



National
Qualifications
2018

X824/75/11

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

MONDAY, 14 MAY
9:00 AM – 10:00 AM

Total marks — 30

Attempt ALL questions.

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



* X 8 2 4 7 5 1 1 *

Why do cats love bookshops?

When I walk into my local bookshop, the first thing I do (after saying hi to the owners) is look for the shop cat, Tiny the Mini Master. Tiny is the photogenic spirit of the place who gives you approximately five seconds to impress him, otherwise he goes right back to sleep on that pile of nineteenth-century novels.

5 I understand the idea of people being either more for dogs or cats, I do. I also get the weird looks I've received for proudly stating that I'm for both, that I can relate to dogs and their wonderfully dumb, but fiercely loyal attitudes, as well as appreciate the way cats keep you in check by making you work for their love. But I can say without any doubt that bookshop cats represent the apex of domesticated pets.

10 If a bookshop is so fortunate as to have a cat on the premises during opening hours, you can bet that feline is co-owner, manager, security, and the abiding conscience of the place. Cats generally seem above it all — that's what I tend to like about them. Personally, I'm more like a dog, all stupid and excited about the smallest things, easy to read and always hungry. Cats, on the other hand, look right through you, force you to contemplate things; they just seem smarter than
15 they're letting on, as if they know everything but won't tell. So it makes sense to see so many of them navigating the stacks of dusty old hardcovers at used bookshops. But there's another, deeper reason cats make so much sense in bookshops — it's in their DNA.

'One cannot help wondering what the silent critic on the hearth-rug thinks of our strange conventions — the mystic Persian, whose ancestors were worshipped as gods, whilst we, their
20 masters and mistresses, grovelled in caves and painted our bodies blue,' the famous novelist Virginia Woolf wrote in the essay 'On a Faithful Friend'. Cats held a special place in ancient Egyptian society, to the point where if you even accidentally killed a cat, you'd be sentenced to death. Cats were often adorned with jewels, and fed meals that would make today's tinned cat food look like, well, tinned cat food. They were sometimes mummified (the grieving owners
25 shaved off their eyebrows as an act of mourning). Bastet, the deity representing protection, fertility, and motherhood, could turn herself into a cat, hence the popular idea that Egyptians worshipped them.

It's pretty obvious that cats haven't really moved on from the sort of treatment they received in the time of Pharaoh. They carry themselves in a stately manner and demand that you treat them
30 with a certain amount of reverence, letting you know if you're doing a good job of petting them, when they're ready for their meal, and making you aware of what they like and what displeases them. My cats certainly do. They love their comfy spots, and often give me a hard time when I try to make them move, shooting me a look, letting out a sad meow, and then instigating a showdown which almost always ends with me picking them up. And their favourite place in my
35 house? Among my books.

Egypt, where cats are believed to have been first domesticated, is also where the relationship with bookshops can be traced. While mainly used to keep rodents away from homes and crops, cats were trained to keep pests away from papyrus rolls which contained texts. Without cats, in fact, it's hard to imagine how Egyptian civilisation could have so successfully weathered the
40 diseases and famine caused by vermin — but also imagine the knowledge that might have been lost were it not for those four-legged protectors guarding the temples from tiny intruders.

Today, when we think of a cat chasing a mouse it's usually in some cartoonesque, Tom and Jerry sort of way. The dumb cat is always foiled by its tiny adversary, like we're supposed to forgive the little pests for gnawing on our possessions and spreading disease. It's unfair.

45 So how did they end up in bookshops? Look to Russia and a decree issued by Empress Elizabeth in
1745 for the ‘best and biggest cats, capable of catching mice’ to be sent to the Museum of
St Petersburg to protect the treasures contained within from rats (the tradition lives on to the
present day, with dozens of strays living in the basement of the museum). Not long after, in the
50 early 1800s, with Europeans still sure that rats caused the Black Death (this idea has been recently
debunked, with scholars now believing that giant gerbils might be to blame), and rat catchers
unable to stop rodents from overrunning filthy urban centres, the British government started to
encourage libraries to keep cats in order to bring down populations of book-loving vermin. It
made sense that bookshop owners would also employ the four-legged security guards to keep
their shops free of pests. Cats were easy to find, and all you had to do was feed them as
55 compensation. And once cats were invited into bookshops, they never really left.

Cats are quiet and want to be left alone for the bulk of the day; they’re animals that long for
solitude, much like readers and writers. It began as a working relationship, but became something
more than that, something deeper. Cats ultimately became integral to the bookshop experience,
a small part of why you would rather go to your local shop than buy online. Sure, not every
60 bookshop has a cat prowling around; but in the ones that do, the cats are a big part of what
makes these stores great (along with, you know, the booksellers and the comfortable places to sit
and read).

Of course, if you asked a cat, he’d say he was the main attraction, but that’s what you get from a
species which once reached god-like status.

Jason Diamond, Literary Hub

Total marks — 30
Attempt ALL questions

1. Look at lines 1–4. Explain **in your own words** why ‘the first thing’ the writer does when he visits his local bookshop is to ‘look for the shop cat, Tiny.’
You should make **two** key points in your answer. 2

2. Look at lines 5–17. Identify, **in your own words** as far as possible, **five** positive points the writer makes about cats. 5

3. Look at lines 18–27. Identify, **in your own words** as far as possible, **four** ways in which cats ‘held a special place’ in the ancient world. 4

4. By referring to the sentence in lines 28–29 (‘It’s pretty obvious . . . of Pharaoh’), explain how it helps to provide a link between the writer’s ideas at this point in the passage. 2

5. Look at lines 32–35 (‘My cats . . . my books.’). Explain how **one** example of the writer’s use of sentence structure makes it clear what cats prefer. 2

6. Look at lines 36–41. Explain how **two** examples of the writer’s word choice make it clear that cats played a very important part in preserving Egyptian writing. 4

7. Look at lines 42–44. Explain how **two** examples of language make it clear that the writer is defending cats here. 4

8. Look at lines 45–55. Summarise, **in your own words** as far as possible, how cats ended up in bookshops.
You should make **five** key points in your answer. 5

9. Look at lines 56–64. Select any expression from these lines and explain how it contributes to the passage’s effective conclusion. 2

[END OF QUESTION PAPER]

OPEN OUT FOR QUESTIONS

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ACKNOWLEDGEMENT

Article – Article is adapted from *Why Do Cats Love Bookstores* by Jason Diamond, from Literary Hub, April 11th 2016. <http://lithub.com/why-do-cats-love-bookstores>.

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National
Qualifications
2018

X824/75/12

**English
Critical Reading**

MONDAY, 14 MAY
10:20 AM – 11:50 AM

Total marks — 40

SECTION 1 — Scottish Text — 20 marks

Read an extract from a Scottish text you have previously studied.

Choose ONE text from either

Part A — Drama Pages 02–07

or

Part B — Prose Pages 08–17

or

Part C — Poetry Pages 18–25

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical Essay — 20 marks

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

Your answer must be on a different genre from that chosen in Section 1.

You should spend approximately 45 minutes on each Section.

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



* X 8 2 4 7 5 1 2 *

SECTION 1 — SCOTTISH TEXT — 20 marks

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

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

Read the extract below and then attempt the following questions.

Bold Girls by Rona Munro

In this extract, Cassie, Marie and Nora have returned from their night out. They are in Marie's house discussing the events of the night.

NORA: *(drawing herself up)* Oh you'll be telling me a different tale in the morning! There's no end to your wild tales, Cassie! There's no end to them, Marie! *(She snatches up her drink and takes an angry gulp)* And I'd it all to do. I'd it all to put up with! Are you hearing me?

5 *Cassie doesn't look at Nora*

(Taking another gulp) He's lost my remnant, Marie. He's lost it. I'd all the money saved, as good as paid. It's gone he says, gone. I'll never find a colour like that again. Months I'd been dreaming of the glow that would give my front room. Months. And he's lost it. I'll never have it the way I want it now. Never. *(She is getting tearful in her turn)* My lovely wee room. It could be lovely, couldn't it, Marie?

10

MARIE: You'll get it right, Nora.

NORA: Well where will I ever find a colour like that again? Tell me that? *(Waiting for a response)* Cassie? I'm asking you!

15 CASSIE: *(looking up at Nora)* Good night, Mummy.

Nora stares at her for a moment, then she nods

NORA: Well I'm going up the town tomorrow. I'm just going to go up the town and buy a piece of what I want. I'll get credit. I'll give them a false address and I'll get credit and I'll have my loose covers. And if you don't want to come and help choose them, Cassie, you needn't sit on them.

20

Nora exits

Marie puts the gin bottle down in front of Cassie. Cassie helps herself to another drink

MARIE: *(quietly)* It'll tear the heart out of her, Cassie.

CASSIE: Mummy's heart is made of steel. She had to grow it that way.

25 *Marie reaches over and takes Michael's picture. She goes and rehangs it carefully*

There's a waitress up that club will be walking round without her hair tomorrow if I can find her.

MARIE: You don't know it was her. There's people in and out of here all the time.

CASSIE: Who else would it be?

- 30 MARIE: Well — if she’s thieving round the club there’ll be others sort her out before you do. (*She steps back to admire the picture*)
- CASSIE: How do you stand it here, Marie?
- MARIE: Sure where else would I go?
- CASSIE: How do you keep that smile on your face?
- 35 MARIE: Super-glue.
- CASSIE: There’s not one piece of bitterness in you, is there?
- MARIE: Oh Cassie.
- CASSIE: You see, you’re good. And I’m just wicked.
- MARIE: Aye you’re a bold woman altogether.
- 40 CASSIE: Is it hard being good?
- MARIE: I took lessons.

Questions

1. Using your own words as far as possible, identify **four** things we learn about the main characters in this extract. 4

2. Look at lines 6–11.
By referring to **two** examples of language, explain how the writer makes it clear that Nora is upset. 4

3. By referring to **two** examples from anywhere in this extract, explain how stage directions are used to create tension between characters. 4

4. By referring to this extract and to elsewhere in the play, show how the main characters are presented as being ‘Bold Girls’. 8

[Turn over

OR

Text 2 — Drama

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

Read the extract below and then attempt the following questions.

***Sailmaker* by Alan Spence**

BILLY: Ah hear the boy's daein well at school.

DAVIE: Oh aye. He's clever. He'll get on.

BILLY: He'll get on a lot better if you screw the heid, right?

DAVIE: C'mon Billy, ah dae ma best. It's just . . .

5 BILLY: Ah know it's hard on yer own an that . . .

DAVIE: Naw ye don't know. Naebody knows, unless they've been through it. (*Quieter*) Comin hame's the worst. The boy's oot playin. Hoose is empty. Gets on top of ye.

The other night there, ah got this queer feelin. Ah felt as if aw the furniture an everythin was *watching* me. Sounds daft, eh? Maybe ah'm goin aff ma heid!

10 BILLY: Bound tae take a while tae get over it.

DAVIE: If ah ever dae.

(*They cross to where ALEC is playing with yacht*)

BILLY: (To ALEC) How ye doin wee yin? What's this ye've got? (*Picks up yacht*)

ALEC: Used tae be Jackie's.

15 DAVIE: Ah'm gonnae fix it up, when ah've got the time.

ALEC: Ye've been sayin that for weeks!

BILLY: Ah could paint it if ye like.

ALEC: Would ye?

20 BILLY: Aye, sure. Should come up really nice. Ah'll take it away wi me. Get it done this week.

ALEC: This week!

BILLY: Nae bother.

ALEC: What colours will ye make it?

25 BILLY: Ah think the hull has tae be white. Ah've got a nice white gloss at work. The keel ah could dae in blue. Maybe put a wee blue rim round the edge here. An ah think ah've got a light brown that would do just fine for the deck. That suit ye awright?

ALEC: Great!

BILLY: Ye won't even recognise it. It'll be like a brand new boat.

ALEC: It'll be dead real, eh?

30 BILLY: It'll be that real we can aw sail away in it!

DAVIE: Away tae Never Never Land!

BILLY: Right, ah'll be seein ye.

(Takes yacht, exits)

Questions

5. Look at lines 1–11.

By referring to **two** examples of language, explain how the writer makes it clear that Davie is having a difficult time.

4

6. Look at lines 13–28.

By referring to **two** examples of language, explain what we learn about Billy's character.

4

7. Look at lines 29–33.

By referring to **one** example, explain how either Alec or Davie react to Billy's promise of fixing the yacht.

2

8. Using your own words as far as possible, explain why the yacht is important in this extract. You should make **two** key points.

2

9. By referring to this extract and to elsewhere in the play, show how family relationships are explored.

8

[Turn over

OR

Text 3 — Drama

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

Read the extract below and then attempt the following questions.

***Tally's Blood* by Ann Marie Di Mambro**

ROSINELLA: You better watch these lassies. (*Franco scoffs*) Who is it anyway? Anybody I know?

FRANCO: (*Face lights up talking about her*) This is not 'anybody'. It's Bridget Devlin. You know her?

5 ROSINELLA: (*Disapproving*) From the Auld Toon? Adam Devlin's lassie?

FRANCO: What if she is?

ROSINELLA: No harm to the lassie, Franco, but look at that family. Must be six or seven weans.

FRANCO: Eight.

10 ROSINELLA: (*Shocked*) Eight weans! She keeps having them and she cannie even look after them right. And look at me! It's no fair, is it. Twelve years I've been married — and nothing. Me an Italian as well.

FRANCO: They're a great family, Rosinella. Really close.

ROSINELLA: You never met anybody in Italy?

15 FRANCO: I wasn't looking.

ROSINELLA: I says to Massimo, I wouldn't be surprised if you come back engaged.

FRANCO: I told you, Rosinella, I've got someone.

ROSINELLA: You're surely no keen on this Scotch girl?

FRANCO: What if I am?

20 ROSINELLA: Then she must be giving you something you can't get from an Italian girl. I'm telling you, you better watch yourself.

FRANCO: You know nothing about Bridget.

ROSINELLA: Now you listen good to me, son. These Scotch girls, they're all the same. They just go out with you for one thing. Because your father's got a shop and they think you've got money.

25

FRANCO: (*Indignant*) Thanks very much.

ROSINELLA: Alright. Alright. And because you're tall . . .

FRANCO: Good looking . . .

ROSINELLA: You're good fun to be with . . .

30 FRANCO: . . . a good kisser, a good dancer . . .

ROSINELLA: Aye, but that's because you're Italian.

- FRANCO: Oh, they like that alright. All I have to do is say ‘Ciao Bella’ and they’re all over me.
Lucia in from front shop.
- 35 Ciao Bella.
She jumps on his back for a piggyback.
 See what I mean?
- 40 ROSINELLA: Listen — these girls. (*Lowers voice so Lucia won’t hear*) Don’t think I don’t understand. You’re no different from all the other Italian men. You’re young, you’ve got the warm blood. But it’s one thing to play around with them, so long as you marry your own kind. You watch none of them catches you. That’s the kind of thing they do here.

Questions

10. Look at lines 1–6.
 By referring to **two** examples of language, explain how the writer makes it clear that there is conflict between Franco and Rosinella. 4
11. Look at lines 7–13.
- (a) By referring to **one** example, explain how the writer demonstrates Rosinella’s opinion of Bridget’s family. 2
- (b) By referring to **one** example, explain how the writer demonstrates Franco’s opinion of Bridget’s family. 2
12. Look at lines 15–42.
 By referring to **two** examples of language, explain what is revealed about Franco’s character. 4
13. By referring to this extract and to elsewhere in the play, show how the character of Rosinella is presented. 8

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

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

Read the extract below and then attempt the following questions.

The Cone Gatherers by Robin Jenkins

In this extract, Neil and Calum have been caught in a storm and take refuge in the summer house belonging to the Runcie-Campbell family. Calum has picked up a doll.

‘Put it back, Calum,’ he said.

‘Would it be all right if I took it away and put a leg on it?’ asked Calum eagerly. ‘I would bring it back.’

5 ‘No, it would not. It would be stealing. Put it back. In any case, it’s just a doll, fit for a wee lassie. Put it back.’

Neil went over to attend to the fire.

‘Get your jacket off, Calum,’ he said, ‘and hold it in front of the fire.’

As he spoke he was cautiously taking his own off. His shoulder joints were very stiff and sore.

10 ‘Do you know what I’m going to do?’ he asked, as he was helping to take off his brother’s jacket. ‘I’m going to have a puff at that pipe you bought me in Lendrick.’

Calum was delighted. ‘Is it a good pipe, Neil?’

‘The best I ever had. It must have cost you a fortune.’

Calum laughed and shook his head. ‘I’m not telling,’ he said.

15 Neil was feeling in his pocket for the pipe when other noises outside were added to the drumming of the rain on the roof: a dog’s bark, and voices.

As they stared towards the door, there came a scratching on it as of paws, and a whining. A minute later they heard the lady cry out ‘Thank God!’ and then a key rattled in the lock.

20 The door was flung open to the accompaniment of the loudest peal of thunder since the start of the storm.

From a safe distance the little dog barked at the trespassers. The lady had only a silken handkerchief over her head; her green tweed costume was black in places with damp. In the midst of the thunder she shouted: ‘What is the meaning of this?’ Though astonishment, and perhaps dampness, made her voice hoarse, it nevertheless was far more appalling to

25 the two men than any thunder. They could not meet the anger in her face. They gazed at her feet; her stockings were splashed with mud and her shoes had sand on them.

Neil did not know what to do or say. Every second of silent abjectness was a betrayal of himself, and especially of his brother who was innocent. All his vows of never again being ashamed of Calum were being broken. His rheumatism tortured him, as if coals from the stolen fire had been pressed into his shoulders and knees; but he wished that the pain was twenty times greater to punish him as he deserved. He could not lift his head; he tried, so that he could meet the lady’s gaze at least once, no matter how scornful and contemptuous it was; but he could not. A lifetime of frightened submissiveness held it down.

30

Suddenly he realised that Calum was speaking.

- 35 'It's not Neil's fault, lady,' he was saying. 'He did it because I was cold and wet.'
'For God's sake,' muttered the lady, and Neil felt rather than saw how she recoiled from Calum, as if from something obnoxious, and took her children with her.

Questions

14. Look at lines 1–14.
By referring to **two** examples, explain what we learn about the relationship between Calum and Neil. 4
15. Look at lines 15–20.
By referring to **two** examples of language, explain how the writer creates tension. 4
16. Look at lines 27–37.
By referring to **two** examples of language, explain how Neil feels at this point. 4
17. By referring to this extract and to elsewhere in the novel, show how **one** interesting character is created. 8

[Turn over

OR

Text 2 — Prose

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

Read the extract below and then attempt the following questions.

***The Testament of Gideon Mack* by James Robertson**

She put the car into first gear and drove off, spraying my legs with gravel. I half-thought of driving after her, but saw it was futile. She was in no mood to listen. She thought I was ill, that I had invented the whole thing about the Stone. But I knew I wasn't ill. She'd panicked because I'd said I loved her, and because she loved me too. *That* was what frightened her.

- 5 A crisis was upon me. I was sweating, seething with energy. If I didn't do something the energy would burst out of me and leave me wrecked on the floor. My left arm was twitching as if in contact with an electric fence. I wanted to go to the Stone, yet at the same time was afraid to go. It seemed to me that the Stone had provoked this crisis, had engineered it in some way. I paced round the manse, in and out of every room, up and
10 down the stairs. I'd just decided to get changed and head off for a long run, to try to calm down, when the bell rang again. I thought Elsie must have come back and rushed to the front door. A car had pulled up in the drive, but not Elsie's. It was Lorna Sprott.

- 'Gideon,' Lorna said. 'I've been at the museum. I missed the exhibition opening but I've had a good look round.' Something in my expression stopped her. 'Is this an awkward
15 moment?'

'Actually, I was about to go for a run.'

'You wouldn't like to come for a walk instead? I've got Jasper in the car. I was thinking we might go to the Black Jaws.'

I opened my mouth to make an excuse, but she didn't notice.

- 20 'The exhibition surprised me,' she said. 'I didn't think it would be my cup of tea at all, and I can't say I understood everything, but it was quite thought-provoking. I saw old Menteith's study and listened to you reading while I was looking down through that window. That's what put me in mind to go to the Black Jaws, the real place. I haven't been there for ages, and Jasper could do with a change from the beach.'

- 25 She looked pleadingly at me. How could I resist? Lorna stood on the step, inexorable and solid, and I knew I'd never get rid of her. Even if I slammed the door in her face she wouldn't leave me alone. I imagined her scraping and chapping at the windows until I let her in. 'Wait a minute,' I said, and went to get my boots and a jacket.

Perhaps I was meant to go for a walk with Lorna, to talk to her about what was going on.

- 30 Perhaps the Stone was wielding some strange power over events and had brought her to my door at this moment. In the minute or two it took me to get ready I made a decision. I would go with Lorna to the Black Jaws and, depending on how things went, I would swear her to secrecy, take her to Keldo Woods, and show her the Stone. I could trust her thus far, I knew. If Lorna acknowledged that the Stone existed, then I would know I was neither
35 hallucinating nor mad and I would go to Elsie and John. I would confront them with the misery and mockery of our lives and ask them to have the courage, with me, to change them. If, on the other hand, Lorna could not see the Stone, then I would have to admit that what Elsie had said was true, that I needed help.

- 40 I didn't know, as I locked the manse door and got into Lorna's car, that I wouldn't be back for nearly a week. Nor could I have foreseen that I would return utterly transformed. Nor indeed, as I strapped myself in and gritted my teeth against Lorna's terrible driving, and was greeted by Jasper's happy squeals and licks from the back seat, could I have guessed that it would not be Lorna who would trigger what happened next, but her dog.

Questions

18. Look at lines 5–12.
By referring to **two** examples of language, explain how the writer creates tension. 4
19. Look at lines 13–24.
By referring to **one** example, explain what we learn about the character of Lorna. 2
20. Look at lines 25–38.
Using your own words as far as possible, identify **two** reasons why Gideon decides to go to the Black Jaws with Lorna. 2
21. Look at lines 39–43.
By referring to **two** examples of language, explain how the writer makes this moment seem dramatic. 4
22. By referring to this extract and to elsewhere in the novel, show how setting is an important feature. 8

[Turn over

OR

Text 3 — Prose

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

Read the extract below and then attempt the following questions.

***Kidnapped* by Robert Louis Stevenson**

In this extract, David Balfour and Alan Breck Stewart are escaping through the heather after spending some time with Cluny Macpherson.

At last, upon the other side of Loch Errocht, going over a smooth, rushy place, where the walking was easy, he could bear it no longer, and came close to me.

‘David,’ says he, ‘this is no way for two friends to take a small accident. I have to say that I’m sorry; and so that’s said. And now if you have anything, ye’d better say it.’

5 ‘O,’ says I, ‘I have nothing.’

He seemed disconcerted; at which I was meanly pleased.

‘No,’ said he, with rather a trembling voice, ‘but when I say I was to blame?’

‘Why, of course, ye were to blame,’ said I, coolly; ‘and you will bear me out that I have never reproached you.’

10 ‘Never,’ says he; ‘but ye ken very well that ye’ve done worse. Are we to part? Ye said so once before. Are ye to say it again? There’s hills and heather enough between here and the two seas, David; and I will own I’m no very keen to stay where I’m no wanted.’

This pierced me like a sword, and seemed to lay bare my private disloyalty.

15 ‘Alan Breck!’ I cried; and then: ‘Do you think I am one to turn my back on you in your chief need? You dursn’t say it to my face. My whole conduct’s there to give the lie to it. It’s true, I fell asleep upon the muir; but that was from weariness, and you do wrong to cast it up to me —’

‘Which is what I never did,’ said Alan.

20 ‘But aside from that,’ I continued, ‘what have I done that you should even me to dogs by such a supposition? I never yet failed a friend, and it’s not likely I’ll begin with you. There are things between us that I can never forget, even if you can.’

‘I will only say this to ye, David,’ said Alan, very quietly, ‘that I have long been owing ye my life, and now I owe ye money. Ye should try to make that burden light for me.’

25 This ought to have touched me, and in a manner it did, but the wrong manner. I felt I was behaving badly; and was now not only angry with Alan, but angry with myself in the bargain; and it made me the more cruel.

30 ‘You asked me to speak,’ said I. ‘Well, then, I will. You own yourself that you have done me a disservice; I have had to swallow an affront: I have never reproached you, I never named the thing till you did. And now you blame me,’ cried I, ‘because I cannae laugh and sing as if I was glad to be affronted. The next thing will be that I’m to go down upon my knees and thank you for it! Ye should think more of others, Alan Breck. If ye thought more of others, ye would perhaps speak less about yourself; and when a friend that likes you very well has passed over an offence without a word, you would be blithe to let it lie, instead of making it a stick to break his back with. By your own way of it, it was you that was to blame; then
35 it shouldnae be you to seek the quarrel.’

'Aweel,' said Alan, 'say nae mair.'

And we fell back into our former silence; and came to our journey's end, and supped, and lay down to sleep, without another word.

Questions

23. Look at lines 1–9.

By referring to **two** examples, explain how the writer makes clear the conflict between Alan and David.

4

24. Look at lines 13–21.

By referring to **two** examples of language, explain how the writer reveals David's anger.

4

25. Look at lines 10–38.

By referring to **two** examples, explain **two** things we learn about the character of Alan.

4

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

8

[Turn over

OR

Text 4 — Prose

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

Read the extract below and then attempt the following questions.

***The Red Door* by Iain Crichton Smith**

Murdo stared at the door and as he looked at it he seemed to be drawn inside it into its deep caves with all sorts of veins and passages. It was like a magic door out of the village but at the same time it pulsed with a deep red light which made it appear alive. It was all very odd and very puzzling, to think that a red door could make such a difference to house and moors and streams.

5 Solid and heavy he stood in front of it in his wellingtons, scratching his head. But the red door was not a mirror and he couldn't see himself in it. Rather he was sucked into it as if it were a place of heat and colour and reality. But it was different and it was his.

10 It was true that the villagers when they woke would see it and perhaps make fun of it, and would advise him to repaint it. They might not even want him in the village if he insisted on having a red door. Still they could all have red doors if they wanted to. Or they could hunt him out of the village.

15 Hunt him out of the village? He paused for a moment, stunned by the thought. It had never occurred to him that he could leave the village, especially at his age, forty-six. But then other people had left the village and some had prospered though it was true that many had failed. As for himself, he could work hard, he had always done so. And perhaps he had never really belonged to the village. Perhaps his belonging had been like the Hallowe'en mask. If he were a true villager would he like the door so much? Other villagers would have been angry if their door had been painted red in the night, their anger reflected in the red door, but he didn't feel at all angry, in fact he felt admiration that someone should actually have thought of this, should actually have seen the possibility of a red door, in a green and black landscape.

20 He felt a certain childlikeness stirring within him as if he were on Christmas day stealing barefooted over the cold red linoleum to the stocking hanging at the chimney, to see if Santa Claus had come in the night while he slept.

Having studied the door for a while and having had a long look round the village which was rousing itself to a new day, repetitive as all the previous ones, he turned into the house. He ate his breakfast and thinking carefully and joyously and having washed the dishes he set off to see Mary though in fact it was still early.

30 His wellingtons creaked among the sparkling frost. Its virginal new diamonds glittered around him, millions of them. Before he knocked on her door he looked at his own door from a distance. It shone bravely against the frost and the drab patches without frost or snow. There was pride and spirit about it. It had emerged out of the old and the habitual, brightly and vulnerably. It said, 'Please let me live my own life.' He knocked on the door.

Questions

27. Look at lines 1–8.
By referring to **two** examples of language, explain how the writer suggests that the red door is unusual. 4
28. Look at lines 9–22.
Using your own words as far as possible, explain Murdo’s reaction to the door. You should make **two** key points in your answer. 2
29. Look at lines 23–29.
By referring to **one** example of language, explain how the writer suggests a fresh start for Murdo. 2
30. Look at lines 30–34.
By referring to **two** examples of language, explain how the writer creates a positive mood or atmosphere. 4
31. By referring to this extract and to at least one other story by Crichton Smith, show how an important theme is explored. 8

[Turn over

OR

Text 5 — Prose

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

Read the extract below and then attempt the following questions.

***Away in a Manger* by Anne Donovan**

‘Naw. Are you cauld?’

‘Just ma nose.’

She covered it wi her white mitt.

A vision of warmth, a fire, a mug of hot tea rose afore Sandra’s eyes.

5 ‘We could come back and see the lights another night.’

‘Naw, Mammy, naw, we cannae go hame noo, we’re nearly there, you promised . . .’

‘All right, we’ll go. Ah just thought you were too cauld.’

Amy had been gaun on about the lights for weeks; at least this would get it ower and done wi. God, she was sick of it all, specially the extra hours in the shop. Every Christmas they
10 opened longer and longer. Late-night shoppers, trippin ower wan another tae buy presents that’d be returned on Boxin Day, everybody in a bad mood, trachled wi parcels. And those bloody Christmas records playin non-stop. The extra hours meant extra money, right enough, and it wouldnae be so bad if they’d only tell you in advance, but see if that old bag of a supervisor sidled up tae her once more wi her ‘Could you just do an extra couple of
15 hours tonight, Sandra?’ Wannay these days she’d hit her ower the heid wi a gift-wrapped basket of Fruits of Nature toiletries.

No the night, though.

‘Awful sorry, Linda. Ah’m takin Amy tae see the lights in George Square. Ma neighbour’s gaun late-night shoppin so she’ll bring her in tae meet me.’

20 ‘Amy’ll love that.’

Sandra was foldin a shelf of red sweaters when Amy came intae the shop, wearin her new coat. She adored that coat, specially the hood, which had a white fur-fabric ruff round the edge. When she’d first got it she walked about the hoose in it wi the hood up and Sandra could hardly persuade her tae take it off at bedtime. It had been dear, too much really, but
25 Sandra always wanted Amy tae have nice things, she looked so good in them. She was a beautiful child, everybody said so; even the old bag.

‘What a pretty wee girl you are. Oh, she’s got gorgeous curls, Sandra.’

She pressed a coin intae Amy’s haund.

‘That’ll buy you some sweeties, pet.’

30 ‘What do you say, Amy?’

‘Thank you very much.’

Amy placed the coin carefully inside her mitt.

They turned the corner and the cauld evaporated. The square shimmerin wi light, brightness sharp against the gloomy street. Trees frosted wi light. Lights shaped intae
35 circles and flowers, like the plastic jewellery sets wee lassies love. Lights switchin on and off in a mad rhythm ae their ain, tryin tae look like bells ringin and snow fallin. Reindeer and Santas, holly, ivy, robins, all bleezin wi light. Amy gazed at them, eyes shinin.

Questions

32. Look at lines 1–7.
By referring to **one** example, explain how the writer’s use of language makes it clear that Sandra is not very enthusiastic about the trip to see the lights. 2
33. Look at lines 8–16.
By referring to **two** examples, explain how the writer’s use of language makes clear Sandra’s feelings about the Christmas season. 4
34. Look at lines 17–31.
Using your own words as far as possible, explain Sandra’s attitude towards her daughter, Amy, at this point in the story. You should make **two** key points in your answer. 2
35. Look at lines 32–37.
By referring to **two** examples, explain how the writer’s use of language creates a magical atmosphere. 4
36. By referring to this extract and to at least one other story by Donovan, show how important relationships are explored. 8

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

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

Read the extract below and then attempt the following questions.

Mrs Midas by Carol Ann Duffy

It was late September. I'd just poured a glass of wine, begun
to unwind, while the vegetables cooked. The kitchen
filled with the smell of itself, relaxed, its steamy breath
gently blanching the windows. So I opened one,
5 then with my fingers wiped the other's glass like a brow.
He was standing under the pear tree snapping a twig.

Now the garden was long and the visibility poor, the way
the dark of the ground seems to drink the light of the sky,
but that twig in his hand was gold. And then he plucked
10 a pear from a branch — we grew Fondante d'Automne —
and it sat in his palm like a light bulb. On.
I thought to myself, Is he putting fairy lights in the tree?

He came into the house. The doorknobs gleamed.
He drew the blinds. You know the mind; I thought of
15 the Field of the Cloth of Gold and of Miss Macready.
He sat in that chair like a king on a burnished throne.
The look on his face was strange, wild, vain. I said,
What in the name of God is going on? He started to laugh.

I served up the meal. For starters, corn on the cob.
20 Within seconds he was spitting out the teeth of the rich.
He toyed with his spoon, then mine, then with the knives, the forks.
He asked where was the wine. I poured with a shaking hand,
a fragrant, bone-dry white from Italy, then watched
as he picked up the glass, goblet, golden chalice, drank.

Questions

37. Look at lines 1–6.
By referring to **two** examples of language, explain how the writer creates a calm mood. 4
38. Look at lines 7–12.
By referring to **two** examples of language, explain how the writer makes it clear that the speaker feels some uncertainty. 4
39. Look at lines 13–24.
By referring to **two** examples of language, explain how the writer makes it clear that something dramatic is now happening. 4
40. By referring to this extract and to at least one other poem by Duffy, show how the poet creates interesting characters. 8

[Turn over

OR

Text 2 — Poetry

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

Read the poem below and then attempt the following questions.

***Slate* by Edwin Morgan**

There is no beginning. We saw Lewis
laid down, when there was not much but thunder
and volcanic fires; watched long seas plunder
faults; laughed as Staffa cooled. Drumlins blue as
5 bruises were grated off like nutmegs; bens,
and a great glen, gave a rough back we like
to think the ages must streak, surely strike,
seldom stroke, but raised and shaken, with tens
of thousands of rains, blizzards, sea-poundings
10 shouldered off into night and memory.
Memory of men! That was to come. Great
in their empty hunger these surroundings
threw walls to the sky, the sorry glory
of a rainbow. Their heels kicked flint, chalk, slate.

Questions

41. Look at lines 1–5.
By referring to **two** examples, explain how the poet’s use of language suggests the power and/or violence of the island’s creation. 4
42. Look at lines 6–10.
By referring to **two** examples, explain how the poet’s use of language develops your understanding of the island. 4
43. Look at lines 11–14.
By referring to **two** examples of language, explain how the poet gives a clear impression of change. 4
44. By referring to this poem and to at least one other by Morgan, show how an important theme is explored. 8

[Turn over

OR

Text 3 — Poetry

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

Read the poem below and then attempt the following questions.

***Memorial* by Norman MacCaig**

Everywhere she dies. Everywhere I go she dies.
No sunrise, no city square, no lurking beautiful mountain
but has her death in it.

The silence of her dying sounds through
5 the carousel of language, it's a web
on which laughter stitches itself. How can my hand
clasp another's when between them
is that thick death, that intolerable distance?

She grieves for my grief. Dying, she tells me
10 that bird dives from the sun, that fish
leaps into it. No crocus is carved more gently
than the way her dying
shapes my mind. — But I hear, too,
the other words,

15 black words that make the sound
of soundlessness, that name the nowhere
she is continuously going into.

Ever since she died
she can't stop dying. She makes me
20 her elegy. I am a walking masterpiece,
a true fiction
of the ugliness of death.
I am her sad music.

Questions

45. Look at the poem as a whole.
Using your own words as far as possible, explain **two** ways in which the woman's death has affected the speaker. 2
46. Look at lines 1–8.
By referring to **two** examples of language, explain how the strong impact of the woman's death is made clear. 4
47. Look at lines 9–15.
By referring to **two** examples of language, explain how the poet suggests that the woman still seems close. 4
48. Select an expression from lines 19–23 ('She makes me . . . sad music. '), and explain how it helps to contribute to an effective ending to the poem. 2
49. By referring to this poem and to at least one other by MacCaig, show how the poet uses language to explore important experiences. 8

[Turn over

OR

Text 4 — Poetry

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

Read the extract below and then attempt the following questions.

***Gap Year* by Jackie Kay**

I remember your Moses basket before you were born.
I'd stare at the fleecy white sheet for days, weeks,
willing you to arrive, hardly able to believe
I would ever have a real baby to put in the basket.

- 5 I'd feel the mound of my tight tub of a stomach,
and you moving there, foot against my heart,
elbow in my ribcage, turning, burping, awake, asleep.
One time I imagined I felt you laugh.

- 10 I'd play you Handel's *Water Music* or Emma Kirkby
singing Pergolesi. I'd talk to you, my close stranger,
call you Tumshie, ask when you were coming to meet me.
You arrived late, the very hot summer of eighty-eight.

- 15 You had passed the due date string of eights,
and were pulled out with forceps, blue, floury,
on the fourteenth of August on Sunday afternoon.
I took you home on Monday and lay you in your basket.

- 20 Now, I peek in your room and stare at your bed
hardly able to imagine you back in there sleeping,
Your handsome face — soft, open. Now you are eighteen,
six foot two, away, away in Costa Rica, Peru, Bolivia.

I follow your trails on my *Times Atlas*:
from the Caribbean side of Costa Rica to the Pacific,
the baby turtles to the massive leatherbacks.
Then on to Lima, to Cuzco. Your grandfather

- 25 rings: 'Have you considered altitude sickness,
Christ, he's sixteen thousand feet above sea level.'
Then to the lost city of the Incas, Machu Picchu,
Where you take a photograph of yourself with the statue

- 30 of the original Tupac. You are wearing a Peruvian hat.
Yesterday in Puno before catching the bus for Copacabana,
you suddenly appear on a webcam and blow me a kiss,
you have a new haircut; your face is grainy, blurry.

Questions

50. Look at lines 1–4.
By referring to **one** example of language, explain how the poet creates a mood of excitement. 2
51. Look at lines 5–12.
By referring to **two** examples of language, explain how the poet suggests a strong bond between mother and baby. 4
52. Look at lines 17–32.
- (a) By referring to **two** examples of language, explain how the poet makes clear the mother’s feelings about her son being away. 4
- (b) By referring to **one** example of language, explain how the grandfather reveals a different point of view. 2
53. By referring to this extract and to at least one other poem by Kay, show how setting is an important feature. 8

[END OF SECTION 1]

[Turn over

SECTION 2 — CRITICAL ESSAY — 20 marks

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

Your answer must be on a different genre from that chosen in Section 1.

You should spend approximately 45 minutes on this Section.

DRAMA

Answers to questions in this part should refer to the text and to such relevant features as characterisation, key scene(s), structure, climax, theme, plot, conflict, setting . . .

1. Choose a play in which the writer creates an interesting character.
By referring to appropriate techniques, explain how the writer makes this character interesting.
2. Choose a play which explores an important theme.
By referring to appropriate techniques, explain how this theme is explored.

PROSE

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

3. Choose a novel or short story or a work of non-fiction which deals with a significant event or experience or issue.
Give a brief account of the significant event or experience or issue. By referring to appropriate techniques, explain how it is important to the text as a whole.
4. Choose a novel or short story in which there is a character you feel strongly about.
By referring to appropriate techniques, explain how the author creates this reaction in you.

POETRY

Answers to questions in this part should refer to the text and to such relevant features as word choice, tone, imagery, structure, content, rhythm, rhyme, theme, sound, ideas . . .

5. Choose a poem which explores an aspect of human experience.

By referring to poetic techniques, explain how this aspect of human experience is explored.

6. Choose a poem which makes effective use of setting.

By referring to poetic techniques, explain how the setting adds to your appreciation of the poem as a whole.

FILM AND TELEVISION DRAMA

Answers to questions in this part should refer to the text and to such relevant features as use of camera, key sequence, characterisation, mise-en-scène, editing, setting, music/sound, special effects, plot, dialogue . . .

7. Choose a film or TV drama* which has a memorable character.

By referring to appropriate techniques, explain how the director makes the character memorable throughout the film or TV drama.

8. Choose a scene or sequence from a film or TV drama* in which setting is an important feature.

By referring to appropriate techniques, explain how the director presents the setting in this scene or sequence.

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

[Turn over

LANGUAGE

Answers to questions in this part should refer to the text and to such relevant features as register, accent, dialect, slang, jargon, vocabulary, tone, abbreviation . . .

9. Choose an example of language which aims to persuade you to agree with a particular point of view, **or** to buy a product, **or** to influence your behaviour.

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

10. Choose an example of language used by a group of people from the same place, **or** with the same job, **or** of the same age, **or** who have shared similar experiences.

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

[END OF SECTION 2]

[END OF QUESTION PAPER]

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