



National
Qualifications
SPECIMEN ONLY

SQ13/N5/02

English
Critical Reading

Date — Not applicable

Duration — 1 hour and 30 minutes

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 2–7

or

Part B — Prose Pages 8–17

or

Part C — Poetry Pages 18–25

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical Essay — 20 marks

Write ONE critical essay on a previously studied text 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.

Before attempting the questions you must check that your answer booklet is for the same subject and level as this question paper.

On 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.



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 below the extract, using your own words as far as possible.

You should spend about 45 minutes on this question.

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

If you choose this text you may not write a critical essay on Drama in Section 2.

Read the extract below and then attempt the following questions.

Tally's Blood by Ann Marie di Mambro

Rosinella seated, head in hands:

Looks up wearily when Massimo approaches:

Massimo looking at her very coldly; no sympathy at all.

MASSIMO: It's time we talked about Hughie—

5 ROSINELLA: (*Interrupting*) Take me to Italy, Massimo.

MASSIMO: What?

ROSINELLA: I want to go to Italy.

MASSIMO: Why—all of a sudden?

ROSINELLA: Just to get away from here.

10 MASSIMO: But why now?

ROSINELLA: Because I can't face it here. There's too much heartache.

MASSIMO: How long for?

ROSINELLA: I don't care.

MASSIMO: What about the shop?

15 ROSINELLA: Do what you like with it. Shut it. Sell it. I don't care if we never come back.

Massimo looks at her with disbelief.

MASSIMO: You mean that, don't you?

ROSINELLA: I just want away.

20 MASSIMO: When I think of the times I've asked you to come to Italy with me. Oh, but you always had an excuse ready. Now—because YOU'RE unhappy, because YOU miss Lucia—we've just to go. Just like that. To hell with the shop, to hell with everything I've worked for. To hell with everything except what YOU want.

- 25 ROSINELLA: If you knew what I've been through.
- MASSIMO: Oh Rosie, Rosie, do you think I don't know. 'What you've been through'. It's all I've ever heard. But what about the rest of us? Do we not go through anything? What about Lucia—what about Hughie—what about me?
- ROSINELLA: Massimo . . . please. Don't do this to me.
- 30 MASSIMO: But you really don't care for anyone else's pain except your own, do you? I never realised that before and I wish to God I didn't now. All these years I've known what it meant to you, no being able to have a family. God knows, you never tried to hide it. Never. But did you ever once think what it's been like for me? Did you ever think maybe I would have liked a child.
- 35 A son to work alongside me, to plan things with. A son to leave my shop to . . . You know something else, Rosinella? It's only now I know what I must've put my father through. (*Voice breaks*) But you! You never think of anyone but yourself.
- ROSINELLA: Lucia. I want Lucia.
- 40 MASSIMO: (*With contempt*) Oh aye, 'Lucia, Lucia'. You love her that much you don't want her to love anyone else. You love her that much, nobody else has to get loving her. Oh aye, you love Lucia alright.

Questions

1. How do the stage directions in lines 1–3 prepare the audience for the conflict which follows in this scene? 2
2. Explain how sentence structure is used in lines 4–15 to reveal what the characters are thinking and/or feeling. 4
3. Re-read lines 20–38. Using your own words as far as possible, summarise the reasons why Massimo is angry and/or upset. 4
4. Explain what Massimo is saying to Rosinella in lines 40–42 of the extract. 2
5. This extract shows one moment in Rosinella and Massimo's relationship. With close reference to this extract and elsewhere in the play, explain how their relationship is portrayed. 8

OR

Text 2 — Drama

If you choose this text you may not write a critical essay on Drama in Section 2.

Read the extract below and then attempt the following questions.

Bold Girls by Rona Munro

This extract is taken from scene two of the play. In the social club. Marie has just reluctantly joined Cassie on the dance floor.

MARIE: Cassie, what's wrong?

CASSIE: Oh, I'm just bad Marie, didn't you know?

5 MARIE: No. I never knew that.

CASSIE: You remember that wee girl in Turf Lodge, the one Martin couldn't get enough of? She was a decent wee girl. She's bad now. Ask my mummy.

MARIE: Have you had words?

CASSIE: He's out in less than a year, Marie.

10 MARIE: Martin!?

CASSIE: Joe.

MARIE: I know. It will be all right Cassie.

They stop dancing, they look at each other

It'll be all right, Cassie.

15 CASSIE: I tell you Marie I can't stand the smell of him. The greasy, grinning beer bellied smell of him. And he's winking away about all he's been dreaming of, wriggling his fat fingers over me like I'm a poke of chips—I don't want him in the house in my *bed*, Marie.

MARIE: You'll cope.

20 CASSIE: Oh I'm just bad. I am.

MARIE: Don't. Don't say that about yourself.

CASSIE: I'll go crazy.

MARIE: I won't let you. You won't get a chance Cassie, I'll just be across the road, I won't let you go crazy. You just see what you'll get if you try it.

25 *Slowly Cassie smiles at her*

(Putting a hand on Cassie's arm) Now will you come and sit down?

The doors at the back bang open

Hard white light floods everything

Oh Jesus it's a raid!

30 *All the women freeze, legs apart, arms raised as if they're being searched*

The same hard light stays on them

DEIRDRE: Brick in your hand, hard in your hand, hit skin and it will burst open and bleed, hit bones and they'll break, you can hear them break, hear them snap.

- MARIE: Why are you asking my name, you know my name.
- 35 DEIRDRE: Smell the petrol, lungs full of the smell of it. Blow it out again and you'll be breathing fire. Throw fire in a bottle and it runs everywhere like it's water.
- MARIE: Everyone knows where I live.
- DEIRDRE: Get a car, fast car, drive it till its wheels burn, leave it smoking, burning, exploding.
- 40 MARIE: Everyone knows all about me, don't they? So what do you want to know? What do you want?
- DEIRDRE: The whole town's a prison, smash chunks off the walls 'cause we're all in a prison.

Cut the hard white light

Questions

6. Summarise what happens in this extract. Make at least three key points. 3
7. By close reference to **one** example of word choice, show how Cassie's attitude to Joe is made clear in this scene. 2
8. Look closely at the dialogue and stage directions and then explain what they tell us about:
- (a) the difference in personality between Cassie and Marie 4
- (b) Deirdre's personality. 3
9. By referring to both this extract and to the play as a whole, comment on the playwright's use of at least **two** different dramatic techniques used in the play.
(You may want to comment on: characterisation, setting, stage directions, lighting changes, monologues, cross conversations, use of colloquialisms, symbolism or any other dramatic technique.) 8

OR

Text 3 — Drama

If you choose this text you may not write a critical essay on Drama in Section 2.

Read the extract below and then attempt the following questions.

Sailmaker by Alan Spence

Extract from Act Two

ALEC: But ah can feel the big black woman lookin at me. Tell me, she says—big deep voice like a man's—When did the Lord Jesus come into your heart? Pardon? I says. Terrified! She looks right at me. Ah said, when did the Lord Jesus come into your heart, child?

5 That was what I thought she'd said.

And she wanted an answer. From me!

I looked down at the floor.

I could feel myself blush,

What kind of question was that to ask?

10 How was I supposed to answer it?

Why didn't she ask me something straightforward?

Who carried Christ's cross on the way to Calvary?

Simon of Cyrene.

Into what estate did the fall bring mankind?

15 The fall brought mankind into an estate of sin and misery.

(Tugs at collar)

It's hot in here. Feelin a wee bit sick.

Ah'll just go outside for a minute, get some fresh air . . .

Ah'm trippin over ma own feet.

20 Knock over a pile of hymnbooks. Jesus Christ!

Out into the street, walkin faster, runnin, away fae the Mission, through a close, into the back court . . .

25 The night air was cool. I stopped and leaned against a midden wall. When did the Lord Jesus come into my heart? I could have said it was when my mother died. That would have sounded pious.

But I didn't think it was true. I didn't know. That was it, I didn't know.

If the Lord Jesus had come into my heart, I should know.

The back court was quiet. Just the sound of the TV from this house or that.

Dark tenement blocks.

30 I kicked over a midden bin, and ran.

Questions

10. In your own words, summarise the problem Alec faces in this extract and how he deals with it. 4
11. Alec is clearly uncomfortable in this extract. Show how the playwright's word-choice and sentence structure make this clear. 4
12. Alec speaks mainly in English in this extract.
- (a) Explain fully what this tells us about his character. 2
- (b) Explain why the playwright uses the occasional Scots word in Alec's speech in this extract. 2
13. The theme of social class is explored in this extract.
Show how the theme of social class is developed here and elsewhere in the play. 8

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

If you choose this text you may not write a critical essay on Prose in Section 2.

Read the extract below and then attempt the following questions.

The Telegram by Iain Crichton Smith

It was wartime and though the village appeared quiet, much had gone on in it. Reverberations from a war fought far away had reached it: many of its young men had been killed, or rather drowned, since nearly all of them had joined the navy, and their ships had sunk in seas which they had never seen except on maps which hung on the walls
5 of the local school which they all had at one time or another unwillingly attended. One had been drowned on a destroyer after a leave during which he had told his family that he would never come back again. (Or at least that was the rumour in the village which was still, as it had always been, a superstitious place.) Another had been drowned during the pursuit of the Bismarck.

10 What the war had to do with them the people of the village did not know. It came on them as a strange plague, taking their sons away and then killing them, meaninglessly, randomly. They watched the road often for the telegrams.

The telegrams were brought to the houses by the local elder who, clad in black, would walk along the road and then stop at the house to which the telegram was directed.
15 People began to think of the telegram as a strange missile pointed at them from abroad. They did not know what to associate it with, certainly not with God, but it was a weapon of some kind, it picked a door and entered it, and left desolation just like any other weapon.

The two women who watched the street were different, not only physically but socially.
20 For the thin woman's son was a sub-lieutenant in the Navy while the fat woman's son was only an ordinary seaman. The fat woman's son had to salute the thin woman's son. One got more pay than the other, and wore better uniform. One had been at university and had therefore become an officer, the other had left school at the age of fourteen.

When they looked out the window they could see cows wandering lazily about, but little
25 other movement. The fat woman's cow used to eat the thin woman's washing and she was looking out for it but she couldn't see it. The thin woman was not popular in the village. She was an incomer from another village and had only been in this one for thirty years or so. The fat woman had lived in the village all her days; she was a native. Also the thin woman was ambitious: she had sent her son to university though she only had a
30 widow's pension of ten shillings a week.

As they watched they could see at the far end of the street the tall man in black clothes carrying in his hand a piece of yellow paper. This was a bare village with little colour and therefore the yellow was both strange and unnatural.

The fat woman said: "It's Macleod again."

35 "I wonder where he's going today."

They were both frightened because he could be coming to their house. And so they watched him and as they watched him they spoke feverishly as if by speaking continually and watching his every move they would be able to keep from themselves whatever plague he was bringing.

Questions

14. Look closely at lines 1–12.
Give **two** examples of the writer’s use of language to emphasise the effect of the war on the people of the village. 4
15. “They watched the road often for telegrams.” (line 12)
Look closely at lines 13–18.
By referring to **one** example, show how the writer uses word choice effectively to emphasise the significance of the telegrams to the people in the village. 2
16. “The two women who watched the street were different.” (line 19)
From lines 19–30, summarise the differences between the two women. Use your own words as far as possible. 4
17. “They were both frightened because he could be coming to their house.” (line 36)
Looking closely at lines 36–39, show how the writer’s word choice helps to emphasise their fear. 2
18. By referring to this story and **at least one** other story by Iain Crichton Smith, show how the writer is successful in building tension. 8

OR

Text 2 — Prose

If you choose this text you may not write a critical essay on Prose in Section 2.

Read the extract below and then attempt the following questions.

A Chitterin' Bite by Anne Donovan

We go tae the pictures every week efter the swimmin, scramblin tae get the chummy seats up the back, sharing wer sweeties, grabbin each other's airms at the scary bits and gigglin at the love scenes. Then wan week, when we're walkin along the road efter the baths, Agnes says:

- 5 *Ah said we'd meet Jimmy McKeown and his pal at the pictures.*

What?

He wants tae go wi me. He says he'll bring his pal for you.

Do you want tae go wi him?

Ah don't know, ah'll gie it a try.

- 10 *Ah unlinked ma airm fae Agnes's and marched on, starin ahead.*

Well, you don't need me tae come too.

Agnes caught up wi me, grabbin at ma airm.

Ah cannae go masel.

How no?

- 15 *Ah just cannae. Anyway, he's bringin his pal. If you don't go, ah cannae go. Come on, Mary, be a pal.*

The boys are waitin for us inside the foyer of the picture hoose. Jimmy McKeown is a year aulder than us, wi a broad nose, a bit bent tae the side, and straight dirty-fair hair in a side shed. The pal is staunin hauf behind him, a wee skinny laddie wi roond baby

- 20 cheeks and red lips like a lassie.

This is Shuggie, he's ma cousin.

This is Mary.

Hiya.

Will we go in?

- 25 *After yous, girls.*

They're polite, even though Jimmy is actin the big shot and the pal still hasnae opened his mooth. Agnes and me go first, intae the daurk picture hoose. Agnes leadin the way tae the back row where the chummy seats are. She sits doon in wan but when ah go tae sit next tae her she mutters *naw, you huvtae sit wae Shuggie* and shoves me ower tae the

30 next seat, where the airm rest forms a barrier between me and her. Ah feel Shuggie's knees pushin intae mines as he squeezes by me tae sit in the other hauf of the seat. Ah move as far ower tae the side nearest Agnes as ah can, but ah cannae help smellin the rough hairy smell of his sports jaicket under the sourness of the aftershave he must of plastered on his baby cheeks.

Questions

19. By referring to the extract as a whole, explain how dialogue is used effectively to help develop the contrast in characterisation between Mary and Agnes. You should give **two** specific examples. 4
20. Look at lines 1–3. Explain how **two** examples of the writer’s use of language convey the idea of the characters being in a rush. 4
21. Look at lines 6–11. Mary’s reactions to Agnes’s plan are described. In what two ways does the writer suggest Mary’s annoyance? 2
22. Look at lines 17–20. Explain how Mary’s discomfort is made clear in her description of either Jimmy or Shuggie. 2
23. By referring closely to this story and to **at least one** other story by Donovan, discuss the writer’s use of narrative style. 8

OR

Text 3 — Prose

If you choose this text you may not write a critical essay on Prose in Section 2.

Read the extract below and then attempt the following questions.

The Cone-Gatherers by Robin Jenkins

In this extract, Roderick, the son of Lady Runcie-Campbell, has become stuck, while climbing a fir tree. As Lady Runcie-Campbell runs for help, a shot rings out . . .

From the silver fir to the Point took ten minutes; during them she seemed to travel to the furthest limits of her being, there to be balked by not finding what she had hoped to find, and without which she could never return.

5 Behind her, always at that proper distance, ran Baird, a big red-eared solemn man, who kept thinking what a good thing it was he had, after all, taken Manson with him to the tree. The lady had promised to reward Bob; but it was a recognised rule of the world that if a subordinate was rewarded, his master must be rewarded also, to maintain stations, and of course, more handsomely according to his higher degree. In the war, for instance, there were different medals for privates and officers, although they fought in
10 the same battles.

From a bank of whins and bracken she looked down on the promontory. Never had the loch been so potently beautiful: it was as vast, bright, and as detailed as a dream; and there seemed to be a wonderful interpretation, if it could only be known. A warship steamed down from the loch. So intimate a part of the dream was it, she seemed, during
15 those few moments of suspense upon the bank, to know all its crew and what was to be each man's fate in the sea towards which it was bound. There too, dream-like were the pines, her favourite trees, making against sea and sky what had always struck her as Scottish gestures, recalling the eerie tormented tragic grandeur of the old native ballads. Gulls, as prodigal of time and sky as she must be parsimonious, flew and shrieked high
20 over them.

She could not see any men; they must be hidden by the trees. But as she began to go down the bank, tearing her clothes on the whins and splintering the bracken, she heard the report of a gun, followed by a scream, and then by the quickened wails of the gulls.

25 As she raced among the pines, making for that gunshot, she prayed that Duror in his madness had not hurt the cone-gatherers, not for their sakes, nor for his, nor for his wife's, but for her son's.

She saw Duror before she saw them. He was walking away among the pine trees with so infinite a desolation in his every step that it was this memory of him, rather than that of the little hunchback dangling from the tree, or that of his brother, climbing so frenziedly
30 up into it, which was to torment her sleep for months.

She forced herself to go over to the tree. It was the strap of his bag which had caught on a branch. He hung therefore in twisted fashion, and kept swinging. His arms were loose and dangled in macabre gestures of supplication. Though he smiled, he was dead.

Questions

24. Read lines 1–3
How does the writer convey the anxiety of Lady Runcie-Campbell as she runs to the Point? 2
25. Read lines 4–10
Summarise the thoughts going through Baird’s mind as he runs behind Lady Runcie-Campbell. 2
26. Read lines 11–20
What does the writer’s word choice convey about the setting? 4
27. Read lines 21–23
Quote the expressions which convey the difficulty Lady Runcie-Campbell had as she tried to reach the trees. 2
28. Read lines 24–30
What is surprising about Duror’s reaction to Calum’s death? 2
29. With close reference to this extract and to elsewhere in the novel, discuss how the theme of death is explored. 8

OR

Text 4 — Prose

If you choose this text you may not write a critical essay on Prose in Section 2.

Read the extract below and then attempt the following questions.

The Testament of Gideon Mack by James Robertson

- ‘On ane o’ their first walks in that gloomy place, she an’ her maid had stumbled upon a hidden path that led doun an’ doun into the verra’ he’rt o’ the chasm. An’ there they had come across a black-avised gentleman, dressed in the finest cla’es, danderin’ aside the breengin’ torrent an’ smokin’ his pipe as if he did it every day o’ his life. He greeted
- 5 them, but they couldna hear a word, sae he led them into a cavern whaur the water ran slow an’ silent an’ black as tar. There was a table an’ chair made o’ iron fixed into the rock, wi’ a chain attached to the chair, an’ twa great slaverin’ hounds sleepin’ i’ the mooth o’ the cave. An’ faur, faur ben, they thocht they could see the faint licht o’ a bleezin’ fire, an’ even imagined they could hear voices, but that surely couldna be!
- 10 ‘Jean was gey fear’d, but the stranger spak’ wi a gentle voice, an’ speired efter the ledy’s health in her ain native tongue. “You are sad, and far from home,” he said, “but I have the power to transport you there, where you may be happy again.” An’ the ledy o’ Keldo confessed to Dod Eadie that, tho’ she had merriet the laird, she had done it for siller, no’ for love, an’ that she had anither lover in her ain land that she green’d to see.
- 15 She had jaloused by noo wha the gentleman o’ the cavern micht be, but she didna care. She said that she wad dearly like to be joined wi’ her lover aince mair. “That may be done in an instant,” said the gentleman, “but your companion must wait for your return at the head of the path.” The maid pleaded wi’ her no’ to bargain wi’ sic’ a frichtsome craitur’, but her mistress ordered her to withdraw an’ attend her at the path heid. Syne
- 20 the man sent the ledy o’ Keldo owre the sea, by what means she never related to Dod, an’ she was reunited wi’ her lover. When she cam’ back, tho’ she felt she had been awa’ for days, only an ‘oor had passed. “Whenever you wish it,” the stranger said, “I can arrange for you to make that journey, but there is a price, and that is that you sign a bond assigning your soul to me.” He had the document a’ drawn up, an’ a pen ready for
- 25 her, on the iron table. Eagerly she sat doun to sign, but there was nae ink. The De’il— for ye may be sure it was he—produced a pocket-knife frae his coat. “Since you will supply the soul, you may supply the ink also,” he said, an’ nicked her airm wi’ the blade sae that the blude trickled oot. She dipped the pen in the wound an’ bent to sign, but again she hesitated. “It is a fair bargain,” she said, “but I would fain make another with
- 30 you. I pledge to settle the account with a human soul, but let the name be blank. Either, when you redeem the pledge, it will be mine, or it will belong to one far more innocent than I.” By this she had Jean in mind, an’ the De’il, kennin’ her meanin’ wi’ a canny look agreed to her proposal. Whan Dod heard this, he cried oot, “An’ had ye nae he’rt that ye could sign awa’ my dear Jean for the sake o’ your ain sinfu’, selfish ways?” “Alas, that I had not!” lamented the ledy, “for I was consumed with my own desires, and thought that I would find some way to outwit him ere the time of reckoning came. And when he claimed her some weeks after, I tried to prevent him taking her, and wrestled with him at the mouth of that horrid cave, but he was too strong and dragged her beyond the dripping teeth of his hounds where I could not reach her. I pleaded with him, and took from my
- 40 wrist a gold bracelet and threw it over the hounds to him, and said if he would only release her he would have all the gold he desired. But he laughed at me for a fool, saying that he had more gold than he could wish for, and that it was nothing compared with the two souls he had gained—for, he said, by my deeds I was surely bound for his kingdom in

any event. And he kicked the bracelet from him as if it were but worthless trash." An' the
 45 mistress flung hersel' at the feet o' Dod Eadie, an' sobbed for what she had done, an'
 begged his forgiveness, an' tauld him that if he wad gang wi' her, she wad plead again wi'
 the De'il for the lass's release, an' if need be wad offer hersel' in her place, an' Dod wad
 ha'e Jean back an' lead her to safety.'

ane: one; *black-avised*: dark-featured; *cla'es*: clothes; *danderin'*: strolling;
breengin': rushing; *faur ben*: deep within; *gey fear'd*: very afraid; *siller*: money;
green'd: yearned; *jaloused*: guessed; *craitur'*: creature.

Questions

30. Using your own words, summarise the story told here of the mistress and Jean, making at least **four** key points. 4
31. Using **two** specific examples from lines 1–9, show how the description of the cave and/or the gentleman help to create a menacing atmosphere. 4
32. Identify two aspects of the mistress's character, as described in this extract. Give **two** examples to support your impressions. 4
33. Referring to this extract and to elsewhere in the novel, discuss the writer's use of narrative style. 8

OR

Text 5 — Prose

If you choose this text you may not write a critical essay on Prose in Section 2.

Read the extract below and then attempt the following questions.

Kidnapped by Robert Louis Stevenson

In this extract, which is from Chapter 23 of the novel, David Balfour and Alan Breck Stewart are with Cluny Macpherson in 'Cluny's Cage'.

All the while Cluny entertained us with stories of Prince Charlie's stay in the Cage, giving us the very words of the speakers, and rising from his place to show us where they stood. By these, I gathered the Prince was a gracious, spirited boy, like the son of a race of polite kings, but not so wise as Solomon. I gathered, too, that while he was in the Cage,
5 he was often drunk; so the fault that has since, by all accounts, made such a wreck of him, had even then begun to show itself.

We were no sooner done eating than Cluny brought out an old, thumbled, greasy pack of cards, such as you may find in a mean inn; and his eyes brightened in his face as he proposed that we should fall to playing.

10 Now this was one of the things I had been brought up to eschew like disgrace; it being held by my father neither the part of a Christian nor yet of a gentleman to set his own livelihood and fish for that of others, on the cast of painted pasteboard. To be sure, I might have pleaded my fatigue, which was excuse enough; but I thought it behoved that I should bear a testimony. I must have got very red in the face, but I spoke steadily, and
15 told them I had no call to be a judge of others, but for my own part, it was a matter in which I had no clearness.

Cluny stopped mingling the cards. 'What in deil's name is this?' says he. 'What kind of Whiggish, canting talk is this, for the house of Cluny Macpherson?'

'I will put my hand in the fire for Mr. Balfour,' says Alan. 'He is an honest and a mettle
20 gentleman, and I would have ye bear in mind who says it. I bear a king's name,' says he, cocking his hat; 'and I and any that I call friend are company for the best. But the gentleman is tired, and should sleep; if he has no mind to the cartes, it will never hinder you and me. And I'm fit and willing, sir, to play ye any game that ye can name.'

'Sir,' says Cluny, 'in this poor house of mine I would have you to ken that any gentleman
25 may follow his pleasure. If your friend would like to stand on his head, he is welcome. And if either he, or you, or any other man, is not precisely satisfied, I will be proud to step outside with him.

I had no will that these two friends should cut their throats for my sake.

'Sir,' said I, 'I am very wearied, as Alan says; and what's more, as you are a man that
30 likely has sons of your own, I may tell you it was a promise to my father.'

'Say nae mair, say nae mair,' said Cluny, and pointed me to a bed of heather in a corner of the Cage. For all that he was displeased enough, looked at me askance, and grumbled when he looked. And indeed it must be owned that both my scruples and the words in which I declared them, smacked somewhat of the Covenanter, and were little in their
35 place among wild Highland Jacobites.

Questions

34. Look at paragraph 1 (lines 1–6).
In your own words, what are David's initial contrasting impressions of Cluny Macpherson? 2
35. Look at paragraph 3 (lines 10–16).
What is David's response to Cluny's suggestion to play cards and how does the author's language emphasise this response? 3
36. Look at lines 17–27.
- (a) With reference to the author's use of **sentence structure**, explain in detail Cluny's **tone** in responding to David's earlier comments on the playing of cards. 3
- (b) In response to Cluny, Alan says: "I will put my hand in the fire for Mr Balfour." (line 19)
Identify the technique being used here and explain in detail what Alan means by it. 2
37. Look at lines 28–35.
In your own words as far as possible, how does David excuse his attitude towards Alan and Cluny playing cards? 2
38. With close reference to this extract and elsewhere in the novel, discuss how the relationship between Alan and David could be considered 'complex'. 8

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

If you choose this text you may not write a critical essay on Poetry in Section 2.

Read the poem below and then attempt the following questions.

Havisham by Carol Ann Duffy

Beloved sweetheart bastard. Not a day since then
I haven't wished him dead. Prayed for it
so hard I've dark green pebbles for eyes,
ropes on the back of my hands I could strangle with.

5 Spinster. I stink and remember. Whole days
in bed cawing Nooooo at the wall; the dress
yellowing, trembling if I open the wardrobe;
the slewed mirror, full-length, her, myself, who did this
to me? Puce curses that are sounds not words.

10 Some nights better, the lost body over me,
my fluent tongue in its mouth in its ear
then down till I suddenly bite awake. Love's
hate behind a white veil; a red balloon bursting
in my face. Bang. I stabbed at a wedding cake.

15 Give me a male corpse for a long slow honeymoon.
Don't think it's only the heart that b-b-b-breaks.

Questions

39. Many of the main concerns or ideas of the poem come across clearly in the first stanza.
- (a) Identify **two** of these main concerns or ideas. 2
- (b) Show how **one** example of the poet's use of language in stanza one helps to clarify or illustrate her meaning. 2
40. Show how **one** example of the poet's language in lines 5–9 highlights Havisham's distressed state during the day. 2
41. Show how **one** example of the poet's use of language in lines 10–12 highlights the nature of Havisham's dreams at night. 2
42. How effective do you find any **two** aspects of the final stanza as a conclusion to the poem?
Your answer might deal with ideas and/or language. 4
43. With close textual reference, show how the ideas and/or language used when presenting the theme of love in this poem are similar and/or different to the way love is explored in another poem or poems by Duffy. 8

OR

Text 2 — Poetry

If you choose this text you may not write a critical essay on Poetry in Section 2.

Read the poem below and then attempt the following questions.

Bed by Jackie Kay

She is that guid to me so she is
An Am a burden tae her, I know Am ur.
Stuck here in this big blastit bed
Year in, year oot, ony saint wuid complain.

- 5 There's things she has tae dae fir me
A' wish she didnae huv tae dae.
Am her wean noo, wey ma great tent o' nappy,
Am champed egg in a cup, an mashed tattie.

- Aw the treats A' used tae gie her,
10 She's gieing me. A' dinny ken whit happened.
We dinny talk any mair. Whether it's jist
The blethers ha been plucked oot o' us

- Am here like some skinny chicken,
Ma skin aw bubbles and dots and spots,
15 Loose flap noo (an yet as a young wuman
A' took pride in ma guid smooth skin.)

- Aw A' dae is sit an look oot this windae.
A've seen hale generations graw up
an simmer doon fray this same windae -
20 That's no seen a lick o' paint fir donkeys.

The Kerrs have disappeared, but the last
Campbells ur still here so Am telt -
Tho' hauf the time A' dinny believe her:
A've no seen ony Campbell in a lang time.

- 25 My dochter says 'Awright mother?'
Haunds me a thin broth or puried neep
An A say 'Aye fine,' an canny help
The great heaving sigh that comes oot

My auld loose lips, nor ma crabbit tut,
 30 Nor ma froom when A' pu' ma cardie tight
 Aroon ma shooders fir the night drawin in.
 Am jist biding time so am ur.

Time is whit A' hauld between
 The soft bits o' ma thumbs,
 35 The skeleton underneath ma night goon;
 Aw the while the glaring selfish moon

Lights up this drab wee prison.
 A'll be gone and how wull she feel?
 No that Am saying A' want her guilty.
 40 No that Am saying Am no grateful.

Questions

44. Look at the poem as a **whole** and identify **four** of the main ideas contained in the poem. 4
45. By referring to lines 1–20, show how word choice and sentence structure give a description of the speaker's helplessness/reliance on others. 4
46. By referring to lines 16–40, explain one thing that we learn about:
- (a) the community the speaker lives in 2
- (b) the speaker's attitude to her life at this time. 2
47. Jackie Kay often explores relationships in her poems. Refer briefly to the central relationship in this poem and go on to discuss a central relationship in at least one other poem by Jackie Kay. 8

OR

Text 3 — Poetry

If you choose this text you may not write a critical essay on Poetry in Section 2.

Read the poem below and then attempt the following questions.

Aunt Julia by Norman MacCaig

Aunt Julia spoke Gaelic
very loud and very fast.
I could not answer her —
I could not understand her.

- 5 She wore men's boots
when she wore any.
— I can see her strong foot,
stained with peat,
paddling with the treadle of the spinning wheel
10 while her right hand drew yarn
marvellously out of the air.

Hers was the only house
where I've lain at night
in a box bed, listening to
15 crickets being friendly.

- She was buckets
and water flouncing into them.
She was winds pouring wetly
round house-ends.
20 She was brown eggs, black skirts
and a keeper of threepenny bits
in a teapot.

Aunt Julia spoke Gaelic
very loud and very fast.
25 By the time I had learned
a little, she lay
silenced in the absolute black
of a sandy grave
at Luskentyre.

- 30 But I hear her still, welcoming me
with a seagull's voice
across a hundred yards
of peatscrapes and lazybeds
and getting angry, getting angry
- 35 with so many questions
unanswered.

Questions

48. By referring to **one** technique, show how the first stanza is an effective opening to the poem. 2
49. In stanza two, show how MacCaig uses language to convey the memorable aspects of Aunt Julia's personality. 4
50. Show how any **one** example of the poet's use of language in stanza four contributes to his description of Aunt Julia. 2
51. By referring to the last stanza, show how MacCaig creates a sense of regret. 4
52. MacCaig often observes people or places in his poetry. Referring closely to this poem and to **at least one** other poem by MacCaig, show how MacCaig uses observation of people or places in his poems. 8

OR

Text 4 — Poetry

If you choose this text you may not write a critical essay on Poetry in Section 2.

Read the poem below and then attempt the following questions.

Trio by Edwin Morgan

Coming up Buchanan Street, quickly, on a sharp winter evening
a young man and two girls, under the Christmas lights –
The young man carries a new guitar in his arms,
the girl on the inside carries a very young baby,
5 and the girl on the outside carries a chihuahua.
And the three of them are laughing, their breath rises
in a cloud of happiness, and as they pass
the boy says, 'Wait till he sees this but!'
The chihuahua has a tiny Royal Stewart tartan coat like a teapot-
10 holder,
the baby in its white shawl is all bright eyes and mouth like favours
in a fresh sweet cake,
the guitar swells out under its milky plastic cover, tied at the neck
with silver tinsel tape and a brisk sprig of mistletoe.
15 Orphean sprig! Melting baby! Warm chihuahua!
The vale of tears is powerless before you.
Whether Christ is born, or is not born, you
put paid to fate, it abdicates
under the Christmas lights.
20 Monsters of the year
go blank, are scattered back,
can't bear this march of three.
And the three have passed, vanished in the crowd
(yet not vanished, for in their arms they wind
25 the life of men and beasts, and music,
laughter ringing them round like a guard)
at the end of this winter's day.

Questions

53. Look at lines 1–2. Show how the poet’s use of language effectively brings the scene to life. 2
54. Examine **three** examples of how the poet uses language to create a positive atmosphere in lines 6–14. 6
55. (a) Identify **two** of the central concerns of the poem. 2
- (b) How effective do you find any aspect of lines 15–27 in enforcing either of these two concerns? You may refer to ideas and/or language. 2
56. With close textual reference, discuss in what ways this poem is similar to another poem or poems by Morgan you have studied. You may refer to ideas and/or language in your answer. 8

[END OF SECTION 1]

SECTION 2 — CRITICAL ESSAY — 20 marks

Attempt ONE question from this Section of the paper choosing from the following genres — Drama, Prose, Poetry, Film and Television Drama, or Language.

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

Your essay should be on a different GENRE to the one you chose in Section 1.

You should spend about 45 minutes on the essay.

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 which you feel has a turning-point.

Describe briefly what happens at this turning point and then, by referring to appropriate techniques, go on to explain how it makes an impact on the play as a whole.

2. Choose a play in which the playwright presents a flawed character who you feel is more worthy of our sympathy than criticism.

By referring to appropriate techniques, show how the character's flawed nature is revealed, then explain how, despite this, we are led to feel sympathy for her/him.

PROSE

Answers to questions on Prose 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 a short story or a work of non-fiction which explores an important theme.

By referring to appropriate techniques, show how the author has explored this theme.

4. Choose a novel or a short story in which the author creates a fascinating character.

By referring to appropriate techniques, show how the author has created this character and why you found him/her so fascinating.

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 . . .

5. Choose a poem which made a lasting impression on you.
Explain briefly what the poem is about, then, by referring to appropriate techniques, show how the poem has made this lasting impression.

6. Choose a poem which features an encounter or an incident.
By referring to appropriate techniques, show how the poet's development of the encounter or incident leads you to a deeper understanding of the poem's central concerns.

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 . . .

7. Choose a scene or sequence from a film or television drama* which had an impact on you.
Briefly describe the events which led to this scene or sequence, then, by referring to appropriate techniques, go on to show how this impact was created.

8. Choose a film or television drama which belongs to a particular genre (eg crime, adventure, romance, soap opera, sit-com, thriller...)
By referring to appropriate techniques, explain how the film or television makers have used features of this genre effectively.

* "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 . . .

9. Choose a print or non-print text which aims to persuade people.

By referring to specific examples from your chosen text, show how persuasive techniques are used to engage the reader/viewer.

10. Consider a form of communication used by a particular group of people.

By referring to appropriate techniques such as distinctive vocabulary or grammatical constructions, show how the group's language is different from that used by the general population and discuss the advantages to the group of using its specific language.

[END OF SECTION 2]

[END OF SPECIMEN QUESTION PAPER]

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