



National
Qualifications
2015

X724/75/11

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

THURSDAY, 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 7 2 4 7 5 1 1 *

On the spot

If you throw a rat into the middle of a room full of humans, it will instinctively freeze. By becoming completely still, it is more likely to avoid detection. Then, it will dart into a corner of the room, hoping to flee danger. If cornered, however, it will fight. Ferociously.

5 Psychologists call it the fight-flight-freeze response, and it emerged very early in evolution. We know this because it is common to all vertebrates. The response starts in a part of the brain which reacts when an animal is confronted by a threat, and is controlled by the automatic nervous system. This is the same system that manages digestion and respiration, and is independent of conscious will.

10 At the World Cup finals, we were given a neat insight into this deeply ingrained response. The players who took penalties, and the former players who shared their experiences as pundits, talked about “the walk”. This is the fearful, solitary journey from the halfway line to the penalty area in preparation for a single moment of truth: the spot-kick.

15 In the modern world, we rarely face danger head-on. It is not like the good old days when the fight-flight-freeze response was regularly called upon to deal with predators (of both an animal and human kind). Instead, the danger we face today is artificially created: taking an exam, giving a speech, taking a penalty.

The psychological response, however, is the same. As footballers walk towards the spot, they are experiencing precisely the things you experience when put under pressure at
20 work. The threat is not to life or limb, but to ego and livelihood. We fear the consequences of messing up.

25 There is an acceleration of heart and lung function. There is paling and flushing. There is an inhibition of stomach action, such that digestion almost completely ceases. There is a constriction of blood vessels. There is a freeing up of metabolic energy sources (fat and glycogen). There is a dilation of the pupils and a relaxation of the bladder. Perception narrows. Often, there is shaking.

30 All of these things are incredibly useful, in the right context. They prime the muscles; they massively increase body strength in preparation for fighting or running. The increased muscle flow and blood pressure means that you become hyper-vigilant. The response is beautifully balanced for a simple reason: it helped our ancestors (and the ancestors of modern-day rats) to survive.

35 But there is a rather obvious problem. The fight-flight-freeze response is great for fighting, freezing or fleeing, but it is terrible if you have to do something complex, or subtle, or nuanced. When you are taking a penalty, or playing a piano concerto, or marshalling the arguments necessary to pass a difficult interview, it is not helpful to have adrenaline pumping like crazy and perception obliterated by tunnel vision. You need to be calm and composed, but your body is taut, pumped and trembling.

40 Sports psychology can be thought of as helping performers to manage a response (ie fight, flight, freeze) that has outlived, to a large extent, its usefulness. The players standing in the semi-circle holding hands are virtually motionless. It is a nice metaphor for the freeze response. The walk to the penalty spot is curiously self-conscious. You can almost hear the inner dialogue: “Get out of here, run away! ‘But I can’t run away. I have to take this thing!’ ”

45 How to deal with these responses? One way is with reflection. The next time you give a speech or are doing a job interview, take note of how you feel. Gauge the curious feeling of dread, the desire to run away, the way your heart is beating out of your chest. But do not let this intimidate you; instead, reflect that these are normal reactions and everyone experiences them: even Michael Jordan (a marvel from the free-throw line) and Roger

Federer (who always looks unnaturally calm on Centre Court).

50 One of the most creative sports psychologists has found that simply discussing the fight-flight-freeze response has huge therapeutic benefit. It takes the edge off. It makes an otherwise bewildering reaction (what on earth is going on inside me?) into a comprehensible one. To put it another way, the first stage of liberation from the tyranny of pressure is echoing the behaviour of our ancient selves.

55 This, I think, is what top athletes mean when they repeat that otherwise paradoxical saying: "Pressure is not a problem; it is a privilege". Talk to David Beckham, Sebastian Coe or Sir Chris Hoy and they will be perfectly open about their nerves and fear. But they also talk with great pride about facing up to them. They didn't see these human responses as signs of weakness but as opportunities to grow. They created mechanisms

60 (often highly personal ones) to help them through. They seized every opportunity to face danger, and learnt from each experience.

So, here is a piece of (free) advice: if you are given an opportunity to take the equivalent of a penalty, whether at work or anywhere else, grab it. Accept that you will feel uncomfortable, that your stomach will knot and that, at the moment of truth, you will

65 wish to be anywhere else in the world. Think also, as you are about to perform, of the footballers at a World Cup who volunteered to step forward with the weight of a nation's expectations on their shoulders.

Because here is the most revelatory and paradoxical thing of all: if you miss, your life will not end. If you fluff your lines, you won't die. Instead, you will grow, learn and mature.

70 And isn't that what life – whether at home, on the football pitch, or in the office – is ultimately about?

Matthew Syed, in "The Times"

Total marks – 30
Attempt ALL Questions

- | | |
|--|---|
| 1. Explain fully why the first paragraph (lines 1–4) is an effective opening to the passage as a whole. | 3 |
| 2. Look at lines 5–10, and then explain in your own words what the writer means when he calls the response “deeply ingrained”. | 2 |
| 3. Look at lines 14–21, and then explain in your own words two aspects of “danger” or “threat” we used to experience in the past, and two we face now. | 4 |
| 4. Look at lines 22–37, and then summarise, using your own words as far as possible, some of the changes in the body which occur with the response.
You should make five key points in your answer. | 5 |
| 5. Explain why the sentence “How to deal with these responses?” (line 44) provides an appropriate link at this point in the passage. | 2 |
| 6. Look at lines 50–54, and then explain how two examples of the writer’s word choice demonstrate the “benefit” of the response. | 4 |
| 7. Look at lines 55–61. Explain what the attitude of top athletes is to pressure, and how two examples of the language used make this attitude clear. | 5 |
| 8. Look at lines 62–67, and explain fully using your own words why the advice to “grab” the opportunity might at first seem strange. | 3 |
| 9. Pick an expression from the final paragraph (lines 68–71), and show how it helps to contribute to an effective conclusion to the passage.
You should refer to an expression or idea from earlier in the article. | 2 |

[END OF QUESTION PAPER]

[Open out for Questions]

DO NOT WRITE ON THIS PAGE

ACKNOWLEDGEMENT

Text – Article is adapted from “*Missing penalty not end of world but a chance to learn more about life*” by Matthew Syed, taken from The Times, 9 July 2014. Reproduced by permission of News Syndication. © The Times, July 2014.



National
Qualifications
2015

X724/75/12

**English
Critical Reading**

THURSDAY, 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 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

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

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

You should spend approximately 45 minutes on each Section.

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

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

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



* X 7 2 4 7 5 1 2 *

SECTION 1 — SCOTTISH TEXT — 20 marks

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

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

Read the extract below and then attempt the following questions.

Bold Girls by Rona Munro

Cassie and Marie are on a piece of waste ground. They are talking about their relationships with men . . .

MARIE: I don't know how you coped with all Joe's carry on. I don't. You were the martyr there, Cassie.

5 CASSIE: It gave me peace.

MARIE: No but I couldn't have stood that, just the lying to you, the *lying* to you. I used to say to Michael, "If you go with someone else it'll tear the heart out of me but tell me, just tell me the truth 'cause I'd want to know, I couldn't bear not to know." He never did though. So I never worried.

10 CASSIE: No.

MARIE: Do you know he was like my best friend. Well, sure you're my best friend but if a man can be that kind of friend to you he was to me, could tell each other anything. That's what I miss most. The crack. The *sharing*.

CASSIE: Marie . . .

15 MARIE: What?

CASSIE: Aw Jesus I hate this place! (She gets up, kicking the ground)

MARIE: We'll get a weekend in Donegal again soon, the three of us and the kids. Sure we could all do with a break.

CASSIE: I'm leaving.

20 MARIE: What?

Cassie says nothing

What do you mean you're leaving?

25 CASSIE: Do you know she gives me a tenner before every visit to go up town and buy fruit for them. "Poor Martin" and "poor Joe". That's all she's allowed to give them, all she can spoil them with, fruit, so she wants them to have grapes and melons and things you've never heard of and shapes you wouldn't know how to bite into. I'll bring her home something that looks and smells like the Botanic Gardens and she'll sniff it and stroke it like it was her favourite son himself, 'stead of his dinner . . . And I'll have three or four pounds in my pocket, saved, sure she doesn't have a clue of the price of kiwi fruit. (Pause)

30 I've two hundred pounds saved. I'm going, Marie.

- MARIE: Going where?
- 35 CASSIE: It's desperate, isn't it? Thirty-five years old and she's stealing from her mummy's purse. Well I thought about asking the broo for a relocation grant or something you know, but it seems to me all they can offer you is the straight swap of one hell hole for another.
- MARIE: You talking about a holiday?
- CASSIE: I'm talking about getting out of here.
- MARIE: Cassie, where could you go with two kids for two hundred pounds?
- 40 *Cassie says nothing for a moment*

Questions

1. Using your own words as far as possible, summarise what happens in this extract. You should make **four** key points. 4
2. Referring closely to the extract, show how **two** aspects of Marie's attitude towards men are revealed by the playwright. 4
3. By referring closely to the extract, explain **two** aspects of Cassie's mood. (You may refer to word choice, sentence structure and/or stage directions in your answer.) 4
4. Gender is an important theme in this extract. With reference to this extract and elsewhere in the play, explain how the theme of gender is explored. 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**

Extract from Act One

ALEC: Later on I opened the window and looked out across the back courts. The breeze was warm. Everything was the same. It was very ordinary. Nothing had changed. I don't know what I had expected. A sign. Jesus to come walking across the back and tell me everything was all right. A window in the sky to open and God to lean out and say my mother had arrived safe. The sun shone on the grey tenements, on the railings and the middens, on the dustbins and the spilled ashes. It glistened on windows and on bits of broken glass. It was like something I remembered, something from a dream. Across the back, a wee boy was standing, blowing on a mouth-organ, playing the same two notes over and over again.

(Two notes on mouth organ, repeated, continuing while he talks)

My mother was dead.

My mother was dead.

The breeze touched my cheek. It scattered the ashes round the midden. It ruffled the clothes of the wee boy standing there, playing his two notes.

Over and over and over.

I looked up at the sky, the clouds moving across. Just for a minute a gap opened up, a wee patch of clear blue.

(Two notes continuing, then fade)

20 DAVIE: We better get this place tidied up a bit son. Folk'll be comin back after the funeral.

(Moves around as he is talking — ALEC remains static)

25 As long as ye keep movin it doesnae hit ye. Get the fire goin clean the windaes dust the furniture think about somethin for eatin don't stop keep yerself goin. Sometimes for whole minutes ye can nearly *nearly* forget about it, shove it tae the back ae yer mind. Then maybe yer lookin for somethin and ye turn round tae ask her where it is an ye wonder for a minute where she's got tae and ye think she's through in the room an ye catch yerself thinkin it and it hits ye and ye think Christ this is it this is me for the rest ae ma days.

Questions

5. Using your own words as far as possible, summarise the situation facing Alec and Davie in this extract. 2
6. During Alec's speech (lines 1–19), there are references to the weather and the setting. By referring closely to the text, explain how **both** of these are important in this context. 4
7. With close reference to **two** examples of the writer's use of language from lines 20–29, explain how Davie is coping with his situation. 4
8. Look closely at the language used by Alec and Davie in this extract. Identify **two** key differences between Alec and Davie in their use(s) of language. 2
9. The relationship between father and son is an important theme in the play. With close reference to this extract and elsewhere in the play, show how this theme is 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**

In this scene Rosinella is getting Lucia ready for her Confirmation.

ROSINELLA: You look just like a wee bride. I'm telling you this now, Lucia lanelli, some day I'll give you a wedding, I'll give you a wedding like nobody here has ever seen before.

LUCIA: (*Enthusiastic*) Just like yours?

5 ROSINELLA: (*Cagey*) I didn't have much of a wedding, hen. We were awfy poor in they days.

LUCIA: (*Sympathetic*) Oh, Auntie Rosinella.

10 ROSINELLA: No, don't get me wrong. I wouldn't change your Uncle Massimo for any film star. No for Humphrey Bogart, no for Victor Mature. My faither wanted me to marry someone else, you know.

LUCIA: (*Enjoying it*) He did not.

15 ROSINELLA: (*Getting into it*) He did that. Ferdinando. He'd it all fixed up with Ferdinand's faither. He wasn't very good looking, Ferdinand, but all the girls were after him because he had a beautiful big piece of land. That's what it's all about over there, you know. The man's got to have land. So my daddy was that pleased when his daddy picked me. It was all set. Then I met your Uncle Massimo. I must have met him when he was a wean, before him and his faither moved to Scotland, but I don't remember. I'm no kidding you, Lucia, I knew the minute I looked at him that he was for me. He was that handsome.

20

LUCIA: (*Disbelief*) My Uncle Massimo?

ROSINELLA: That was before he put the weight on. And he'd much more hair then and it was shining black. Nero. Nero. Oh, Massimo! Swept me off ma feet he did. Oh hen, I shouldn't be telling you this . . .

25 LUCIA: (*Desperate to hear the rest*) Oh no, go on, Auntie Rosinella.

ROSINELLA: Well, I never married Ferdinand. I married your Uncle Massimo instead. That's why I didn't have much of a wedding. (*A beat: she is deciding whether to tell her or not, then does so, with glee.*) We ran away.

LUCIA: (*Impressed*) You did not!

30 ROSINELLA: (*Enjoying it now*) We did. You see, in Italy, where we come from anyway, if a boy and a girl stay out together all night, then they must get married. It's true. We planned it and we did it. My faither locked me in my room because I said I wasn't going to marry Ferdinand and your Uncle Massimo came with a ladder and stole me out the window.

- 35 LUCIA: *(Laughing)* He did not!
- ROSINELLA: Without a word of a lie, sure as God is my judge standing here. We just had to spend one night together, on our own. But we had nowhere to go so we hid up a tree. And we could hear them out looking for us, all around the village, calling our names and chapping all the doors. My daddy was screaming and shouting at the top of his voice and calling me for everything. And the next morning the priest rang the bell — *(She mimics the sound)* “Do-ing, Do-ing, Do-ing” — the way he does when someone has died, to let everyone in the village know I’d disgraced my name and brought shame on my whole family. Oh it was lovely, so it was.
- 40

Questions

10. Using your own words as far as possible, summarise the story that Rosinella tells Lucia about her wedding to Massimo. You should make **four** key points. 4
11. Referring closely to the extract, explain fully how the stage directions reveal Rosinella’s changing thoughts about telling Lucia this story. 4
12. Identify **one** interesting use of tone created in this extract and explain how it is created. 2
13. Even though Rosinella is Italian, her speech shows signs of her having lived in Scotland. Find **two** examples from the passage which indicate this. 2
14. By referring to this extract and to elsewhere in the play, show how the playwright explores romantic relationships. 8

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

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

Read the extract below and then attempt the following questions.

The Cone-Gatherers by Robin Jenkins

In this extract, the brothers are returning to their hut, through the woods. They are being watched by the gamekeeper Duror.

While his brother was moving away shouting, Calum was kneeling by the rabbit. He had seen it done before: grip the ears firmly, stretch the neck, and strike with the side of the hand: so simple was death. But as he touched the long ears, and felt them warm and pulsating with a life not his own, he realised he could not do the rabbit this peculiar
5 kindness; he must leave it to the callous hand or boot of the gamekeeper.

He rose and ran stumbling and whimpering after his brother.

Hidden among the spruces at the edge of the ride, near enough to catch the smell of larch off the cones and to be struck by some of those thrown, stood Duror the gamekeeper, in an icy sweat of hatred, with his gun aimed all the time at the
10 feeble-minded hunchback grovelling over the rabbit. To pull the trigger, requiring far less force than to break a rabbit's neck, and then to hear simultaneously the clean report of the gun and the last obscene squeal of the killed dwarf would have been for him, he thought, release too, from the noose of disgust and despair drawn, these past few days, so much tighter.

15 He had waited for over an hour there to see them pass. Every minute had been a purgatory of humiliation: it was as if he was in their service, forced to wait upon them as upon his masters. Yet he hated and despised them far more powerfully than he had liked and respected Sir Colin and Lady Runcie-Campbell. While waiting, he had imagined them in the darkness missing their footing in the tall tree and coming crashing down through
20 the sea of branches to lie dead on the ground. So passionate had been his visualising of that scene, he seemed himself to be standing on the floor of a fantastic sea, with an owl and a herd of deer flitting by as quiet as fish, while the yellow ferns and bronzen brackens at his feet gleamed like seaweed, and the spruce trees swayed above him like submarine monsters.

25 He could have named, item by item, leaf and fruit and branch, the overspreading tree of revulsion in him; but he could not tell the force which made it grow, any more than he could have explained the life in himself, or in the dying rabbit, or in any of the trees about him.

30 This wood had always been his stronghold and sanctuary; there were many places secret to him where he had been able to fortify his sanity and hope. But now the wood was invaded and defiled; its cleansing and reviving virtues were gone. Into it had crept this hunchback, himself one of nature's freaks, whose abject acceptance of nature, like the whining prostrations of a heathen in front of an idol, had made acceptance no longer possible for Duror himself.

Questions

15. Read lines 1–5.
Using your own words as far as possible, explain what we learn about Calum in the opening lines of this extract. 2
16. Read lines 7–14.
How do any **two** examples of the writer’s language convey the strength of Duror’s feelings towards Calum? 4
17. Read lines 18–28.
Choose and comment on any **two** examples of the writer’s use of imagery in these lines. 4
18. Read lines 29–34.
In your own words, explain how Duror’s feelings about the woods have changed since the arrival of the cone-gatherers. 2
19. With close reference to this extract and elsewhere in the novel, show how the character of Calum is presented. 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**

Nevertheless I continued to lead a double or even triple life for most of my teens. It suited me to do so. The fewer people I crossed, the easier life was. At school — outside the classroom — I could be as coarse-mouthed and broad of accent and disrespectful of authority as any of my peers, although I always remained at the edge of the crowd, careful to avoid serious trouble. But in classes I kept my head down and worked. Others, who didn't have my knack of disguise, were mercilessly taunted and assaulted for being good at schoolwork. I studied hard enough to be successful, so that my teachers had no cause for complaint, but my talent for duplicity enabled me also to avoid being the victim of the bullies. Some of my more academically challenged fellow pupils even admired my fraudulence: it was the kind of thing they couldn't get away with, but I could make life easier for them too by helping out with their homework. I was sleekit and cowardly, even though my name was Gideon.

At home, I maintained an air of piety. Although within myself I had abandoned my faith, I continued to go to church and be the dutiful son of the manse. My hair may have grown longer, and I may have slouched in front of the TV watching *Monty Python* — in comparison with which, had he ever seen it, my father would have found *Batman* a beacon of lucidity and common sense — but that was about the extent of my revolutionary activity. I had hypocrisy down to a fine art.

And so, when my father in his systematic, post-stroke slowness began to instruct me for my first Communion, when I was thirteen, I did not refuse to participate, but went through with the whole business. This was a rigorous undertaking. One of my father's jobs was to prepare others for admission to the Kirk, and indeed throughout the year a trickle of young people came to the manse for this purpose. He didn't let them off easily, I am sure, but turned his fierce eyes on them in search of the light of conviction in theirs; and a few abandoned the process under his interrogation. This flushing out of the unworthy he would have reckoned almost as much of a victory as bringing the chosen few safely into the Kirk. But from his own son he required an even greater commitment.

Think of this: the 107 questions and answers of the Westminster Shorter Catechism, in all their Calvinist glory. You would have to go a long way west and north of Ochtermill in the 1970s to find Presbyterians who learned their Shorter Catechism by heart, but I did. I was no Calvinist, the Church of Scotland had long since paid only lip-service to the tenets of the Westminster Confession of Faith, and even my father, old-fashioned in so many ways, had moved some distance from a rigid interpretation of such ideas as election and justification. Yet he used the Catechism to educate me in the Presbyterian faith; and we worked through the questions and answers much as we'd once worked through the detail of our days over the dinner table, as a kind of exercise in pigeon-holing holy information. We dissected and deciphered the nature of God, the nature of mankind, the nature of sin, the nature of faith, the requirements of the ten commandments, the form of the sacraments and the meaning of the Lord's Prayer. "What is prayer?" he would ask me, and I, who had given it up months before, would say, "Prayer is an offering up of our desires to God, for things agreeable to his will, in the name of Christ, with confession of our sins, and thankful acknowledgement of his mercies," and then we would talk about

what that meant, and look at the several texts from the Bible that proved the points. And all the while, the many, many hours that this took, the apostate in me was picking
 45 holes in the arguments, but saying nothing, and the voluble hypocrite was mending them. I'll say this: the grounding for the ministry I would later have at New College was less thorough than the one I had from my father in his stoury study. We understood each other better than perhaps we ever did. I wouldn't say there was warmth between us, but there was something like mutual respect. And yet, though I was there with him, a
 50 part of me was keeping its distance.

Questions

20. Look at lines 1–18. Using your own words as far as possible, explain what we learn about Gideon's character from these lines. You should make **four** key points. 4
21. Look at lines 19–50.
- (a) Show how **two** examples of the writer's use of word choice makes it clear how difficult it was to learn all that was needed for the first Communion. 4
- (b) Show how **one** example of the writer's use of sentence structure makes it clear how much there was to learn. 2
22. Look at lines 44–50. Explain in your own words the effect that this tutoring has on the relationship between Gideon and his father. 2
23. Referring to this extract and elsewhere in the novel, show how the theme of deception is explored. 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, which is from Chapter 2 of the novel, David Balfour approaches Edinburgh as he seeks out his uncle, Ebenezer Balfour, and the house of Shaws.

Presently after, I came by a house where a shepherd lived, and got a rough direction for the neighbourhood of Cramond; and so, from one to another, worked my way to the westward of the capital by Colinton, till I came out upon the Glasgow road. And there, to my great pleasure and wonder, I beheld a regiment marching to the fives, every foot in
5 time; an old red-faced general on a grey horse at the one end, and at the other the company of Grenadiers, with their Pope's-hats. The pride of life seemed to mount into my brain at the sight of the redcoats and the hearing of that merry music.

A little farther on, and I was told I was in Cramond parish, and began to substitute in my inquiries the name of the house of Shaws. It was a word that seemed to surprise those of
10 whom I sought my way. At first I thought the plainness of my appearance, in my country habit, and that all dusty from the road, consorted ill with the greatness of the place to which I was bound. But after two, or maybe three, had given me the same look and the same answer, I began to take it in my head there was something strange about the Shaws itself.

15 The better to set this fear at rest, I changed the form of my inquiries; and spying an honest fellow coming along a lane on the shaft of his cart, I asked him if he had ever heard tell of a house they called the house of Shaws.

He stopped his cart and looked at me, like the others.

"Ay," said he. "What for?"

20 "It's a great house?" I asked.

"Doubtless," says he. "The house is a big, muckle house."

"Ay," said I, "but the folk that are in it?"

"Folk?" cried he. "Are ye daft? There's nae folk there — to call folk."

"What?" say I; "not Mr. Ebenezer?"

25 "Oh, ay," says the man, "there's the laird, to be sure, if it's him you're wanting. What'll like be your business, mannie?"

"I was led to think that I would get a situation," I said, looking as modest as I could.

"What?" cries the carter, in so sharp a note that his very horse started; and then, "Well, mannie," he added, "it's nane of my affairs; but ye seem a decent-spoken lad; and if ye'll
30 take a word from me, ye'll keep clear of the Shaws."

The next person I came across was a dapper little man in a beautiful white wig, whom I saw to be a barber on his rounds; and knowing well that barbers were great gossips, I asked him plainly what sort of a man was Mr Balfour of the Shaws.

“Hoot, hoot, hoot,” said the barber, “nae kind of a man, nae kind of a man at all”; and
 35 began to ask me very shrewdly what my business was; but I was more than a match for
 him at that, and he went on to his next customer no wiser than he came.

I cannot well describe the blow this dealt to my illusions. The more indistinct the
 accusations were, the less I liked them, for they left the wider field to fancy. What kind
 of a great house was this, that all the parish should start and stare to be asked the way to
 40 it? or what sort of a gentleman, that his ill-fame should be thus current on the wayside?

Questions

24. Using your own words as far as possible, summarise what happens in this extract
 from the novel. Make at least **four** key points. 4
25. Look at lines 8–12 (“A little farther on . . . place to which I was bound.”).
 Initially, why did David feel he was “surprising” people with his inquiries about
 directions to the house of Shaws? You should answer in your own words as far as
 possible. 2
26. By referring to an example of the writer’s language, explain how the writer
 effectively highlights David’s mood:
- (a) at the start of the extract (lines 1–7); 3
- (b) at the end of the extract (lines 37–40). 3
27. By referring to this extract and to elsewhere in the novel, show how the character
 of David Balfour is developed. 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.

***Mother and Son* by Iain Crichton Smith**

His mind now seemed gradually to be clearing up, and he was beginning to judge his own actions and hers. Everything was clearing up: it was one of his moments. He turned round on his chair from a sudden impulse and looked at her intensely. He had done this very often before, had tried to cow her into submission: but she had always laughed at him. Now however he was looking at her as if he had never seen her before. Her mouth was open and there were little crumbs upon her lower lip. Her face had sharpened itself into a birdlike quickness: she seemed to be pecking at the bread with a sharp beak in the same way as she pecked cruelly at his defences. He found himself considering her as if she were some kind of animal. Detachedly he thought: how can this thing make my life a hell for me? What is she anyway? She's been ill for ten years: that doesn't excuse her. She's breaking me up so that even if she dies I won't be any good for anyone. But what if she's pretending? What if there is nothing wrong with her? At this a rage shook him so great that he flung his half-consumed cigarette in the direction of the fire in an abrupt, savage gesture. Out of the silence he heard a bus roaring past the window, splashing over the puddles. That would be the boys going to town to enjoy themselves. He shivered inside his loneliness and then rage took hold of him again. How he hated her! This time his gaze concentrated itself on her scraggy neck, rising like a hen's out of her plain white nightgown. He watched her chin wagging up and down: it was stained with jam and flecked with one or two crumbs. His sense of loneliness closed round him, so that he felt as if he were on a boat on the limitless ocean, just as his house was on a limitless moorland. There was a calm, unspeaking silence, while the rain beat like a benediction on the roof. He walked over to the bed, took the tray from her as she held it out to him. He had gone in answer to words which he hadn't heard, so hedged was he in his own thoughts.

25 "Remember to clean the tray tomorrow," she said. He walked back with the tray fighting back the anger that swept over him carrying the rubbish and debris of his mind in its wake. He turned back to the bed. His mind was in a turmoil of hate, so that he wanted to smash the cup, smash the furniture, smash the house. He kept his hands clenched, he the puny and unimaginative. He would show her, avenge her insults with his unintelligent hands. There was the bed, there was his mother. He walked over.

Questions

28. From this extract, summarise in your own words as far as possible, the main reasons for John's anger towards his mother. You should make at least **four** key points. 4
29. Look closely at lines 5–14 (“Now however . . . savage gesture.”). Show how any **two** examples of the writer's use of language contribute to our understanding of John's feelings towards his mother. 4
30. With close reference to lines 14–24 (“Out of . . . his own thoughts.”), show how the writer uses language effectively to emphasise John's feelings of loneliness. 2
31. Look at lines 25–30. With reference to **one** example of the writer's use of language, explain how tension is created. 2
32. With close reference to this extract and at least one other story by Ian Crichton Smith, show how a character comes to realise something of importance. 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.

***All That Glisters* by Anne Donovan**

The funeral wis on the Wednesday and the days in between were a blur of folk comin an goin, of makin sandwiches an drinkin mugs of stewed tea, sayin rosaries an pourin oot glasses of whisky for men in overcoats. His body came hame tae the hoose and wis pit in their bedroom. Ma mammy slept in the bed settee in the livin room wi ma Auntie Pauline.

5 *Are you sure that you want tae see him?*

Ah wis sure. Ah couldnae bear the fact we'd never said goodbye and kept goin ower and ower in ma mind whit ah'd have said tae him if ah'd known he wis gonnae die so soon. Ah wis feart as well, right enough. Ah'd never seen a deid body afore, and ah didnae know whit tae expect, but he looked as if he wis asleep, better in fact than he'd
10 looked when he wis alive, his face had mair colour, wis less yella lookin an lined. Ah sat wi him fur a while in the room, no sayin anything, no even thinkin really, just sittin. Ah felt that his goin wis incomplete and ah wanted tae dae sumpn fur him, but that's daft, whit can you dae when sumbdy's deid? Ah wondered if ah should ask ma mammy but she wis that withdrawn intae hersel, so busy wi the arrangements that ah didnae like tae.
15 She still smiled at me but it wis a watery far-away smile and when she kissed me goodnight ah felt she wis haudin me away fae her.

On the Wednesday mornin ah got up early, got dressed and went through tae the kitchen. Ma Auntie Pauline wis sittin at the table havin a cuppa tea and a fag and when she looked up her face froze over.

20 *Whit the hell dae you think you're daein? Go and get changed this minute.*

But these are ma best claes.

You cannae wear red tae a funeral. You have tae show respect fur the deid.

But these were ma daddy's favourites. He said ah looked brilliant in this.

Ah mind his face when ah came intae the room a couple of month ago, after ma
25 mammy'd bought me this outfit fur ma birthday; a red skirt and a zip-up jaicket wi red tights tae match.

You're a sight fur sore eyes, hen.

That sounds horrible, daddy.

He smiled at me.

30 *It disnae mean that, hen, it means you look that nice that you would make sore eyes feel better. Gie's a twirl, princess.*

And ah birlled roon on wan leg, laughin.

Questions

33. Using your own words as far as possible, summarise what happens in this extract. You should make **four** key points. 4
34. Look at lines 1–3. Explain how the writer uses language to convey the memory of the days before the funeral. You should refer to **two** examples in your answer. 4
35. Look at lines 6–16. Identify **two** ways in which the writer develops a strong sense of narrative voice at this point in the extract. 2
36. Look at lines 17–23. By referring to **one** example, explain fully how the aunt’s reaction is shown. 2
37. By referring closely to this extract and to at least one other story by Donovan, show how the theme of relationships is developed. 8

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

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

Read the poem below and then attempt the following questions.

Valentine by Carol Ann Duffy

Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light

5 like the careful undressing of love.

Here.
It will blind you with tears
like a lover.
It will make your reflection

10 a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.
Its fierce kiss will stay on your lips,
15 possessive and faithful
as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding ring,

20 if you like.

Lethal.
Its scent will cling to your fingers,
cling to your knife.

Questions

38. In the opening two lines of the poem some of the main ideas and concerns of the poem come across clearly. Identify **two** of these main ideas or concerns. 2
39. In lines 3–5, show how **two** examples of the poet’s use of language suggest a positive side to love. 4
40. In lines 7–17, show how **two** examples of the poet’s use of language suggest a negative side to love. 4
41. How effective do you find lines 18–23 as a conclusion to the poem?
Justify your answer with close reference to the text. 2
42. The theme of relationships is important in this poem. With close textual reference, show how this theme is explored in this poem and in at least one other poem you have read by Duffy. 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.

***Hyena* by Edwin Morgan**

I am waiting for you.
I have been travelling all morning through the bush
and not eaten.

- I am lying at the edge of the bush
5 on a dusty path that leads from the burnt-out kraal.
I am panting, it is midday, I found no water-hole.
I am very fierce without food and although my eyes
are screwed to slits against the sun
you must believe I am prepared to spring.

- 10 What do you think of me?
I have a rough coat like Africa.
I am crafty with dark spots
like the bush-tufted plains of Africa.
I sprawl as a shaggy bundle of gathered energy
15 like Africa sprawling in its waters.
I trot, I lope, I slaver, I am a ranger.
I hunch my shoulders. I eat the dead.

Do you like my song?

- When the moon pours hard and cold on the veldt
20 I sing, and I am the slave of darkness.
Over the stone walls and the mud walls and the ruined places
and the owls, the moonlight falls.
I sniff a broken drum. I bristle. My pelt is silver.
I howl my song to the moon — up it goes.
25 Would you meet me there in the waste places?

It is said I am a good match
for a dead lion. I put my muzzle
at his golden flanks, and tear. He
is my golden supper, but my tastes are easy.

- 30 I have a crowd of fangs, and I use them.
Oh and my tongue — do you like me
when it comes lolling out over my jaw
very long, and I am laughing?
I am not laughing.
35 But I am not snarling either, only
panting in the sun, showing you
what I grip
carrion with.

- I am waiting
 40 for the foot to slide,
 for the heart to seize,
 for the leaping sinews to go slack,
 for the fight to the death to be fought to the death,
 for a glazing eye and the rumour of blood.
 45 I am crouching in my dry shadows
 till you are ready for me.
 My place is to pick you clean
 and leave your bones to the wind.

Questions

43. Using your own words as far as possible, identify **two** things which you learn about the hyena in stanza one (lines 1–9). 2
44. Explain fully how **two** examples of the poet's use of language in stanza two (lines 10–17) increase your understanding of the hyena. 4
45. By referring closely to **two** examples from stanzas 3 and 4 (lines 18–38), show how the writer uses language to develop a tense, menacing atmosphere. 4
46. How effective do you find the last stanza (lines 39–48) as a conclusion to the poem? Justify your answer with close reference to the text. 2
47. By referring closely to this poem, and to at least **one** other poem by Morgan, show how the writer uses word choice and/or imagery effectively to create a striking visual impression, or scene. 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.

***Visiting Hour* by Norman MacCaig**

The hospital smell
combs my nostrils
as they go bobbing along
green and yellow corridors.

- 5 What seems a corpse
is trundled into a lift and vanishes
heavenward.

I will not feel, I will not
feel, until

- 10 I have to.

Nurses walk lightly, swiftly,
here and up and down and there,
their slender waists miraculously
carrying their burden

- 15 of so much pain, so
many deaths, their eyes
still clear after
so many farewells.

Ward 7. She lies
20 in a white cave of forgetfulness.

A withered hand
trembles on its stalk. Eyes move
behind eyelids too heavy
to raise. Into an arm wasted

- 25 of colour a glass fang is fixed,
not guzzling but giving.

And between her and me
distance shrinks till there is none left
but the distance of pain that neither she nor I

- 30 can cross.

She smiles a little at this
black figure in her white cave
who clumsily rises

- 35 in the round swimming waves of a bell
and dizzily goes off, growing fainter,
not smaller, leaving behind only
books that will not be read
and fruitless fruits.

Questions

48. Look at lines 1–10. Show how MacCaig feels about his hospital visit, referring to **two** examples of language. 4
49. Look at lines 11–18. Referring to **two** examples, explain how MacCaig uses poetic techniques to reveal his attitude towards the nurses. 4
50. Look at lines 19–30. By referring to **two** examples of the poet’s use of language, explain how he makes clear the patient’s condition. 4
51. MacCaig often uses imagery in his poems. Referring closely to this poem and at least one other poem by MacCaig, show how he uses imagery effectively. 8

[Turn over

OR

Text 4 — Poetry

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

Read the poem below and then attempt the following questions.

***Divorce* by Jackie Kay**

- I did not promise
to stay with you til death do us part, or
anything like that,
so part I must, and quickly. There are things
5 I cannot suffer
any longer: Mother, you never, ever said
a kind word
or a thank-you for all the tedious chores I have done;
Father, your breath
10 smells like a camel's and gives me the hump;
all you ever say is:
"Are you off in the cream puff, Lady Muck?"
In this day and age?
I would be better off in an orphanage.
- 15 I want a divorce.
There are parents in the world whose faces turn
up to the light
who speak in the soft murmur of rivers
and never shout.
- 20 There are parents who stroke their children's cheeks
in the dead of night
and sing in the colourful voices of rainbows,
red to blue.
These parents are not you. I never chose you.
- 25 You are rough and wild,
I don't want to be your child. All you do is shout
And that's not right.
I will file for divorce in the morning at first light.

Questions

52. How does the speaker make it clear that she wants to separate herself from her parents in the first sentence of the poem (lines 1–4)? You may refer to language or ideas in your answer. 2
53. Using your own words as far as possible, summarise the impression the speaker gives of her parents in lines 1–14. You should make **three** clear points in your answer. 3
54. Look at lines 16–23. Explain, with reference to **two** examples of the poet’s language, how she makes clear how she imagines other parents to be. 4
55. The poet uses different tones throughout the poem. Identify any **one** use of tone and, by making reference to the text, show how the tone is created. 3
56. With close textual reference, show how the theme of family relationships is explored in this poem, and in at least one other poem by Jackie Kay. 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 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 an important character is in conflict with another character or characters in the play, or with herself or himself.

Describe the conflict and then, by referring to appropriate techniques, go on to explain why the conflict is important to the development of the play as a whole.

2. Choose a play where the playwright explores a theme or issue or concern which you feel is important.

By referring to appropriate techniques, show how effectively the playwright establishes and explores the theme or issue or concern.

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 short story in which the writer creates a realistic or convincing character.

By referring to appropriate techniques, show how the writer creates this character, and say why you find him or her to be realistic or convincing.

4. Choose a novel or short story or a work of non-fiction which explores a theme which you find interesting.

By referring to appropriate techniques, show how the writer explores this theme.

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 in which setting is an important feature.

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

6. Choose a poem which makes you think more deeply about an aspect of life.

By referring to poetic techniques, show how the poet explores this aspect of life.

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 creates a particular feeling or emotion.

By referring to appropriate techniques, explain how the director leads you to feel this way.

8. Choose a film or television drama* which has a character who is admirable and/or unpleasant.

By referring to appropriate techniques, explain how the character is presented in the film/television drama* as a whole.

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

[Turn over

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 an advertisement which aims to persuade you to buy something or to change your behaviour.

By referring to specific examples, explain how successful the persuasive language is.

10. Consider the differences in spoken or written language between two groups of people who are from different places, or who are different in significant ways.

By referring to appropriate techniques, explain and evaluate the differences in language use.

[END OF SECTION 2]

[END OF QUESTION PAPER]

ACKNOWLEDGEMENTS

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

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

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

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

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

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

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

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

Section 1 Part C Text 1 – “Valentine” from *Mean Time* by Carol Ann Duffy. Copyright © Carol Ann Duffy 1993. Published by Picador 1993. Reproduced by permission of the author c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London W11 1JN.

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

Section 1 Part C Text 3 – Poem, “*Visiting Hour*” by Norman MacCaig, is taken from *The Poems of Norman MacCaig* (edited by Ewan MacCaig). ISBN 9781846971365. Reproduced by permission of Polygon, an imprint of Birlinn Ltd (www.birlinn.co.uk).

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