



X824/76/12

**English
Critical Reading**

Duration — 1 hour 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 02–07

or

Part B — Prose pages 08–17

or

Part C — Poetry pages 18–27

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical essay — 20 marks

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

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

You should spend approximately 45 minutes on each section.

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

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

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



* X 8 2 4 7 6 1 2 *

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this section.

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

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

Read the extract below and then attempt the following questions.

The Slab Boys by John Byrne

In this extract, from Act 1 of the play, the characters are discussing the Staff Dance.

Spanky: So . . . you've just missed him. Just letting you know.

Lucille: Yeh, thanks. Is that supposed to be significant or am I just being thick?

Phil: Thought you might've wanted to brush up your foxtrot . . .

Spanky: Fan down your dangoes . . .

5 Lucille: *(to Alan)* Can you translate all that?

Alan: I think they're meaning about you and Hector going to the Staff Dance.

Lucille: What? Me and who?

Alan: Hector.

10 Lucille: Hector?? Going to the what?? Who's been giving you that guff? What would I be doing going to the . . .

Phil: You mean he hasn't . . .

Spanky: The little . . .

Lucille: It's the Staff Dance, not the Teddy Bears' Picnic! You mean, somebody actually said I was going with . . .

15 Spanky: Hector. Yeh . . . somebody actually said.

Lucille: What a bloody insult! I've seen better hanging from a Christmas tree! Hector! Don't make me laugh! *(to Alan)* Mind and circulate. Sketching Department's straight through . . . you can't miss it. *(Exits.)*

Phil: A right pair of chookies we looked!

20 Spanky: Wait till I get a hold of that wee . . .

Phil: He's for it!

Spanky: I'll strangle him!

Enter Hector.

Spanky: Aw, here it comes . . . Prince Charming.

25 Phil: You shall go to the ball, Lucille.

Spanky: What was all that mouthwash about you asking her to the Staffie, you little toley?

Phil: You had him and me believing you, you . . . She's just been in here.

Hector: You never gave us a chance to explain . . .

30 Spanky: What's to explain? You led us to believe that you and her were cutting a rug tonight . . .

Phil: Tripping the light fantastic . . .

Hector: I only meant I was going to ask her . . .

Phil: He was going to ask her . . .

35 Alan: That's what I thought he meant . . . that he was going to ask her . . .

Spanky: Who cares what you thought, sonny boy? You just stand there, and model that blazer!

Hector: I didn't actually say I had asked her . . .

Phil: You certainly gave me and Spanks the impression that you had . . .

40 Spanky: And that she was champing at the bit to go.

Phil: She had to ask Fancypants there what one of us was Hector . . .

Hector: That doesn't say much for yous either.

Spanky: It struck a wrong chord with me at the time . . . that a doll like Lucille would want to partner you to the dance . . . I mean to say, look at you.

45 Hector: What's wrong with me!

Phil: Everything's wrong with you. Look at the state of the clothes for a start.

Hector: There's nothing up with my clothes.

Spanky: There's nothing up with my clothes. You must be joking. I've seen more up-to-date clothes on a garden gnome. You're a mess, Heck.

50 Phil: Them duds of yours is twenty years behind the times, kid. You never stood a chance of getting Lucille to the Staffie.

Spanky: Dames like her only go for a guy with style . . . style, that's what counts . . .

Alan: Don't let them bully you. Your clothes are perfectly all right.

Spanky: You throwing your voice, Phil?

55 *Spanky and Phil start searching in pockets, cupboards, etc.*

Alan: Okay, you've had your joke . . .

Phil: Aha . . . I've found where the voice is coming from, Spanks . . .

Spanky: Aw . . . Creepybreeks here.

Questions

MARKS

1. Look at lines 1–18.
By referring to **at least two** examples, analyse how language is used to convey a clear impression of Lucille. 4
2. Look at lines 19–42.
By referring to **at least two** examples, analyse how language is used to highlight the conflict between characters. 4
3. Look at lines 43–58.
Analyse how the writer conveys the differing attitudes of the slab boys (Phil and Spanky) **and** Alan to the situation. 2
4. By referring to this extract and to elsewhere in the play, discuss how Byrne develops the character of Hector. 10

OR

Text 2 — Drama

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

Read the extract below and then attempt the following questions.

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

This extract focuses on the discovery of oil in the North Sea.

Enter WHITEHALL, a worried senior Civil Servant.

WHITEHALL: You see we just didn't have the money to squander on this sort of thing.

TEXAS JIM: That's my boy —

5 WHITEHALL: And we don't believe in fettering private enterprise: after all this is a free country.

TEXAS JIM: Never known a freer one.

WHITEHALL: These chaps have the know how, and we don't.

TEXAS JIM: Yes sir, and we certainly move fast.

M.C.1: By 1963 the North Sea was divided into blocks.

10 M.C.2: By 1964 100,000 square miles of sea-bed had been handed out for exploration.

WHITEHALL: We didn't charge these chaps a lot of money, we didn't want to put them off.

15 TEXAS JIM: Good thinking, good thinking. Your wonderful labourite government was real nice: thank God they weren't socialists.

M.C.1: The Norwegian Government took over 50% of the shares in exploration of their sector.

M.C.2: The Algerian Government control 80% of the oil industry in Algeria.

20 M.C.1: The Libyan Government are fighting to control 100% of the oil industry in Libya.

Guitar.

WHITEHALL: Our allies in N.A.T.O. were pressing us to get the oil flowing. There were Reds under the Med. Revolutions in the middle-east.

25 TEXAS JIM: Yeah, Britain is a stable country and we can make sure you stay that way. (*Fingers pistol.*)

WHITEHALL: There is a certain amount of disagreement about exactly how much oil there actually is out there. Some say 100 million tons a year, others as much as 600 million. I find myself awfully confused.

TEXAS JIM: Good thinking. Good thinking.

30 WHITEHALL: Besides if we produce our own oil, it'll be cheaper, and we won't have to import it — will we?

M.C.1: As in all 3rd World countries exploited by American business, the raw material will be processed under the control of American capital — and sold back to us at three or four times the price —

35 M.C.2: To the detriment of our balance of payments, our cost of living and our way of life.

TEXAS JIM: And to the greater glory of the economy of the U.S. of A.
Intro. to song. Tune: souped-up version of 'Bonnie Dundee'.
 TEXAS JIM and WHITEHALL sing as an echo of LOCH and SELLAR.

40 TEXAS JIM & WHITEHALL: As the rain on the hillside comes in from the sea
 All the blessings of life fall in showers from me
 So if you'd abandon your old misery
 Then you'll open your doors to the oil industry —

45 GIRLS (*as backing group*): Conoco, Amoco, Shell-Esso, Texaco, British Petroleum,
 yum, yum, yum. (*Twice.*)

TEXAS JIM: There's many a barrel of oil in the sea
 All waiting for drilling and piping to me
 I'll refine it in Texas, you'll get it, you'll see
 At four times the price that you sold it to me.

50 TEXAS JIM & WHITEHALL: As the rain on the hillside, etc. (*Chorus.*)

GIRLS: Conoco, Amoco, etc. (*Four times.*)

WHITEHALL: There's jobs and there's prospects so please have no fears,
 There's building of oil rigs and houses and piers,
 There's a boom-time a-coming, let's celebrate — cheers —

55 TEXAS JIM pours drinks of oil.

TEXAS JIM: For the Highlands will be my lands in three or four years.

Questions

MARKS

5. Look at lines 1–15.
 By referring to **at least two** examples, analyse how language is used to reveal aspects of Texas Jim's character. 4
6. Look at lines 16–37.
 By referring to **at least two** examples, analyse how language is used to suggest the relationship between the oil companies and governments. 4
7. Look at lines 40–56.
 Explain how the song makes clear the characters' apparently positive aim **and** their true attitude. 2
8. By referring to this extract and to elsewhere in the play, discuss how McGrath explores the theme of social responsibility. 10

OR

Text 3 — Drama

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

Read the extract below and then attempt the following questions.

***Men Should Weep* by Ena Lamont Stewart**

In this extract from Act 2, scene 1, Jenny is preparing to leave home.

MAGGIE: I dinna ken whit way we bring weans intae the world at a. Slavin an worryin for them a yer days, an naethin but heartbreak at the end o it.

ALEC: Aw, come on Ma, cheer up.

5 *He smooths her hair: she looks up at him gratefully, lovingly, and lays his hand to her cheek. Isa looks at them and laughs*

ISA: Mammy's big tumphy! G'on, ye big lump o dough!

Alec disengages himself from his mother and grins feebly

LILY: My you're a right bitch, Isa. Yin o they days you'll get whit's comin tae ye. Alec's no as soft as he looks.

10 ISA: Is he no, Auntie? I'm right gled tae hear it.

Jenny comes in with a suitcase

JENNY: Well, I'm awa. Cheeribye, everybody.

LILY: Goodbye. And good riddance tae bad rubbish.

Jenny sticks out her tongue

15 MAGGIE: Jenny, whit am I going tae tell folks?

JENNY: Folks? Ye mean the neighbours? If they've got the impidence tae ask, tell them it's nane o their bloomin business.

MAGGIE: Oh Jenny, Jenny! Whit's happened tae ye, Jenny?

20 JENNY: Whit's happened? I've wakened up, that's whit happened. There's better places than this. Jist because I wis born here disnae mean I've got tae bide here.

LILY: Gie yer Mammy a kiss.

Jenny wavers for a moment

JENNY: *(tossing her head)* I'm no in the mood for kissin. Cheerio, Isa. Mind whit I tellt ye.

ALEC: About whit? *(He creeps forward, suspiciously to Isa)* Whit did she tell ye, eh?

25 ISA: *(pushing his face away)* A bed-time story; but no for wee boys.

Maggie looks helplessly on, combing her hair with her fingers

LILY: Clear aff then, if ye're gaun!

ISA: Ta ta, Jenny. See ye roon the toon.

JENNY: Aye. Ta ta.

30 *The door opens. John comes in*

He and Jenny look at each other

JOHN: (*wretched*) I thought ye'd hev gaun.

JENNY: Naw. Jist gaun.
He lowers his eyes from her face and stands aside to let her pass

35 *Jenny goes*
He turns and watches her from the doorway until her footsteps die away and the outside door bangs. Then he turns to Maggie

40 *Lily goes over to Isa, gives her a shove, indicating the bedroom door: she does the same to Alec who follows Isa, but with a backward look to Maggie and John. Lily goes off by the other door*

MAGGIE: (*pointing to the pile of clothes with the little scuffed shoes on top*) John they've kep him in.
She starts to cry again: he comforts her

JOHN: I wis afraid o that; but it's better, Maggie, it's better.

45 MAGGIE: I didna want him kep in; I didna want him left in a strange place! He'll be feart! He'll be cryin for his mammy!

JOHN: I ken, Maggie. I ken. He'll be cryin for his mammy the way I'm cryin for Jenny. (*Pause*) Ma first bonnie wee girl. Aye laughin. Ridin high on ma shoulders . . . Tell me a story, Daddy . . . Tie ma soo-lace, Daddy . . . (*Despairing*) An I couldna mak enough tae gie her a decent hame. So! She's left us! She's as guid as deid tae us.

50

MAGGIE: Naw! Ye've no tae say that! She'll come back.

JOHN: (*shaking his head*) Naw. Naw. She's deid tae me. (*He sinks down into a chair and is silent*) If I could hae jist — jist done better by ye a. If I could hae . . . (*Head in hands, eyes on floor*) If! If! Every time I've had tae say "no" tae you an the weans it's doubled me up like a kick in the stomach. (*Lifting his head and crying out*) Christ Almighty! A we've din wrong is tae be born intae poverty! Whit dae they think this kind o life dis tae a man? Whiles it turns ye intae a wild animal. Whiles ye're a human question mark, aye askin why? Why? Why? There's nae answer. Ye end up a bent back and a heid hanging in shame for whit ye canna help.

60

The Lights fade

MARKS

Questions

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|-----|--|----|
| 9. | Look at lines 1–10.
Analyse how dialogue and/or stage directions are used to convey Isa's attitude towards Alec. | 2 |
| 10. | Look at lines 11–29.
By referring to at least two examples, analyse how language is used to convey both Lily and Maggie's reactions to Jenny's decision to leave. | 4 |
| 11. | Look at lines 30–61.
By referring to at least two examples, analyse how both dialogue and stage directions are used to convey aspects of John's character. | 4 |
| 12. | By referring to this extract and to elsewhere in the play, discuss how Lamont Stewart explores the theme of responsibility. | 10 |

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this section.

PART B — SCOTTISH TEXT — PROSE

Text 1 — Prose

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

Read the extract below and then attempt the following questions.

Home by Iain Crichton Smith

As he turned away from the coal-house door he saw the washing hanging from the ropes on the green.

‘Ye widna like to be daeing that noo,’ he told his wife jocularly.

5 ‘What would the Bruces say if they saw you running about in this dirty place like a schoolboy?’ she said coldly.

‘Whit dae ye mean?’

‘Simply what I said. There was no need to come here at all. Or do you want to take a photograph and show it to them? “The Place Where I Was Born”.’

‘I wasna born here. I just lived here for five years.’

10 ‘What would they think of you, I wonder.’

‘I don’t give a damn about the Bruces,’ he burst out, the veins on his forehead swelling. ‘What’s he but a doctor anyway? I’m not ashamed of it. And, by God, why should you be ashamed of it? You weren’t brought up in a fine house either. You worked in a factory till I picked you up at that dance.’

15 She turned away.

‘Do you mind that night?’ he asked contritely. ‘You were standing by the wall and I went up to you and I said, “Could I have the honour?” And when we were coming home we walked down lovers’ lane, where they had all the seats and the statues.’

‘And you made a clown of yourself,’ she said unforgivingly.

20 ‘Yes, didn’t I just?’ remembering how he had climbed the statue in the moonlight to show off. From the top of it he could see the Clyde, the ships and the cranes.

‘And remember the flicks?’ he said. ‘We used tae get in wi jam jars. And do you mind the man who used to come down the passage at the interval spraying us with disinfectant?’

25 The interior of the cinema came back to him in a warm flood: the children in the front rows keeping up a continual barrage of noise, the ushers hushing them, the smoke, the warmth, the pies slapping against faces, the carved cherubs in the flaking roof blowing their trumpets.

‘You’d like that, wouldn’t you?’ she said. ‘Remember it was me who drove you to the top.’

‘Whit dae ye mean?’ — like a bull wounded in the arena.

30 'You were lazy, that was what was wrong with you. You'd go out ferreting when you were here. You liked being with the boys.'

'Nothing wrong with that. What's wrong wi that?'

'What do you want? That they should all wave flags? That all the dirty boys and girls should line the street with banners five miles high? They don't give a damn about you, you know

35 that. They're all dead and rotting and we should be back in Africa where we belong.'

He heard the voices round him. It was New Year's Eve and they were all dancing in a restaurant which had a fountain in the middle, and in the basin hundreds of pennies.

'Knees up, Mother Brown,' Jamieson was shouting to Hannah.

'You used to dance, too,' he said, 'on New Year's Night.'

40 'I saw old Manson dying in that room,' he said, pointing at a window. The floor and the ceiling and the walls seemed to have drops of perspiration and Manson had a brown flannel cloth wrapped round his neck. He couldn't breathe. And he heard the mice scuttering behind the walls.

She turned on him. 'What are you bringing that up for? Why don't you forget it? Do you

45 enjoy thinking about these things?'

'Shut up,' he shouted, 'you didn't even have proper table manners when I met you.'

MARKS

Questions

- | | |
|--|----|
| 13. Look at lines 1–15.
By referring to at least two examples, analyse how the writer uses language to convey the different attitudes of the husband and wife towards their former home. | 4 |
| 14. Look at lines 16–27.
Analyse how language is used to convey a nostalgic mood. | 2 |
| 15. Look at lines 28–46.
By referring to at least two examples, analyse how language is used to show conflict between the husband and wife. | 4 |
| 16. By referring to this extract and to at least one other short story, discuss how Crichton Smith explores the effects of negative emotions on his characters. | 10 |

[Turn over

OR

Text 2 — Prose

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

Read the extract below and then attempt the following questions.

***Andrina* by George Mackay Brown**

Isaac looked at me as if I was out of my mind. ‘A young woman, said he. ‘A young woman up at your house? A home help, is she? I didn’t know you had a home help. How many whiskies did you have before you came here, skipper, eh?’ And he winked at the two grinning fishermen over by the fire.

5 I drank down my fourth whisky and prepared to go.

‘Sorry, skipper,’ Isaac Irving called after me. ‘I think you must have imagined that girl, whatever her name is, when the fever was on you. Sometimes that happens. The only women I saw when I had the flu were hags and witches. You’re lucky, skipper — a honey like Andrina!’

10 I was utterly bewildered. Isaac Irving knows the island and its people, if anything, even better than Tina Stewart. And he is a kindly man, not given to making fools of the lost and the delusion-ridden.

Going home, March airs were moving over the island. The sky, almost overnight, was taller and bluer. Daffodils trumpeted, silently, the entry of spring from ditches here and there. A

15 young lamb danced, all four feet in the air at once.

I found, lying on the table, unopened, the letter that had been delivered three mornings ago. There was an Australian post-mark. It had been posted in late October.

‘I followed your young flight from Selskay half round the world, and at last stopped here in Tasmania, knowing that it was useless for me to go any farther. I have kept a silence too, because I had such regard for you that I did not want you to suffer as I had, in many ways, over the years. We are both old, maybe I am writing this in vain, for you might never have returned to Selskay; or you might be dust or salt. I think, if you are still alive and (it may be) lonely, that what I will write might gladden you, though the end of it is sadness, like so much of life. Of your child — our child — I do not say anything, because you did not wish to acknowledge her. But that child had, in her turn, a daughter, and I think I have seen such sweetness but rarely. I thank you that you, in a sense (though unwillingly), gave that light and goodness to my age. She would have been a lamp in your winter, too, for often I spoke to her about you and that long-gone summer we shared, which was, to me at least, such a wonder. I told her nothing of the end of that time, that you and some others thought to be shameful. I told her only things that came sweetly from my mouth. And she would say, often, “I wish I knew that grandfather of mine. Gran, do you think he’s lonely? I think he would be glad of somebody to make him a pot of tea and see to his fire. Some day I’m going to Scotland and I’m going to knock on his door, wherever he lives, and I’ll do things for him. Did you love him very much, gran? He must be a good person, that old sailor, ever to have been loved by you. I will see him. I’ll hear the old stories from his own mouth. Most of all, of course, the love story — for you, gran, tell me nothing about that . . .” I am writing this letter, Bill, to tell you that this can never now be. Our granddaughter Andrina died last week, suddenly, in the first stirrings of spring . . .’

40 Later, over the fire, I thought of the brightness and burgeoning and dew that visitant had brought across the threshold of my latest winter, night after night; and of how she had always come with the first shadows and the first star; but there, where she was dust, a new time was brightening earth and sea.

MARKS

Questions

17. Look at lines 1–12.
By referring to **at least two** examples, analyse how the writer uses language to convey aspects of Isaac’s character. 4
18. Look at lines 18–38.
By referring to **at least two** examples, analyse how the writer uses language to reveal Sigrid **and** Andrina’s feelings towards Bill (Torvald). 4
19. Look at lines 39–42.
Analyse how the writer uses language to convey the impact of Andrina’s visits on Bill (Torvald). 2
20. By referring to this extract and to at least one other short story, discuss how Mackay Brown uses powerful endings to convey central concerns. 10

[Turn over

OR

Text 3 — Prose

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

Read the extract below and then attempt the following questions.

***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson**

This extract is taken from Henry Jekyll's Full Statement of the Case.

Between these two, I now felt I had to choose. My two natures had memory in common, but all other faculties were most unequally shared between them. Jekyll (who was composite) now with the most sensitive apprehensions, now with a greedy gusto, projected and shared in the pleasures and adventures of Hyde; but Hyde was indifferent to Jekyll, or
5 but remembered him as the mountain bandit remembers the cavern in which he conceals himself from pursuit. Jekyll had more than a father's interest; Hyde had more than a son's indifference. To cast in my lot with Jekyll, was to die to those appetites which I had long secretly indulged and had of late begun to pamper. To cast it in with Hyde, was to die to a
10 thousand interests and aspirations, and to become, at a blow and forever, despised and friendless. The bargain might appear unequal; but there was still another consideration in the scales; for while Jekyll would suffer smartingly in the fires of abstinence, Hyde would be not even conscious of all that he had lost. Strange as my circumstances were, the terms of this debate are as old and commonplace as man; much the same inducements and alarms cast the die for any tempted and trembling sinner; and it fell out with me, as it falls
15 with so vast a majority of my fellows, that I chose the better part and was found wanting in the strength to keep to it.

Yes, I preferred the elderly and discontented doctor, surrounded by friends and cherishing honest hopes; and bade a resolute farewell to the liberty, the comparative youth, the light step, leaping pulses and secret pleasures, that I had enjoyed in the disguise of Hyde. I
20 made this choice perhaps with some unconscious reservation, for I neither gave up the house in Soho, nor destroyed the clothes of Edward Hyde, which still lay ready in my cabinet. For two months, however, I was true to my determination; for two months, I led a life of such severity as I had never before attained to, and enjoyed the compensations of an approving conscience. But time began at last to obliterate the freshness of my alarm;
25 the praises of conscience began to grow into a thing of course; I began to be tortured with throes and longings, as of Hyde struggling after freedom; and at last, in an hour of moral weakness, I once again compounded and swallowed the transforming draught.

I do not suppose that, when a drunkard reasons with himself upon his vice, he is once out of five hundred times affected by the dangers that he runs through his brutish, physical
30 insensibility; neither had I, long as I had considered my position, made enough allowance for the complete moral insensibility and insensate readiness to evil, which were the leading characters of Edward Hyde. Yet it was by these that I was punished. My devil had been long caged, he came out roaring. I was conscious, even when I took the draught, of a more unbridled, a more furious propensity to ill. It must have been this, I suppose, that
35 stirred in my soul that tempest of impatience with which I listened to the civilities of my unhappy victim; I declare at least, before God, no man morally sane could have been guilty of that crime upon so pitiful a provocation; and that I struck in no more reasonable spirit than that in which a sick child may break a plaything. But I had voluntarily stripped myself of all those balancing instincts, by which even the worst of us continues to walk with some
40 degree of steadiness among temptations; and in my case, to be tempted, however slightly, was to fall.

Instantly the spirit of hell awoke in me and raged. With a transport of glee, I mauled the unresisting body, tasting delight from every blow; and it was not till weariness had begun to succeed, that I was suddenly, in the top fit of my delirium, struck through the heart by a cold thrill of terror. A mist dispersed; I saw my life to be forfeit; and fled from the scene of these excesses, at once glorying and trembling, my lust of evil gratified and stimulated, my love of life screwed to the topmost peg. I ran to the house in Soho, and (to make assurance doubly sure) destroyed my papers; thence I set out through the lamplit streets, in the same divided ecstasy of mind, gloating on my crime, light-headedly devising others in the future, and yet still hastening and still harkening in my wake for the steps of the avenger. Hyde had a song upon his lips as he compounded the draught, and as he drank it, pledged the dead man. The pangs of transformation had not done tearing him, before Henry Jekyll, with streaming tears of gratitude and remorse, had fallen upon his knees and lifted his clasped hands to God.

MARKS

Questions

21. Look at lines 1–27.
By referring to **at least two** examples, analyse how the writer uses language to present Jekyll’s difficult choice. 4
22. Look at lines 28–47 (‘I do not suppose . . . topmost peg’).
By referring to **at least two** examples, analyse how the writer’s use of language reveals aspects of the character of Hyde. 4
23. Look at lines 47–54 (‘I ran to . . . hands to God’).
Analyse how language is used to reveal the differing reactions of Jekyll and Hyde to the murder. 2
24. By referring to this extract and to elsewhere in the novel, discuss how Stevenson explores the theme of duality. 10

[Turn over

OR

Text 4 — Prose

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

Read the extract below and then attempt the following questions.

Sunset Song by Lewis Grassie Gibbon

In this extract, which is from Part IV (Harvest), Ewan is home on leave.

So he made his own tea, grumbling and swearing, a fine send-off this for a man that was going to France to do his bit. And Chris listened to the catch-phrase, contempt in her heart, she looked at him with a curling lip, and he saw her look and swore at her, but was frightened for all that, always now she knew she had known him the frightened one. And a
5 queer, cold curiosity came on her then that so she should have slaved to tend him and love him and give him the best, body and mind and soul she had given, for a gift to the body of a drunken lout from the plough-stilts.

And now that body she saw with a cold repulsion him wash and shave and dress, she could hardly bear to look at him and went out and worked in the close, cleaning pots there in the
10 shining weather, young Ewan played douce and content with his toys, it was hay-time all down the Howe and the hens came pecking around her. She heard Ewan stamp about in the kitchen, he wanted that she should look, go running and fetch him his things. And she smiled again, cold and secure and serene, and heard him come out and bang the door; and without raising her head she saw him then. He was all in his gear, the Glengarry on his
15 head, his pack on his shoulder, his kilts a-swing, and he went past her jauntily, but she knew he expected her to stop him, to run after him and throw her arms about him: she saw in his eyes as he went by the fear that she'd pay no heed.

And none she paid, she did not speak, she did not unbend, young Ewan stopped from his playing and looked after his father incuriously, as at a strange alien that went from the
20 place. At the gate of the close, as he banged it behind him, Ewan stooped to sort up his garters, red in the face, not looking at her still. And she paid him no heed.

He swung the pack on his shoulders then and went slow down the road to the turnpike bend, she saw that from the kitchen window, knew he believed she would cry to him at the last. And she smiled, cold and sure, that she knew him so, every action and thought, and
25 why he stood there at last, not trying to look back. He fumbled for matches and lighted his pipe as she watched; and a cloud came over the sun and went on with Ewan, the two of them went down the turnpike then together, out of her sight in the shadow and flame of the bright sun weather, it was strange and impossibly strange. She stood long staring down at that point where he'd vanished, sharp under her breast, tearing her body, her heart was
30 breaking, and she did not care! She was outside and away from its travail and agony, he had done all to her that he ever could now, he who had tramped down the road in that shadow that fled from the sun.

And then it was she found no salvation at all may endure forever, or beyond the pitch that the heart may bear it, she was weeping and weeping, her arms flung over the kitchen
35 table, weeping for that Ewan who had never come back, for the shamed, tormented boy with the swagger airs she had let go from Blawearie without a kiss or a parting word. *Ewan, Ewan!* her heart cried then, breaking and breaking, *Oh Ewan, I didn't mean it!* Ewan — he was hers, hers still in spite of all he had done and said, he had lived more close in her body than the heart that broke now, young Ewan was his, Oh God, she had never let him go like

40 that! And in her desolation of weeping she began to pray, she had known it useless, but
she prayed and prayed for him to come back, to kiss her and hold her in kindness just once
before he went down that road. She ran wild-eyed and weeping to the close and there was
John Brigson, he stared dumbfounded as she cried *Oh, don't let him go, run after him, John!*
And syne he said he didn't understand, if she meant her man, it was more than an hour
45 since Ewan had gone down the road, he'd heard long syne the whistle of his train out
across the hills.

Questions

MARKS

25. Look at lines 1–7.
Analyse how the writer uses language to create tension between Ewan and Chris. **2**
26. Look at lines 8–21.
By referring to **at least two** examples, analyse how the writer's use of language conveys
Chris's attitude towards Ewan at this point. **4**
27. Look at lines 22–46.
By referring to **at least two** examples, analyse how the writer conveys Chris's varied
emotions at Ewan's departure. **4**
28. By referring to this extract and to elsewhere in the novel, discuss how Grassie Gibbon
develops the relationship between Chris and Ewan. **10**

[Turn over

OR

Text 5 — Prose

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

Read the extract below and then attempt the following questions.

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

The deer was dead, but Duror did not rise triumphant; he crouched beside it, on his knees, as if he was mourning over it. His hands were red with blood; in one of them he still held the knife.

There were more gunshots and shouts further down the ride.

- 5 It was Tulloch who hurried to Duror to verify or disprove the suspicion that had paralysed the others.

He disproved it. Duror was neither dead nor hurt.

- 10 Duror muttered something, too much of a mumble to be understood. His eyes were shut. Tulloch bent down to sniff; but he was wrong, there was no smell of whisky, only of the deer's sweat and blood. All the same, he thought, Duror had the appearance of a drunk man, unshaven, slack-mouthed, mumbling, rather glaikit.

Lady Runcie-Campbell came forward, with involuntary grimaces of distaste. She avoided looking at the hunchback, seated now against the bole of a tree, sobbing like a child, his face smeared with blood.

- 15 'Has he hurt himself?' she asked of Tulloch.

'I don't think so, my lady. He seems to have collapsed.'

Graham came panting down the ride.

His mistress turned round and saw him.

'Oh, Graham,' she said, 'please be so good as to drag this beast away.'

- 20 Graham glanced at deer and keeper. Which beast, your ladyship? he wanted to ask. Instead, he caught the deer by a hind leg and pulled it along the grass, leaving a trail of blood.

She turned back to Duror, now leaning against Tulloch.

'Have we nothing to wipe his face with?' she murmured peevishly.

- 25 Her brother was first to offer his handkerchief. With it Tulloch dabbed off the blood.

Duror opened his eyes.

'Peggy?' he asked. 'What's happened to Peggy?'

They all exchanged puzzled glances.

'There's nothing happened to your wife, Duror,' said Lady Runcie-Campbell.

- 30 'You seem to have fainted.'

Slowly he understood. His face worked painfully. She thought he looked at least twenty years older than he was. He saw the deer with its throat gashed; he made no sign of recognition, until he caught sight of his hands. From them he looked to where the hunchback was being attended to by his brother.

35 Duror seemed possessed by a fury to rise up and attack the hunchback. Tulloch and the Captain had to restrain him. They thought he was blaming the hunchback for having turned the drive into this horrid fiasco.

Lady Runcie-Campbell glanced towards the little cone-gatherer with aversion.

'I never thought a deer shoot could be made appear so dreadfully sordid,' she murmured.

40 She noticed Tulloch glancing at her with a frown.

The rest of the guns came up the ride, announcing with cheerful regret that they had fired but missed. Old Adamson cried that he thought he had winged one but he couldn't be sure. Their cheerfulness died when they saw Duror sitting on the ground. They thought there had been an accident.

45 Lady Runcie-Campbell felt annoyed: the situation was so grotesque that anything, even decent pity or pardonable amazement, would add to the sordidness. She felt that her own hands and face were all blood. Roderick too was in the thick of this defilement.

Questions

MARKS

29. Look at lines 1–11.

By referring to **at least two** examples, analyse how the writer's use of language creates an unsettling mood.

4

30. Look at lines 12–47.

By referring to **at least two** examples, analyse how the writer's use of language reveals Lady Runcie-Campbell's attitude towards at least one other character.

4

31. Look at the whole extract.

Explain why Calum's role in this extract is important.

2

32. By referring to this extract and to elsewhere in the novel, discuss how Jenkins explores the theme of violence.

10

[Turn over

SECTION 1 — SCOTTISH TEXT — 20 marks

Choose ONE text from Drama, Prose or Poetry.

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

You should spend about 45 minutes on this section.

PART C — SCOTTISH TEXT — POETRY

Text 1 — Poetry

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

Read the poem below and then attempt the following questions.

To A Louse by Robert Burns

On seeing One on a Lady's Bonnet at Church

Ha! whaur ye gaun, ye crowlin ferlie?

Your impudence protects you sairly:

I canna say but ye strunt rarely,

Owre gauze and lace;

5 Tho', faith, I fear ye dine but sparely

On sic a place.

Ye ugly, creepin, blastit wonner,

Detested, shunn'd, by saunt an' sinner,

How daur ye set your fit upon her,

10 Sae fine a lady?

Gae somewhere else and seek your dinner

On some poor body.

Swith, in some beggar's haffet squattle;

There ye may creep, and sprawl, and sprattle,

15 Wi' ither kindred, jumping cattle,

In shoals and nations;

Whaur horn nor bane ne'er daur unsettle

Your thick plantations.

Now haud you there, ye're out o' sight,

20 Below the fatt'rels, snug and tight;

Na, faith ye yet! ye'll no be right,

Till ye've got on it,

The verra tapmost, tow'rin' height

O' Miss's bonnet.

25 My sooth! right bauld ye set your nose out,

As plump an' grey as ony groset:

O for some rank, mercurial rozet,

Or fell, red smeddum,

I'd gie you sic a hearty dose o't,

30 Wad dress your droddum!

I wad na been surpris'd to spy
 You on an auld wife's flainen toy;
 Or aiblins some bit dubbie boy,
 On's wyliecoat;
 35 But Miss's fine Lunardi! fye!
 How daur ye do't?

O Jeany, dinna toss your head,
 An' set your beauties a' abroad!
 Ye little ken what cursed speed
 40 The blastie's makin:
 Thae winks an' finger-ends, I dread,
 Are notice takin!

O wad some Power the giftie gie us
 To see oursels as ithers see us!
 45 It wad frae monie a blunder free us,
 An' foolish notion:
 What airs in dress an' gait wad lea'e us,
 An' ev'n devotion!

MARKS

Questions

- | | |
|--|----|
| 33. Look at lines 1–12.
By referring to at least two examples, analyse how the speaker's attitude to the louse is made clear. | 4 |
| 34. Look at lines 19–36.
By referring to at least two examples, analyse how the poet's use of language conveys an impression of the louse. | 4 |
| 35. Look at lines 37–48.
Analyse how the poet creates an effective climax to the poem. | 2 |
| 36. By referring to this poem and to at least one other poem by Burns, discuss how the poet uses the experiences of characters and/or speakers to explore central concerns. | 10 |

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.

***War Photographer* by Carol Ann Duffy**

In his darkroom he is finally alone
with spools of suffering set out in ordered rows.
The only light is red and softly glows,
as though this were a church and he
5 a priest preparing to intone a Mass.
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays
beneath his hands, which did not tremble then
though seem to now. Rural England. Home again
10 to ordinary pain which simple weather can dispel,
to fields which don't explode beneath the feet
of running children in a nightmare heat.

Something is happening. A stranger's features
faintly start to twist before his eyes,
15 a half-formed ghost. He remembers the cries
of this man's wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign dust.

A hundred agonies in black and white
20 from which his editor will pick out five or six
for Sunday's supplement. The reader's eyeballs prick
with tears between the bath and pre-lunch beers.
From the aeroplane he stares impassively at where
he earns his living and they do not care.

MARKS

Questions

37. Look at lines 1–12.

By referring to **at least two** examples, analyse how the poet's use of language suggests the war photographer's attitude to his work.

4

38. Look at lines 13–18.

Analyse how the poet's use of language creates an unsettling mood.

2

39. Look at lines 19–24.

By referring to **at least two** examples, analyse how the poet's use of language conveys the different views of the photographer **and** those who view his work.

4

40. By referring to this poem and to at least one other poem by Duffy, discuss how the poet explores the impact of memories on the individual.

10

[Turn over for Text 3 — *Revelation* by Liz Lochhead]

DO NOT WRITE ON THIS PAGE

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.

***Revelation* by Liz Lochhead**

- I remember once being shown the black bull
when a child at the farm for eggs and milk.
They called him Bob — as though perhaps
you could reduce a monster
5 with the charm of a friendly name.
At the threshold of his outhouse, someone
held my hand and let me peer inside.
At first, only black
and the hot reek of him. Then he was immense,
10 his edges merging with the darkness, just
a big bulk and a roar to be really scared of,
a trampling, and a clanking tense with the chain's jerk.
His eyes swivelled in the great wedge of his tossed head.
He roared his rage. His nostrils gaped like wounds.
- 15 And in the yard outside,
oblivious hens just picked their way about.
The faint and rather festive jingling
behind the mellow stone and hasp was all they knew
of that Black Mass, straining at his chains.
20 I had always half-known he existed —
this antidote and Anti-Christ, his anarchy
threatening the eggs, well rounded, self-contained —
and the placidity of milk.
- I ran, my pigtails thumping on my back in fear,
25 past the big boys in the farm lane
who pulled the wings from butterflies and
blew up frogs with straws.
Past thorned hedge and harried nest,
scared of the eggs shattering —
30 only my small and shaking hand on the jug's rim
in case the milk should spill.

[Turn over

Questions

41. Look at lines 1–14.
By referring to **at least two** examples, analyse how the poet’s use of language conveys the speaker’s reaction to the bull. 4
42. Look at lines 15–23.
Analyse how the poet’s use of language conveys the significance of the encounter. 2
43. Look at lines 24–31.
By referring to **at least two** examples, analyse how the poet’s use of language creates a threatening mood. 4
44. By referring to this poem and to at least one other poem by Lochhead, discuss how the poet uses characters **and/or** speakers to explore central concerns. 10

OR

Text 4 — Poetry

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

Read the poem below and then attempt the following questions.

***Hotel room, 12th floor* by Norman MacCaig**

- This morning I watched from here
a helicopter skirting like a damaged insect
the Empire State Building, that
jumbo size dentist's drill, and landing
5 on the roof of the PanAm skyscraper.
But now midnight has come in
from foreign places. Its uncivilised darkness
is shot at by a million lit windows, all
ups and acrosses
- 10 But midnight is not
so easily defeated. I lie in bed, between
a radio and a television set, and hear
the wildest of warwhoops continually ululating through
the glittering canyons and gulches –
15 police cars and ambulances racing
to the broken bones, the harsh screaming
from coldwater flats, the blood
glazed on sidewalks.
- The frontier is never
20 somewhere else. And no stockades
can keep the midnight out.

MARKS

Questions

45. Look at lines 1–9.
By referring to **at least two** examples, analyse how the poet's use of imagery creates an unsettling atmosphere. **4**
46. Look at lines 10–18.
By referring to **at least two** examples, analyse how the poet's use of language conveys the idea of violence. **4**
47. Look at lines 19–21.
Analyse how the poet's use of language creates an effective climax. **2**
48. By referring to this poem and to at least one other poem by MacCaig, discuss how the poet uses specific settings to explore central concerns. **10**

OR

Text 5 — Poetry

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

Read the poem below and then attempt the following questions.

***Kinloch Ainort* by Sorley MacLean**

A company of mountains, an upthrust of mountains,
a great garth of growing mountains,
a concourse of summits, of knolls, of hills
coming on with a fearsome roaring.

5 A rising of glens, of gloomy corries,
a lying down in the antlered bellowing;
a stretching of green nooks, of brook mazes,
prattling in the age-old midwinter.

10 A cavalry of mountains, horse-riding summits,
a streaming headlong haste of foam,
a slipperiness of smooth flat rocks, small-bellied bare summits,
flat-rock snoring of high mountains.

15 A surge-belt of hill-tops,
impetuous thigh of peaks,
the murmuring bareness of marching turrets,
green flanks of Mosgary,
crumbling storm-flanks,
barbarous pinnacles of high moorlands.

MARKS

Questions

49. Look at lines 1–8.

By referring to **at least two** examples, analyse how the poet's use of language creates a clear impression of the formation of a landscape.

4

50. Look at lines 9–12.

Analyse how the poet's use of language conveys the characteristics of the mountains.

2

51. Look at lines 13–18.

By referring to **at least two** examples, analyse how the poet's use of language creates a sense of menace.

4

52. By referring to this poem and to at least one other poem by MacLean, discuss how the poet uses imagery to explore central concerns.

10

OR

Text 6 — Poetry

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

Read the poem below and then attempt the following questions.

***Rain* by Don Paterson**

I love all films that start with rain:
rain, braiding a windowpane
or darkening a hung-out dress
or streaming down her upturned face;

5 one big thundering downpour
right through the empty script and score
before the act, before the blame,
before the lens pulls through the frame

10 to where the woman sits alone
beside a silent telephone
or the dress lies ruined on the grass
or the girl walks off the overpass,

15 and all things flow out from that source
along their fatal watercourse.
However bad or overlong
such a film can do no wrong,

20 so when his native twang shows through
or when the boom dips into view
or when her speech starts to betray
its adaptation from the play,

I think to when we opened cold
on a starlit gutter, running gold
with the neon of a drugstore sign
and I'd read into its blazing line:

25 *forget the ink, the milk, the blood —
all was washed clean with the flood
we rose up from the falling waters
the fallen rain's own sons and daughters*

and none of this, none of this matters.

[Turn over

Questions

53. Look at lines 1–14.
By referring to **at least two** examples, analyse how the poet’s use of language conveys the atmosphere of the films. 4
54. Look at lines 15–24.
By referring to **at least two** examples, analyse how the poet’s use of language suggests the strengths **and** weaknesses of these films. 4
55. Look at lines 25–29.
Analyse how the poet creates an effective conclusion to the poem. 2
56. By referring to this poem and to at least one other poem by Paterson, discuss how the poet uses specific experiences to explore central concerns. 10

[END OF SECTION 1]

SECTION 2 — CRITICAL ESSAY — 20 marks

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

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

You should spend approximately 45 minutes on this section.

PART A — DRAMA

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

1. Choose a play which has a scene in which there is conflict **or** scheming **or** resolution.
With reference to appropriate techniques, briefly explain the conflict **or** scheming **or** resolution and discuss how it contributes to your understanding of the play as a whole.
2. Choose a play in which a central character displays both positive **and** negative qualities.
With reference to appropriate techniques, explain the nature of these qualities and discuss how they contribute to your appreciation of the play as a whole.
3. Choose a play which deals with the theme of corruption **or** loss **or** redemption.
With reference to appropriate techniques, explain how the dramatist presents the theme and discuss how it contributes to your appreciation of the play as a whole.

[Turn over

PART B — PROSE FICTION

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

4. Choose a novel or short story in which the opening or the ending has particular significance.
With reference to appropriate techniques, explain briefly why the opening or the ending is significant and discuss to what extent it is important to your understanding of the text as a whole.
5. Choose a novel or short story in which a central relationship is important to your understanding of the text.
With reference to appropriate techniques, explain how the writer develops this relationship and discuss how it adds to your understanding of the text as a whole.
6. Choose a novel or short story in which a theme is highlighted through the experiences of a central character.
With reference to appropriate techniques, explain how the experiences of the central character highlight the theme and discuss how this aspect contributes to your appreciation of the text as a whole.

PART C — PROSE NON-FICTION

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

7. Choose a non-fiction text in which the writer gives a vivid impression of an aspect of society or the natural world.
With reference to appropriate techniques, discuss how the writer creates a vivid impression of this aspect of society or the natural world.
8. Choose a non-fiction text in which the writer gives you an insight into a joyful or challenging or disturbing experience.
With reference to appropriate techniques, discuss how the writer successfully engages your interest in the joyful or challenging or disturbing nature of this experience.
9. Choose a non-fiction text in which the writer effectively presents a strong opinion on an issue which you feel is significant.
With reference to appropriate techniques, discuss how the writer presents this opinion in an effective way.

PART D — POETRY

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

10. Choose a poem which involves an important journey or meeting or memory.
With reference to appropriate techniques, discuss how the poet's presentation of the important journey or meeting or memory enhances your appreciation of the poem as a whole.
11. Choose a poem which conveys a powerful message or theme.
With reference to appropriate techniques, discuss how the poet's presentation of this powerful message or theme enhances your appreciation of the poem as a whole.
12. Choose a poem in which the poet conveys a particularly striking mood or atmosphere or emotion.
With reference to appropriate techniques, discuss how the particularly striking mood or atmosphere or emotion enhances your appreciation of the poem as a whole.

PART E — FILM AND TELEVISION DRAMA

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

13. Choose a film or television drama in which a sequence effectively conveys conflict or tension.
With reference to appropriate techniques, discuss how the film or programme makers engage the audience's interest in this conflict or tension.
14. Choose a film or television drama in which the main character is faced with a significant problem or challenge.
With reference to appropriate techniques, discuss how the film or programme makers convey the significance of this problem or challenge.
15. Choose a film or television drama which makes effective use of the conventions of a genre.
With reference to appropriate techniques, discuss how the film or programme makers use the genre conventions to enhance your appreciation of the text as a whole.

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

PART F — LANGUAGE

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

16. Choose the language used in a specialist area such as medical, financial or legal services. Identify specific examples and discuss the features of language which enhance communication in your chosen specialist area.

17. Choose the language commonly used in a particular geographical location or social setting or leisure pursuit. Identify specific examples and discuss to what extent the language is effective.

18. Choose the language of an advertising campaign aimed at promoting a product or a cause. Identify specific examples and discuss the features which make the campaign effective.

[END OF SECTION 2]

[END OF QUESTION PAPER]

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