burns. Public Domain.

Section 1 Part C Text 2 — “The Way My Mother Speaks” from *New Selected Poems 1984-2004* by Carol Ann Duffy. Published by Picador, 2004. Copyright © Carol Ann Duffy. Reproduced by permission of the author c/o Rogers, Coleridge and White Ltd, 20 Powis Mews, London, W11 1JN.

Section 1 Part C Text 3 — Poem, “View of Scotland/Love Poem” by Liz Lochhead is taken from *Dreaming Frankenstein and Selected Poems (1967-1984)*. ISBN 9780954407513. Published by Polygon, an imprint of Birlinn Ltd (www.birlinn.co.uk). Reproduced with permission of the Licensor through PLSclear.

Section 1 Part C Text 4 — Poem, “Brooklyn Cop” by Norman MacCaig, is taken from *The Poems of Norman MacCaig*. ISBN 9781846971365. Published by Polygon, an imprint of Birlinn Ltd (www.birlinn.co.uk). Reproduced with permission of the Licensor through PLSclear.

Section 1 Part C Text 5 — Poem, “I gave you immortality” by Sorley MacLean is taken from *Collected Poems: White Leaping Flame*. ISBN 9781846971907. Published by Polygon, an imprint of Birlinn Ltd (www.birlinn.co.uk). Reproduced with permission of the Licensor through PLSclear.

Section 1 Part C Text 6 — “The Circle” from *Selected Poems* by Don Paterson. Published by Faber & Faber, 2013. Copyright © Don Paterson. Reproduced by permission of the author c/o Rogers, Coleridge and White Ltd, 20 Powis Mews, London, W11 1JN.