



National  
Qualifications  
**SPECIMEN ONLY**

**SQ14/H/02**

**English  
Critical Reading**

Date — Not applicable

Duration — 1 hour 30 minutes

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**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 2—9

or

Part B — Prose                  Pages 10—19

or

Part C — Poetry                  Pages 20—31

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.



\* S Q 1 4 H 0 2 \*

## 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, which is taken from Act 1 of the play, the discovery of Phil's folio causes conflict in the Slab Room.*

(Alan turns over the folio . . . idly looks inside.)

Alan: (Taking out drawings) Hey, these aren't yours, are they?

Spanky: No, they must be Phil's . . . ho, put them back. If he catches you going through his stuff he'll break your jaw.

5 Alan: I'm not touching them. Hey some of these are not bad . . . look at this one . . .

Spanky: I'm telling you Alec . . . (Crosses to have a look.) God they are good, aren't they? There's one of Elvis...'s dead like him, isn't it? Right . . . shut the folder or I'll get the blame. I get the blame for everything around here . . .

Alan: Hey . . . how about that red chalk drawing?

10 Spanky: That's his old man . . . I recognise his ears . . . like Dumbo. And there's one of his maw. Christ, you can tell, can't you?

Alan: Tell what?

Spanky: Nothing . . . tell it's his mother. Shut that folder, I said.

15 Alan: Look at the way he's done those hands. Whenever I have a bash at hands they turn out looking like fankled pipecleaners . . .

Spanky: Which is exactly how your features are going to look if Phil comes back. Get that shut . . . I'm not telling you again.

Alan: I wonder how he got that effect?

Spanky: What effect?

20 Alan: There . . . The way he's got the nose coming forward from the head . . .

Spanky: Mines comes forward . . .

Alan: Some of these are quite accomplished . . .

Spanky: Aw . . . 'quite accomplished', are they? And what d'you know about it?

25 Alan: Not a great deal but anyone can see they're rather good. He's wasting his time in here . . .

Spanky: Yeh, you have a word with him kiddo . . . I'm sure he'll appreciate it. Now for the last time, are you going to shut that folder or . . .

(Enter Curry)

Curry: I've just been having a natter with your dad, Alan . . .

30 Alan: Oh . . .? (*Tries to gather up drawings*)

Curry: On the phone. You never let on Bob Downie was your father . . . eh?

Godstruth, see you young fellows . . . Chief Designer at Templars . . .? I'd have been as proud as punch . . . Hullo, what's this? Some of your artwork? Let's have a butcher's . . .

35 Alan: No, these aren't . . .

Curry: Tch, tch, tch, tch . . . a chip off the old block, eh?

Alan: I'm afraid they aren't . . .

Curry: A right talented pair of buggers . . . I remember when Bob Downie used to work here he was always . . .

40 Alan: These aren't mine, Mr Curry.

Curry: What?

Spanky: Yeh, they're not his.

Alan: I was just . . .

45 Curry: Who belongs to them then? They aren't yours, Farrell, that's for sure. You've got trouble trying to draw water from that tap over there . . .

Alan: They were just lying around . . .

Curry: And they can't be Hector's. Too bold for him . . .

Alan: I think they must be . . .

Curry: (*Interrupting him*) You're not going to tell me they're McCann's. What's this . . .

50 (Turns drawing over) That's the Art School stamp isn't it? Jimmy Robertson and I used to go up to Saturday morning classes together . . . [Reads] 'Glasgow School of Art . . . First Year Entrance Exam . . . Nineteen Fifty Sev . . .' What??

Spanky: Eh?

55 Curry: Whose are these?? Come on . . .

Spanky: How should I know?

Curry: (*Finding label on front of folder*) "P. J. McCann, 19 Darkwood Crescent, Ferguslie Park . . ." So that's what the loafer's been up to. A flyman, eh?

Well we'll soon see about this . . . Farrell!

60 Spanky: What?

Curry: Away down to the ablutions and fetch that crony of yours up here.

Spanky: I'll need to wash my hands first.

Curry: Get a move on! Tell him to drag that miserable carcase of his up those flaming stairs. You and McKenzie can take an arm and a leg each if he can't manage.

65 Spanky: And just leave the rest of his body down there?

Curry: Get those mitts washed! Bloody corner boy. Now, Alan, where were we? Ah, yes . . . now, I'm going to rough in a few roses here. I dare say your dad's covered some of this ground with you . . . still, no harm in seeing it again, eh? I showed Bob Downie a few tricks while he was with us. Expect he told you, eh? Now, what's the first . . . Farrell, will you gee yourself up a bit! You'd think it was a damned bath you were having! Right Alan . . . what's the first thing we do when we're starting a charcoal sketch.

70

### Questions

1. By referring closely to two examples of dialogue from lines 3–17, explain what Spanky's comments suggest about Phil. 2

2. Throughout the play, Curry often reminisces about various incidents in his life. By referring to two examples of dialogue in this extract, explain what these memories suggest about him. 2

3. Describe the contrasting attitudes shown by Curry to the Slab Boys and to Alan. Explain how this is shown by referring closely to the extract. 4

4. Choose any example of humour in this extract and explain how it is used to engage the audience's sympathy for Spanky. 2

5. By referring to this extract and elsewhere in the play, discuss how the theme of frustrated ambition is developed in the text. 10

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**

*Fiddle plays:* “The Lord is my Shepherd”. *The Company hum quietly as one of the actors is dressed as The MINISTER and the OLD MAN places his pulpit in position.*

MINISTER: Dearly beloved Brethren, we are gathered here today in the sight of the Lord and in the house of the Lord, to worship the Lord and sing His praises, for He is indeed, the Lord and Shepherd of our souls. Oh you are sheep, sheep who have gone astray, who have wandered from the paths of righteousness and into the tents of iniquity. Oh guilty sinners, turn from your evil ways. How many times and on how many Sabbaths have I warned you from this very pulpit of your wickedness and of the wrath of the Almighty. For I will repay, saith the Lord. The troubles that are visiting you are a judgement from God, and a warning of the final judgement that is to come. Some of you here today are so far from the fold, have so far neglected the dignity of your womanhood, that you have risen up to curse your masters, and violate the laws of the land. I refer of course to the burning of the wrists. And everybody here gathered knows to which persons I am referring. There will be no more of this foolishness. Be warned. Unless you repent, you are in great danger of the fire, where there will be much wailing and gnashing of teeth. On that fearful day when God divides the sheep from the goats, every one of us, and particularly those whom I have spoken of today, will have to answer for their flagrant transgression of authority.

*He goes off.*

OLD MAN: And it worked . . .

25 SECOND GIRL: Everywhere, except in Knockan, Elphin and Coigeach.

FIRST GIRL *comes on stage and says, to mounting cheers from the others.*

FIRST GIRL: Here the people made a stout resistance, the women disarming about twenty policemen and sheriff-officers, burning the summonses in a heap, and ducking the representatives of the law in a neighbouring pool. (*Big cheer.*) The men formed a second line of defence — (*Groan*) — in case the women should receive any ill-treatment. (*More groans.*) They, however, never put a finger on the officers of the law — all of whom returned home without serving a single summons or evicting a single crofter!

35 A *big hooch from the Company, the fiddle strikes up and they leap onto the stage to dance to celebrate this victory, the women leading off.*

*At the end, all go off except the actor playing the OLD MAN, who comes to the mike and talks to the audience as himself.*

OLD MAN. What was really going on? There is no doubt that a change had to come to the Highlands: the population was growing too fast for the old, inefficient methods of agriculture to keep everyone fed. Even before the Clearances, emigration had been the only way out for some. But this coincided with something else: English—and Scottish—capital was growing powerful and needed to expand. Huge profits were being made already as a result of the Industrial Revolution, and improved methods of agriculture. This accumulated wealth had to be used, to make more profit—because this is the law of capitalism. It expanded all over the globe. And just as it saw in Africa, the West Indies, Canada, the Middle East and China, ways of increasing itself, so in the Highlands of Scotland it saw the same opportunity. The technological innovation was there: the Cheviot, a breed of sheep that would survive the Highland winter and produce fine wool. The money was there. Unfortunately, the people were there too. But the law of capitalism had to be obeyed.

### Questions

6. Explain how the minister's speech reveals that he regards himself as a force of authority and control. 3
7. By referring closely to an example of stage directions or dialogue, analyse how humour is used in lines 26–34. 2
8. Music is evident on two occasions in this short extract. In each case, explain what the music contributes to the scene. 2
9. In lines 39–54, the Old Man presents a series of financial details. By referring to at least two examples, explain how these details are relevant to the themes of the play. 3
10. The role of women is a significant issue in this play. By referring to this extract and elsewhere in the play, discuss how this theme is developed. 10

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**

Isa comes out of the bedroom. She has a tawdry lacy, low-cut slip on, and over it a dirty film starish négligée

ISA: Whit's a the row?

5 MAGGIE: (*emptying the contents of her purse on the table*) Alec's shiverin; he can hardly staun on his feet. Rin doon quick and get's a gill o whisky.

ISA: A *gill*? There's no much in a *gill*.

MAGGIE: An get a packet o Woodbine tae. An here! You've tae leave aff tormentin him!

ISA: Me? Tormentin him? I'm no tormentin him!

10 MAGGIE: Aye are ye! Threatenin tae leave him when ye ken he's that daft aboot ye. Goad kens why, for ye're a worthless slut if ever there wis yin.

ISA: You keep yer insultin names tae yersel, ye dirty aul bitch!

MAGGIE: I'll learn ye tae ca me a bitch! (*She slaps Isa's face.*)

*At this moment John comes in*

15 JOHN: Here! Whit's a this?

ISA: She hit me! She's that rotten tae me!

JOHN: Maggie! Whit dae ye think ye're daein?

MAGGIE: Naethin she didnae deserve. She ca'd me a bitch.

JOHN: Well, ye're certainly actin like yin.

20 MAGGIE: John!

JOHN: Ma Goad! Whit a hell o a hoose tae come hame tae!

MAGGIE: It's no ma fault! I've din a hale copper-fu o washin an scrubbed three floors an the hale lot o yous had naethin tae dae but lie in yer beds! Ye couldna even wash up a dish for me. It's me that aye has tae dae twa jobs when you 25 get the sack.

JOHN: Aw, shut up harpin on that string. It's no ma fault. I've been oot lookin for work.

MAGGIE: Aye, I've seen yous men lookin for work. Haudin up the street corners, ca'in doon the Government . . . tellin the world whit you'd dae if you wis rinnin the 30 country . . .

JOHN: Shut yer mouth or I'll shut it for ye!

MAGGIE: (*shocked*) John! (*Pause*) Whit I meant wis . . . ye could have tidied the place up afore ye went oot.

JOHN: Tae Hell wi this Jessie business every time I'm oot o a job! I'm no turnin masel intae a bloomin skivvy! I'm a man!

- ISA: (softly) Quite right. A woman disnae respect a man that's nae a man. (To Maggie) Well, whit aboot this whisky?
- JOHN: Whit's this? Whisky? There's nae drink comin intae this hoose!
- ISA: It's for Alec. He's nae weel, she says.
- 40 MAGGIE: He's lyin doon.
- JOHN: If he's nae weel it's mair likely because his system's poisoned wi the stuff a'ready. Alec! Get oot o that bed an show yer face!
- MAGGIE: I tell't ye he's nae weel, John.
- John goes across to the bed and drags Alec out.*
- 45 JOHN: Get outside and breathe some fresh air, at least whit passes for fresh air roon here. Ye're getting nae whisky. D'ye understand?
- MAGGIE: (turning on him fiercely) Who earned that money? You or me?
- John, as if he had been shot, drops Alec and turns away, slumps down in a chair and puts his head in his hands.*
- 50 Alec craftily sneaks some of Maggie's cash and slinks out.
- Maggie, resentful, eyes first Isa and then the demoralised John.*
- ISA: That's the stuff! He's needin somebody tae tak him in haun. He's beyond me. (*She cries, not very convincingly*). I canne dae naethin wi him.
- 55 MAGGIE: Oh, wull ye listen tae her! See they crocodile tears? It's a wunner ye can squeeze oot a drap frae they wee marble eyes!
- JOHN: Don't cry, Isa; he's nae worth it.
- MAGGIE: It's her that's the worthless yin! If she'd leave him alone ... ...
- JOHN: Maggie! That's no fair! She's upset.
- MAGGIE: (bitterly hurt at John's perfidy) Oh, yous men! Big saft idiots the lot o ye.
- 60 JOHN: It's your fault. You spoiled him frae the day he wis born. He's still your wee pet lamb no matter whit he gets up tae.
- ISA: Aye, he's jist a great big baby. If he disnae get whit he wants, he greets; tears rinnin doon his cheeks. It fair scunners me. I like a man tae be a man. Staun up for hissel.
- 65 MAGGIE: (to John) And I like a man . . . (Her voice breaking) . . . tae stand up for his wife.

*She seizes her coat and hauls it on, jams on her terrible old hat (this should be black or dark brown) and goes to the table to pick up her money: when she sees how little Alec has left her, she can't help making a small sound.*

**Questions**

11. By referring closely to the dialogue between Maggie and Isa in lines 3–13, explain what is revealed about the difference between Maggie’s attitudes to Isa and to Alec. 2
12. Much of the dialogue in lines 20–66 is about how a man is expected to behave. With close reference to the text, discuss Maggie, Isa and John’s differing attitudes to this issue. 3
13. Analyse how the stage directions in lines 48–49 add to our understanding of John’s character. 3
14. Maggie is disappointed by John’s behaviour in this scene. By referring closely to this scene, explain two examples of his behaviour which she finds disappointing. 2
15. Discuss this scene’s importance to the development of Maggie’s character. You should refer to this extract and in more detail to the play as a whole. 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 in Section 2.

Read the extract below and then attempt the following questions.

#### *In Church* by Iain Crichton Smith

He was grateful now for the silence and for the wood which had a certain semblance of order after the scarred ground worked over and over, continuously revised by shells, so that it looked like carbon paper scribbled over endlessly by a typewriter that never stopped.

- 5 He looked up again and as he did so he saw two birds attacking another one. They seemed to synchronise their movements and they were low enough for him to see their beaks quite clearly. The third tried to fly above them but they attacked, probing upwards from below. He could no longer see the plane, just the birds. The third bird was weakening. He couldn't make out whether it was a buzzard or a crow. The other two  
10 birds were zeroing in at it all the time, pecking and jabbing, going for the head.

He couldn't stand watching the fight any more and turned away into the wood, and it was then that he saw it — the church. It was completely intact though quite small and with gravestones beside it. It was strange to see it, like a mirage surrounded by trees whose brown leaves stirred faintly in the slight breeze. From the sky above, the birds had  
15 departed: perhaps the two had killed the third one or perhaps it had escaped. It reminded him of a dogfight he had seen between a German triplane and a British Sopwith Camel. After a long duel, the German triplane had destroyed the British plane but was in turn shot down by another British fighter. The triplane made a perfect landing. The British troops rushed up to find the pilot seated at the controls, upright, disciplined,  
20 aristocratic, eyes staring straight ahead, and perfectly dead. Later they found the bullet which had penetrated his back and come out at the chest.

He pushed open the door of the church and stood staring around him. He had never been in a church like this before with the large effigy of the Virgin Mary all in gold looking down at him, hands crossed. The stained glass windows had pictures of Christ in green  
25 carrying a staff and driving rather shapeless yellow sheep in front of him. In one of the panes there was another picture of him holding out his hands in either a helpless or a welcoming gesture. There were no Bibles or hymn books on the seats as if no one had been there for some time. At the side there was a curtained alcove which he thought might be a confessional. He pulled the curtains aside but there was no one there.

- 30 He sat down and gazed for a long time at the huge golden cross which dominated the front of the church. The silence was oppressive. It was not at all like the churches at home. There was more ornament, it was less bare, more decorated. The churches at home had little colour and less atmosphere than this. He could feel in his bones the presence of past generations of worshippers, and then he heard the footsteps.

- 35 He turned round to see a man in a black gown walking towards him. There was a belt of rope round his gown and his hands could not be seen as they seemed to be folded inside his gown. The face was pale and ill looking.

“What do you want, my son?” said the voice in English.

### Questions

16. Analyse how Iain Crichton Smith uses both word choice and sentence structure in the first two paragraphs (lines 1–10) to emphasise:

- (i) war’s futility
- (ii) cruelty

4

You should comment on both word choice and sentence structure in each part of your answer.

17. Explain how the anecdote about the dogfight in paragraph 3 develops the theme of the futility of war.

2

18. Analyse how Iain Crichton Smith conveys the narrator’s unfamiliarity with his surroundings. (lines 22–38)

4

19. In his stories set in wartime, Iain Crichton Smith develops the theme of the destructive nature of war. By referring to this and at least one other story by Crichton Smith, discuss how he develops this theme.

10

OR

## Text 2 — Prose

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

Read the extract below and then attempt the following questions.

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

I dug out a new field at the side of the house — because no-one on God's earth could plough such a wilderness — and all the while I was tearing up stones and clumps of heather I thought to myself, "What a fool! Sure as hell the laird will raise your rent for this day's work." And my spade rang against stones or sank with a squelch into a sudden  
5 bit of bog.

I looked up once and saw a dozen women trooping across the fields to the school.

It was Good Friday.

I looked up another time and saw a horseman riding between the hills. It was the  
10 laird. He turned his horse towards the school also. The Easter service was being held there.

Two of my lambs had been born dead that morning. They lay, red bits of rag, under the wall. I would bury them afterwards.

There was one stone in the new field that just showed a gray curve through the heather. I took the biggest hammer in the barn and was an hour breaking it up and  
15 tearing the sharp bits out of the ground.

That was enough labour for one day. The sun was going down. I turned for home.

Ingi was not in. The house was dead. The pot sat black upon a black fire. My shoulders ached with the misery and foolishness of increasing my own rent. I was very hungry too.

20 Ingi was at the service with the laird and the other women, listening to the story of the lash and the whins and the nails and the last words. All the women were there sitting before the missionary with open mouths, listening to that fairy tale. I and a few others in the island knew better. Mr Simpson, B.Sc., from Glasgow had not been our schoolmaster four winters for nothing.

25 I spent the rest of that day in the ale-house with half a dozen other ploughmen.

And how I got home to the croft again I do not know. I woke up in the morning on the rack of my own bed, with all my clothes on.

There was a jam jar with new daffodils in it in the window.

Ingi heard my awakening, a groan and a creak.

30 She rose up quickly from the chair where she was peeling potatoes and put her cold hand on my forehead. "You'll be fine now," she said. "Bella had two lambs in the night, such bonny peedie things! Your throat must be dry. I'll get you some water."

Bella was the old ewe. None of her lambs, so I had been told when I bought her, ever died.

35 "You listen to me," I said to Ingi. "You spend too much money every Wednesday at that grocery van. Don't you buy any more jars of jam, and sponge-cakes from the bakehouse in Hamnavoe. We're poor people. Remember that."

The daffodils in the window were like a dozen old women shawled in brightness.

The fire burned high in the hearth and the kettle sang.

40 I closed my eyes.

**Questions**

20. By referring closely to lines 1–15 analyse how George Mackay Brown conveys:  
(i) the poverty of the land  
(ii) the narrator's inadequacy as a farmer. 4
21. By referring to at least two examples, analyse how George Mackay Brown uses sentence structure to develop the narrator's worsening mood in the extract. 4
22. By referring closely to one example of Ingi's actions or speech, explain how she influences or tries to influence his mood. 2
23. In his short stories, George Mackay Brown creates characters who are flawed but nonetheless engage the reader's sympathy. By referring to this story and at least one other by George Mackay Brown, discuss how he achieves this. 10

OR

**Text 3 — Prose**

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

Read the extract below and then attempt the following questions.

***The Trick is to Keep Breathing* by Janice Galloway**

*In this extract, Joy attends her first appointment with a psychiatrist, having been referred by her GP, Dr Stead.*

I knew right away this was going to be a disappointment.

Lesson 1: Psychiatrists aren't as smart as you'd think.

I knew three things right away:

1. I hate facile questions (So-why-do-you-think-you're-here is so easy to subvert);
- 5 2. You have to try: it's the whole purpose of being here; and
3. You have to be on your guard. There is no defence against the arbitrariness of things. You have to be suspicious of everything.

All three things whispered in my ears like Angels and Devils in a TV cartoon which made it very difficult to think straight. Dr One didn't know that. All he knew was I wasn't 10 answering.

So, he said. Why do you think you've been sent to us?

He thought I wasn't trying.

Lesson 2: Psychiatrists are not mind-readers. They just try to look as though they are.

He tried another tack.

15 Tell me from the beginning what you think is making you feel bad, he said. Take your time and tell it in your own words.

For some reason, I hadn't expected this. I'd done that story so many times I knew it like a nursery rhyme but now my throat was contracting. I couldn't think about even the first 20 line without feeling I was about to short-circuit. On top of everything else I was ashamed of how stupid I'd been. I hadn't thought it through. It was perfectly logical he should start like this yet I hadn't seen it coming. The devils whispered What did you expect? A course of shock therapy the minute you walked in the door? The angels whispered Try. Dr Stead went to a lot of trouble to get you this appointment. You have to try. There was only one way out of this. My mouth knew more than the rest of me put together. I had to 25 trust my mouth. I closed my eyes and the mouth said

My mother walked into the sea.

I remember the voice: chiselled as crystal. Cold as a razor. I hadn't known it would start like this but then I was redundant. The voice didn't need me. It didn't even like me. I let the story come out in this disembodied glass voice and listened, out of harm's way in 30 the corner of the room.

She didn't die right away. At the funeral, the man I lived with shook my hand. I left him. I had an affair with a married man. He left his wife to come and stay with me. Things were difficult. My house started caving in and we had to move somewhere else. Then we went away and he drowned

35 The end of the story seemed to come up too soon. I heard the last bit twisting out of kilter then stopping without warning. The room felt suddenly eerie: like the Bates Motel in Psycho. If you listened hard you could probably hear the liver-coloured furniture breathing, little creaks and rustles where people had been before. I had to think hard to remember where I was.

40                   He drowned.

Something was happening to my stomach. As though I'd stamped my foot down hard at the end of a staircase and the floor wasn't where I thought it was. The side of the pool, the circle of men, blue eyes and the sky. I suddenly remembered what I was saying wasn't a story. It wasn't the furniture breathing, it was me. What I was saying was true.

45                   Lesson 3: Psychiatrists give you a lot of rope knowingly.

### Questions

24. By referring closely to lines 1–13, explain how Galloway makes the reader aware of Joy's attitude towards the psychiatrist. 2

25. "Tell me from the beginning . . . in your own words." (lines 15–16)

Referring closely to at least two examples in lines 15–30, analyse how the writer conveys Joy's state of mind at this point. 4

26. Referring closely to at least two examples from lines 31–45, analyse how the writer highlights the significance of Michael's death. 4

27. By referring to this extract and elsewhere in the novel, discuss how Galloway develops the theme of loss. 10

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.

**Sunset Song by Lewis Grassic Gibbon**

*In this extract, which is from Part II (Drilling), Peesie's Knapp is on fire.*

And faith, quick though they were, it was father that saved Chae Strachan's folk. He was first down at the blazing Knapp, John Guthrie; and he ran round the biggings and saw the flames lapping and lowing at the kitchen end of the house, not a soul about or trying to stop them though the noise was fair awful, the crackling and burning, and the winter air

5 bright with flying sticks and straw. He banged at the door and cried *Damn't to hell do you want to be roasted?* and when he got no answer he smashed in the window, they heard him then and the bairns scraiched, there was never such a lot for sleep, folk said, Chae'd have slept himself out of this world and into hell in his own firewood if John Guthrie hadn't roused him then. But out he came stumbling at last, he'd only his breeks  
10 on; and he took a keek at John Guthrie and another at the fire and cried out *Kirsty, we're all to hell!* and off he tore to the byre.

But half-way across the close as he ran the barn swithered and roared and fell, right in front of him, and he'd to run back, there was no way then of getting at the byre. By then Long Rob of the Mill came in about, he'd run over the fields, louping dykes like a hare,  
15 and his lungs were panting like bellows, he was clean winded. He it was that helped Mrs Strachan with the bairns and such clothes as they could drag out to the road while Chae and John Guthrie tried to get at the byre from another angle: but that was no good, the place was already roaring alight. For a while there was only the snarling of the fire eating in to the wooden couplings, the rattle of falling slates through the old charred  
20 beams, and then, the first sound that Will and Chris heard as they came panting down the road, a scream that was awful, a scream that made them think one of the Strachans was trapped down there. And at that sound Chae covered his ears and cried *Oh God, that's old Clytie*, Clytie was his little horse, his sholtie, and she screamed and screamed,  
25 terrible and terrible, Chris ran back to the house trying not to hear and to help poor Kirsty Strachan, snivelling and weeping, and the bairns laughing and dancing about as though they were at a picnic, and Long Rob of the Mill smoking his pipe as cool as you please, there was surely enough smell and smoke without that? But pipe and all he dived in and out of the house and saved chairs and dishes and baskets of eggs; and Mistress Strachan cried *Oh, my sampler!* and in Rob tore and rived that off a blazing wall, a  
30 meikle worsted thing in a cracked glass case that Mistress Strachan had made as a bairn at school.

**Questions**

- |     |  |    |
|-----|--|----|
| 28. | By close reference to the text, explain how two aspects of John Guthrie's and Long Rob's character are revealed in this extract.   | 4  |
| 29. | By referring to at least two examples from <b>paragraph one</b> analyse how the writer conveys a sense of urgency.   | 2  |
| 30. | By referring to at least two examples from <b>paragraph two</b> analyse how the writer conveys the ferocity of the fire.   | 4  |
| 31. | The community is presented positively in this extract. By referring to this extract, and elsewhere in the novel, discuss how Grassic Gibbon conveys positive aspects of the community. | 10 |

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.

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

*In this extract, Mr Tulloch arrives to speak with the brothers after their expulsion from the beach hut by Lady Runcie Campbell.*

When he caught sight of Neil ahead of him, he halted and watched from behind a slender spruce long ago wind-blown, with its roots in the air. From that distance, judged only by his gait, Neil appeared like an old man. He was gathering beech seed, which he had been instructed to do whenever bad weather kept him from climbing. He would cautiously go

- 5 down on his haunches, wait, apparently to gather strength and endurance against the pain of that posture, and then would begin to pick up the seed-cases or mast, squeeze each one with his fingers to find if it were fertile, and drop it if it were not. The watching forester knew most of them would not be, unless this luckily was the tree's year of fertility: otherwise as many as ninety out of a hundred would be barren. To fingers  
10 crippled with rheumatism it would not be easy to examine them with the necessary patience. When that area had been searched, Neil hobbled on his haunches to another. Thus he would go on until break-time. Such fidelity to so simple but indispensable a task was to the forester as noble and beautiful a sight as was to be seen in that wood so rich in magnificent trees. To praise it would be to belittle it, so inadequate were words; but to  
15 fail to appreciate it or to refuse to defend it, would be to admit the inadequacy of life itself.

He stepped out from behind the hanging roots, and without hurry approached the intent seed-gatherer.

- Neil looked up, saw him, stared a moment, and then went on with his inspection of the  
20 beech nut. That one was fertile. He held it out to his employer.

“That’s the first good one in the last half hour, Mr Tulloch,” he said.

“Well, it’s a slow business, Neil,” replied the forester, smiling, “but look at the result.” Walking forward he touched the huge grey trunk.

Behind him Neil began to sob. He did not turn to look, but kept stroking the tree.

- 25 “Don’t fret over it, Neil,” he said.

“It’s not for me,” sobbed Neil. “It’s for Calum.” And he began to pour out an account of the expulsion from the beach hut, all mixed up with the story of the insult in the hotel bar. The forester had heard about that episode from one of his workers, but he had been given to believe that the soldier had apologised, and that afterwards the sympathy of  
30 nearly everybody in the pub had been with the brothers.

“I’m responsible for him, Mr Tulloch,” said Neil. “If you were to ask me to whom I’m to give account for the way I’ve looked after him, I couldn’t tell you; but I’m responsible just the same.”

- 35 “No man on earth has ever looked after his brother so well,” replied Tulloch. “We all know that. You can give a good account, no matter to whom.”

He turned round and saw, with a shock he did not show, how stooped and contorted Neil was then, by rheumatism and despair: it was as if, in some terrible penance, he was striving to become in shape like his brother.

- "Why is it, Mr Tulloch," he asked, "that the innocent have always to be sacrificed?"
- 40 "Is that really true, Neil?"
- "Aye, it's true. In this war, they tell me, babies are being burnt to death in their cradles."
- The forester was silent; his own brother had been killed at the time of Dunkirk.
- 45 "I suppose it's so that other babies will be able to grow up and live like free men," he said. "But I see what you mean; in a way, aye, the innocent have to be sacrificed."
- "We were driven out like slaves, Mr Tulloch. Her dog was to be saved from the storm, but not my brother."
- "I think maybe she was taken by surprise, Neil. She didn't expect to find you there. After all, you did get in by the window. Maybe she got a bit of a shock."
- 50 "Did she think we were monkeys that would bite her?"
- "I think she was in the wrong, Neil, but I would like to be fair to her. She's a good woman really; but she's got a code to live by."
- Neil shook his head dourly.
- 55 "My brother's the shape God made him," he said. "What right has she, great lady though she is, to despise him?"
- "No right at all, Neil. But don't think about it anymore. I'm seeing her this afternoon, and I'm going to tell her I'm taking you back to Ardmore."

### Questions

32. By referring closely to lines 1–38, analyse how Jenkins evokes both sympathy and admiration for Neil. 4

33. By referring closely to lines 39–55, explain the reasons for Neil's attitude to Lady Runcie Campbell. 4

34. Explain the reasons for Mr. Tulloch's attitude to Lady Runcie Campbell and the 'code' by which she makes decisions, referring to lines 39–57 in your answer. 2

35. Neil's words "Why is it...that the innocent have always to be sacrificed?" clarify one of the central concerns of the text.

With reference to such features as setting, characterisation and narrative in this extract and elsewhere in the novel, discuss how Jenkins develops our understanding of this central concern. 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 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 extract below and then attempt the following questions.

##### **Holy Willie's Prayer by Robert Burns**

*This extract begins at stanza five of the poem.*

Yet I am here a chosen sample,  
To show thy grace is great and ample;  
I'm here, a pillar o' Thy temple,  
Strong as a rock,

- 5 A guide, a buckler, and example,  
    To a' Thy flock.

O Lord, Thou kens what zeal I bear,  
When drinkers drink, an swearers swear,  
An' singin' there, an' dancin' here,  
10       Wi' great an' sma';  
For I am keepet by Thy fear,  
    Free frae them a'.

- But yet, O Lord! confess I must \_\_\_\_  
At times I'm fash'd wi' fleshly lust:  
15 And sometimes too, in wardly trust,  
    Vile self gets in:  
But Thou remembers we are dust,  
    Defil'd wi' sin.

- O Lord! yestreen, Thou kens, wi' Meg —  
20 Thy pardon I sincerely beg !  
O! may't ne'er be a livin' plague  
    To my dishonour !  
An' I'll ne'er lift a lawless leg  
    Again upon her.

25 Besides, I farther maun allow,  
 Wi' Leezie's lass, three times I trow;  
 But Lord, that Friday I was fou,  
     When I came near her;  
 Or else, Thou kens, Thy servant true  
 30       Wad never steer her.

Maybe Thou lets this fleshly thorn  
 Buffet Thy servant e'en and morn,  
 Lest he o'er proud and high should turn,  
     That he's sae gifted;  
 35 If sae, Thy han' maun e'en be borne,  
     Until Thou lift it.

Lord, bless Thy chosen in this place,  
 For here Thou hast a chosen race:  
 But God confound their stubborn face,  
 40       And blast their name,  
 Wha bring Thy elders to disgrace  
     An' open shame.

### Questions

36. Explain what Holy Willie means when he calls himself "a chosen sample". 2
37. Holy Willie's words and feelings/actions contradict one another.  
 With reference to two examples from lines 1–30 from this extract, analyse how Burns conveys this contradiction. 4
38. The tone changes in lines 31–42. With reference to two examples from lines 31–42, identify the change of tone used by Holy Willie. 4
39. Burns creates a variety of characters in his poetry. From your reading of this poem and at least one other by Burns, discuss the contrast between Holy Willie and at least one other character. 10

OR

**Text 2 — Poetry**

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The poem is readily available in print and online to accompany the questions below.

**Questions**

40. By referring closely to **stanza 1** analyse the use of poetic technique to emphasise the dramatic impact moving to another country had on the family. 2
41. Look at **stanza 2**.  
“All childhood is an emigration”  
Explain fully what the poet means by this. 2
42. In lines 12–16 analyse the use of poetic technique to convey the distress of the family members caused by their “sudden” emigration to a new environment. 3
43. Evaluate the effectiveness of **stanza 3** as a conclusion to the poem. Your answer should deal with ideas and/or language. 3
44. Discuss how Carol Ann Duffy uses contrast in this poem and at least one other to highlight the poems’ main concerns. 10

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.

***For My Grandmother Knitting* by Liz Lochhead**

There is no need they say  
but the needles still move  
their rhythms in the working of your hands  
as easily

- 5 as if your hands  
were once again those sure and skilful hands  
of the fisher-girl.

You are old now  
and your grasp of things is not so good  
10 but master of your movements then  
deft and swift  
you slit the still-tickling quick silver fish.

Hard work it was too  
of necessity.

- 15 But now they say there is no need  
as the needles move  
in the working of your hands  
once the hands of the bride  
with the hand-span waist

- 20 once the hands of the miner's wife  
who scrubbed his back  
in a tin bath by the coal fire  
once the hands of the mother  
of six who made do and mended

- 25 scraped and slaved slapped sometimes  
when necessary.

But now they say there is no need

the kids they say grandma

have too much already

- 30 more than they can wear  
too many scarves and cardigans —

gran you do too much  
 there's no necessity...  
 At your window you wave  
 35 them goodbye Sunday.  
 With your painful hands  
 big on shrunken wrists.  
 Swollen-jointed. Red. Arthritic. Old.  
 But the needles still move  
 40 their rhythms in the working of your hands  
 easily  
 as if your hands remembered  
 of their own accord the pattern  
 as if your hands had forgotten  
 45 how to stop.

### Questions

45. By referring to two examples from lines 1–14, analyse the use of poetic technique in clarifying the main ideas of the poem. 2

46. In lines 15–26 the poet expands upon the life of the grandmother when she was younger.

Choose two poetic techniques and analyse how they help convey the grandmother's life as a younger woman. 3

47. By referring closely to lines 27–33 identify the attitude of the grandchildren to their grandmother and explain how this is conveyed. 2

48. Evaluate how effective you find lines 34–45 as a conclusion to the poem.

Your answer should deal with ideas and/or language. 3

49. By referring to this poem and at least one other by Lochhead, discuss the importance of the theme of memory in her work. 10

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.

***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 around your wrist  
20 before the whole hand goes numb.

**Questions**

50. By referring closely to lines 1–9, analyse MacCaig's use of poetic technique to create a vivid sense of place. 4
51. By referring closely to lines 10–12, analyse MacCaig's use of poetic technique to convey the abrupt change in the persona's circumstance. 2
52. By referring closely to the lines 13–20, analyse how MacCaig highlights the impact which the parting has on the persona. 4
53. By referring to this poem and at least one other by Norman MacCaig, discuss his use of contrast to explore theme in his work. 10

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.

***Heroes* by Sorley MacLean**

I did not see Lannes at Ratisbon  
nor MacLennan at Auldearn  
nor Gillies MacBain at Culloden,  
but I saw an Englishman in Egypt.

- 5 A poor little chap with chubby cheeks  
and knees grinding each other,  
pimply unattractive face —  
garment of the bravest spirit.

He was not a hit “in the pub  
10 in the time of the fists being closed,”  
but a lion against the breast of battle,  
in the morose wounding showers.

- His hour came with the shells,  
with the notched iron splinters,  
15 in the smoke and flame,  
in the shaking and terror of the battlefield.

Word came to him in the bullet shower  
that he should be a hero briskly,  
and he was that while he lasted  
20 but it wasn’t much time he got.

- He kept his guns to the tanks,  
bucking with tearing crashing screech,  
until he himself got, about the stomach,  
that biff that put him to the ground,  
25 mouth down in sand and gravel,  
without a chirp from his ugly high-pitched voice.

- No cross or medal was put to his  
chest or to his name or to his family;  
there were not many of his troop alive,  
30 and if there were their word would not be strong.  
And at any rate, if a battle post stands,  
many are knocked down because of him,  
not expecting fame, not wanting a medal  
or any froth from the mouth of the field of slaughter.
- 35 I saw a great warrior of England,  
a poor manikin on whom no eye would rest;  
no Alasdair of Glen Garry;  
and he took a little weeping to my eyes.

### Questions

54. By referring closely to the first stanza, evaluate its effectiveness as an opening to the poem. 2
55. By referring closely to lines 5–11 and lines 35–38, discuss the speaker's attitude towards the English soldier. 4
56. By referring to at least two examples from lines 12–26, analyse the use of poetic technique to convey the horror of war. 4
57. MacLean often chooses to write about people or places. Referring closely to this poem and to another poem or poems by MacLean, discuss how the poet develops a theme or themes through his observation of people or places. 10

OR

**Text 6 — Poetry**

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The poem is readily available in print and online to accompany the questions below.

**Questions**

58. The main themes of the poem are introduced in the title and first six lines

Identify **one** main theme and show how poetic technique is used to introduce this theme.

3

59. By referring closely to lines 6–20, analyse the use of poetic technique to achieve a change of mood from alienation and uncertainty to one of confidence.

4

60. Evaluate the effectiveness of the second stanza as a conclusion to the poem.

3

61. In this poem, Paterson uses an apparently ordinary experience to explore a deeper truth about humanity.

By referring to this and another poem or poems by Don Paterson you have studied discuss how he uses poetry to explore the deeper truths behind ordinary experience.

10

**[END OF SECTION 1]**

## **SECTION 2 – CRITICAL ESSAY – 20 marks**

**Attempt ONE question from the following genres—Drama, Prose, Poetry, Film and Television Drama, or Language.**

**You may use a Scottish text but NOT the one used in Section 1.**

**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 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 a central character struggles to cope with social convention or financial difficulties **or** family duties.

Briefly explain the reasons for the character's struggle and discuss how the dramatist's presentation of this struggle enhances your understanding of character and/or theme in the play as a whole.

2. Choose a play in which the concluding scene provides effective clarification of the central concerns.

By referring in detail to the concluding scene, discuss in what ways it is important for your understanding of the play as a whole.

3. Choose a play in which the conflict between two characters is an important feature.

Briefly explain the nature of this conflict and discuss how the dramatist's presentation of this feature enhances your understanding of the play as a whole.

## 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 there is a disturbing or violent incident.  
Explain briefly what happens during this incident and discuss to what extent the disturbing or violent nature of the incident is important to your understanding of the text as a whole.
5. Choose a novel or short story in which a specific location or setting is crucial to the plot.  
Discuss how the writer makes you aware of the setting's importance and how this feature is used to enhance your appreciation of the text as a whole.
6. Choose a novel or short story in which a central character is presented as a menacing or threatening presence.  
Discuss how the writer's presentation of this character adds to your understanding of the text as a whole.

## 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 piece of **travel writing** in which the writer's use of language engages your interest in his/her portrayal of a country or culture.  
Discuss how the writer uses language to successfully engage your interest in this portrayal.
8. Choose a work of **biography** or **autobiography** in which the writer's description of an emotional experience creates a powerful impression.  
Briefly explain the emotional experience and then discuss how the writer's description of this experience creates this powerful impression.
9. Choose a piece of **journalism** in which the writer persuades his or her reader to a point of view by effective use of language.  
Briefly explain the writer's point of view, and then discuss how the writer's use of language is effective in persuading the reader.

## 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, sound, ideas . . .

10. Choose a poem in which the poet explores one of the following emotions: grief, happiness, love, alienation.

Discuss how the poet's exploration of the emotion has deepened your understanding of it.

11. Choose two poems which deal with the same theme.

Discuss how the theme is explored in each poem and explain which poem you believe offers a more memorable exploration of the theme.

12. Choose a poem which features a relationship.

Discuss how the poet's presentation of this relationship adds to your understanding of the central concern(s) of the poem.

## 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, setting, music/sound, special effects, plot, dialogue, . . .

13. Choose a film or television drama in which a central character is in difficulty.

Briefly explain what the difficulty is, and then discuss how the film or programme makers' presentation of the character's difficulties enhances your understanding of a central concern of the text.

14. Choose a film or television drama which contains a particularly memorable or thrilling chase sequence.

Explain how the memorable or thrilling aspect of this chase was achieved by the film or programme makers and then discuss the significance of this sequence in your appreciation of the text as a whole.

15. Choose a film or television drama which presents an epic voyage or a difficult quest.

Explain how the film or programme makers evoke the epic nature of the voyage or the difficulty of the quest and discuss how this evocation enhances your appreciation of the text as a whole.

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

## **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 a particular area of journalism such as sports reporting, investigative journalism, motoring journalism, science reporting.  
Identify the key features of the language used in this particular journalistic area and discuss that area's contribution to effective reporting.
17. Choose a form or forms of electronic communication such as e-mail, social networking, text messaging, online forums.  
Identify some of the distinctive features of the language used and discuss to what extent these features contribute to effective communication.
18. Choose a political speech which makes use of persuasive language.  
By referring to specific features of language in this speech, discuss to what extent you feel the speech is successful in achieving its purpose of persuasion.

**[END OF SECTION 2]**

**[END OF SPECIMEN QUESTION PAPER]**

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