



National  
Qualifications  
2025

**X824/75/12**

**English  
Critical Reading**

TUESDAY, 6 MAY

10:30 AM – 12:00 NOON

**Total marks — 40**

**SECTION 1 — Scottish text — 20 marks**

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

Choose ONE text from either

Part A — Drama *pages 02–07*

or

Part B — Prose *pages 08–17*

or

Part C — Poetry *pages 18–25*

Attempt ALL the questions for your chosen text.

**SECTION 2 — Critical essay — 20 marks**

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

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

You should spend approximately 45 minutes on each Section.

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

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

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



\* X 8 2 4 7 5 1 2 \*

SECTION 1 — SCOTTISH TEXT — 20 marks

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

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

Read the extract below and then attempt the following questions.

***Bold Girls*** by Rona Munro

*In this extract, Deirdre returns the money she has stolen.*

MARIE: What do you want?

DEIRDRE: I brought your money back. *(She pulls Cassie's roll of bills out of her pocket and lays it on the table)* There's a fiver gone on chips and drinks.

5 *Marie comes further into the room, watching Deirdre like she's a dog deciding whether to bite or not.*

MARIE: What happened to your arm?

DEIRDRE: Just these fellas up the club. They wanted me to go in their car. It's just bruised.

*Marie looks at her for a moment.*

MARIE: You've followed me, you've watched me and you've stolen from me.

10 DEIRDRE: Yeah.

MARIE: What more do you want?

*Deirdre points to the picture of Michael.*

DEIRDRE: Him.

15 *Marie crosses slowly to look at Michael then she rips him off the wall and throws the picture at Deirdre.*

MARIE: Take him.

*Deirdre clutches the picture awkwardly. Bemused.*

MARIE: What good do you think he'll be to you?

DEIRDRE: He was my daddy.

20 MARIE: What?

DEIRDRE: He was. He was my daddy.

*Marie closes her eyes for a moment.*

MARIE: Why do you think he was?

DEIRDRE: My mummy told me.

25 MARIE: Oh. *(She opens her eyes and looks at Michael)*

DEIRDRE: She said my dad was a bad man, and for years I thought my daddy was a hood, then she told me he was a bad man because he left her, left her flat with me on the way and I thought that didn't make him so bad because didn't I want to leave her too? So I started asking. *(Pause)* No one will tell you the truth to your face. But I heard his name, so I went looking for him.

30

MARIE: And did you find him?

DEIRDRE: I used to follow him about. That's how I saw him with her.

MARIE: Cassie.

DEIRDRE: Aye.

35 MARIE: You saw them together?

DEIRDRE: In his car. She was wearing a bright red dress with no back to it, that made me stare first  
you know because I couldn't imagine how she could stand it being so cold, even in his  
car. Then they moved and I saw his face so I had to stay then. I had to stay and watch. I  
40 saw his face and I saw hers just before he kissed her . . . Just before he did she looked  
like my Granny, old and tired and like she didn't care about anything at all anymore . . .  
(Pause) I stopped following him after that. I thought if he was with her he'd never come  
back to me and my mum. Then I heard he was dead . . . (Pause) I didn't know where to  
look for him then. I'm cold.

## Questions

MARKS

1. Look at lines 1–11.

By referring to **two** examples of language, explain how the writer creates tension.

4

2. Look at lines 12–30.

By referring to **two** examples of language, explain how the writer makes it clear that Deirdre is searching for the truth.

4

3. Look at lines 31–43.

By referring to **two** examples of language, explain how the writer makes it clear that Deirdre made an important discovery.

4

4. By referring to this extract and to elsewhere in the play, show how the writer presents the character of Deirdre.

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

DAVIE: Any idea what ye'd like for yer tea?

ALEC: (*Preoccupied*) Ah'm no bothered.

DAVIE: Maybe yer no bothered, but how about makin a suggestion once in a while!

ALEC: What's the matter?

- 5 DAVIE: D'ye think it's easy? Day after day after day, havin tae think ae somethin. An once in a blue moon ah ask for a wee suggestion and what dae ah get?

(*Mimics boy*) Ah'm no bothered

Disnae matter

It's aw wan tae me.

- 10 ALEC: Aye, but if you're askin me it means *you're* stuck. You cannae think ae anythin an ah'm supposed tae come up wi somethin brilliant. Out the blue. It's no as if we've got a lot of choice. Sausages, mince, fish . . .

DAVIE: How about stew?

ALEC: Well . . .

- 15 DAVIE: See, there yar! Ye say yer no bothered but ye don't fancy stew!

ALEC: If ye make stew ah'll eat it. It's just . . .

DAVIE: What?

ALEC: Well, there's more tae stew than just shovin a dod a meat in the pot wi an oxo cube and slappin it on the plate wi a slice a bread.

- 20 DAVIE: Oh ah'm helluva sorry. Ah didn't realise we had a gourmet in the family!

ALEC: Ah think ah'll become a vegetarian. Ah was readin this book . . .

DAVIE: Christ is that the next thing?

ALEC: What d'ye mean?

- 25 DAVIE: The next craze. We've been through the dinky toys and the fitba an the pop stars. Is it gonnae be long hair an ban the bomb noo?

ALEC: Och forget it! (*DAVIE goes out*)

Forget everythin.

Wish ye could.

There's somethin ah *have* forgotten.

- 30 Somethin ah've lost.

What is it?

God knows.

(He rushes across, takes record from briefcase and puts it on turntable.  
Tape 'My Generation', The Who. ALEC jumps around to the music, jabbing, kicking, aggressive.

35 Music stops dead, lights go dim.)

ALEC: What's up? How come there's nae light?

DAVIE: (Re-entering) Electricity got cut off son. Couldnae pay the bill.

ALEC: Aw Christ.

40 DAVIE: It's awright. Ah'll borrow the money. Get it put back on.

ALEC: Ma bursary money'll be comin through this week, can pay it wi that.

DAVIE: Right! That's great!

ALEC: Ah wanted tae buy some things wi it. A shirt an that.

DAVIE: Might still be enough.

45 ALEC: They charge ye extra for reconnection.

DAVIE: Don't worry. We'll work it out. C'mon! You tell me what kinda shirt ye want an ah'll get it when ah'm in payin the bill. Right?

(ALEC nods)

Nae bother. Hey there's a coupla pies in the oven. Candlelight dinner for two sir?

50 (ALEC smiles in spite of himself. They exit).

Questions	MARKS
5. Look at lines 1–20. By referring to <b>two</b> examples, explain how the writer creates tension.	4
6. Look at lines 21–35. By referring to <b>two</b> examples, explain what we learn about the character of Alec.	4
7. Look at lines 36–50. By referring to <b>two</b> examples, explain how Alec and Davie's relationship is presented.	4
8. By referring to this extract and to elsewhere in the play, show how the theme of loss 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**

- 5 MASSIMO: Ma faither's got a house in Italy. I've no been back since we got Lucia. Her daddy's supposed to look after it for us. You know what that means! It's just got the two rooms, bare walls, bare floors, and the hens march in and out all day long. There's no water, no cludgie, no lights, no gas. You've to walk two miles for water and cook on a big black pot on the fire. If you want a keigh you've to go outside. There's a hole in the ground with a plank across it and the flies buzz round your arse. (*A beat*) God, I wish I was there now.
- ROSINELLA: (*Screams*) Massimo!  
*Massimo runs to her.*
- 10 MASSIMO: (*Shouts*) Lucia!  
*Lucia runs up to them.*
- LUCIA: What's wrong?
- ROSINELLA: (*To Massimo*) Shut the shop up. Quick.  
*Massimo rushes out to front shop: Rosinella grabs Lucia.*
- 15 ROSINELLA: Lucia, my darling, I want you to do everything your Uncle Massimo says. You have to be brave. For me.
- LUCIA: What's happening?
- ROSINELLA: You're too wee to really understand, but Italy is in the war against this country and the people are taking it out on the Italians.
- 20 *Massimo in: Lucia runs to him.*
- LUCIA: Uncle Massimo, I'm frightened.
- MASSIMO: It's alright, darling, your Uncle Massimo's here.
- ROSINELLA: Get the black-outs up quick.
- MASSIMO: They're up.
- 25 ROSINELLA: We better shift some stuff. You come give me a hand, Lucia. You get the cigarettes, Massimo, take them upstairs.  
*Lucia and Rosinella go into front shop.*
- MASSIMO: Rosie, get back in here.  
*Rosinella and Lucia in, each carrying boxes of sweeties.*
- 30 MASSIMO: What're you doing?
- ROSINELLA: Get these upstairs. Quick. Hide as much as we can. They'll waste everything.
- MASSIMO: No, Rosie, leave it. Let them take what they like, waste what they like. So long as they leave you two alone.
- ROSINELLA: (*Shocked*) Massimo! You don't think . . . surely? They'll no touch us!
- 35 *Noise of brick bashing against boards: the 'mob' outside, banging on the doors and windows: shouting.*

## Questions

9. Look at lines 1–7.  
By referring to **two** examples, explain what impression is created of the house in Italy. 4
10. Look at lines 8–22.  
By referring to **two** examples, explain how the writer creates tension. 4
11. Look at lines 23–34.  
**Using your own words as far as possible**, summarise the different worries that Rosinella and Massimo have.  
You should make **two** key points. 2
12. Look at lines 35–36.  
By referring to **one** example of language, explain how the writer creates a sense of threat. 2
13. By referring to this extract and to elsewhere in the play, show how the theme of family relationships is explored. 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, Graham has come to ask Neil and Calum to assist in rescuing Roderick who is stuck up a tree.*

‘Give up your cones,’ he said. ‘There’s other fruit to gather.’ He was so pleased with the phrase he was reluctant to elucidate it. Still, the man he was talking to looked dumbfounded.

‘You’ve to come with me,’ he said, getting to his feet, ‘at the gallop.’

‘Did Mr Tulloch send you?’ asked Neil.

- 5 ‘No. It was the mistress herself. Get your brother down. Leave your bags, leave everything. The boy’s got himself stuck at the top of a big silver fir tree, and you’ve to go and fetch him down.’

Neil had himself risen, in courtesy. Now with trembling deliberation he sat down again, and went on with his plucking of cones.

- 10 Graham kept patient: not every man was as keen-eared as himself. He seized Neil’s shoulder and shouted into his ear.

‘You’ve to come with me and fetch the young master down from a tree. He’s climbed up, and he’s not able to climb down again. It can easily happen. I once put my head through railings, and they’d to send for a plumber with a hacksaw to get me out.’

Still Neil plucked the cones.

- 15 Graham persevered: not every man was as bright-witted as himself. These cone-men, too, came from Ardmore, where even the midges were ignorant.

‘There’s a boy up a tree,’ he roared. ‘You, and your brother, have to come and fetch him down. The mistress sent me for you. Now what could be simpler than that?’

Neil shook his head. ‘I can hear you,’ he said, in agitation. ‘I am not deaf. We will not go.’

- 20 Graham clapped both hands to his head. ‘God Almighty,’ he cried, ‘all you’ve to do is to climb a tree and help to bring the boy down. You’ve climbed dozens of trees as high as yon. I’ve seen you do it. Your brother up there could climb to the moon if there was a tree high enough.’

‘We are not her servants,’ said Neil.

- 25 On another occasion Graham would have admired such irrelevancy: it was a conversational ruse he often adopted. Here it was abhorrent.

‘Would you save a life?’ he cried. ‘Would you sit there and let the lad fall and break his neck?’

‘There are other men besides us, if we are men in her eyes. I tell you,’ went on Neil, with passion, crushing a cone in his fist, ‘she cannot one day treat us as lower than dogs, and next day order us to do her bidding. We will starve first. If she wishes our help, let her come and ask for it.’

- 30 ‘The mistress! Are you daft? Don’t you know she owns all this estate, or at least her man does, and everybody knows she’s the brains and the heart of the partnership? You can’t expect her to come like a byremaid and say “please!”’

'I expect nothing of her. Let her expect nothing of us.'

35 Graham gave a jump of rage; yet he was impressed: such thrawness he had never encountered before in a sober man.

'Listen to me,' he said. 'Save the boy, and you can name your price. I have no authority for saying that, mind you, but the boy's the heir and she loves him, and if you were to save him she'd show you gratitude like a queen.'

### Questions

MARKS

14. Look at lines 1–6.

By referring to **two** examples of language, explain how the writer creates a sense of urgency.

4

15. Look at lines 7–19.

By referring to **two** examples of language, explain how the writer makes it clear that Neil does not want to do what Graham says.

4

16. Look at lines 20–38.

By referring to **two** examples of language, explain how Graham's feelings are made clear.

4

17. By referring to this extract and to elsewhere in the novel, show how the theme of social class is explored.

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**

*In this extract, Gideon is bringing his future wife, Jenny, home to meet his parents for the first time.*

We took a tray of tea things into the drawing room. My father had put more coal on the fire than he would usually get through in a week, and the room had actually reached a reasonable temperature. I sat down on the sofa next to Jenny and she took my hand. My father from his armchair spotted this at once but said nothing.

5 ‘Your father’s been telling me about what you might do after you graduate,’ Jenny said.

‘Oh?’ I said.

‘How the Church is still an option,’ she said, fixing me with a smile. I had more than once dismissed this possibility in Edinburgh.

10 ‘Well,’ I said cautiously, ‘I suppose it is. We haven’t talked about it for quite a while, though, Dad. I still intend to teach.’

‘Yes, of course,’ he said, as if this were a childish whim of mine, not to be taken too seriously. He set his cup and saucer on the chair arm. ‘But, as we said before, one starts best from a position of doubt. You feel you want to be a teacher, but you haven’t ruled the Church out. That gives me confidence that you may yet end up in the ministry.’

15 No doubt as he intended, his presumption made me angry.

‘Why?’ I said. ‘Why do you keep thinking that? I’ve told you, I’m not cut out to be a minister.’

‘Cut out,’ my father said, as if he’d never heard the expression before. The way he said it made me think of paper ministers in a chain. ‘I thought the same of myself,’ he added.

20 ‘Gideon has always been headstrong,’ my mother said to Jenny. Her hand was trembling, making her cup rattle in the saucer. ‘He goes his own way.’

‘No I don’t,’ I said. ‘I’ve always tried to please you.’

‘I hope I never taught you to go through life trying to please other people,’ my father said.

‘“Honour thy father and thy mother,”’ I said. ‘It’s one of the ten commandments, you’ll recall.’

‘Your wit is beneath you,’ he said coolly, and I was stung, because I knew he was right.

25 ‘He refused to go to Scouts when he was twelve,’ my mother continued, as if oblivious to these exchanges. There was something like pride in her voice. ‘He said it was trivial. He’s always been a serious boy.’

‘I’m nearly twenty-one, Mum,’ I said.

## Questions

18. Look at lines 1–8.  
By referring to **two** examples of language, explain what we learn about Gideon’s father. 4
19. Look at lines 9–18.  
By referring to **two** examples of language, explain how the writer creates a tense atmosphere. 4
20. Look at lines 19–28.  
By referring to **two** examples of language, explain what we learn about Gideon’s mother. 4
21. By referring to this extract and to elsewhere in the novel, show how family relationships are 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.

***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’.*

Some two months before the murder of Sir Danvers, I had been out for one of my adventures, had returned at a late hour, and woke the next day in bed with somewhat odd sensations. It was in vain I looked about me; in vain I saw the decent furniture and tall proportions of my room in the square; in vain that I recognized the pattern of the bed curtains and the design of the mahogany  
5 frame; something still kept insisting that I was not where I was, that I had not wakened where I seemed to be, but in the little room in Soho where I was accustomed to sleep in the body of Edward Hyde. I smiled to myself, and, in my psychological way, began lazily to inquire into the elements of this illusion, occasionally, even as I did so, dropping back into a comfortable morning doze. I was still so engaged when, in one of my more wakeful moments, my eye fell upon my  
10 hand. Now the hand of Henry Jekyll (as you have often remarked) was professional in shape and size: it was large, firm, white and comely. But the hand which I now saw, clearly enough, in the yellow light of a mid-London morning, lying half shut on the bed clothes, was lean, corded, knuckly, of a dusky pallor and thickly shaded with a smart growth of hair. It was the hand of Edward Hyde.

15 I must have stared upon it for near half a minute, sunk as I was in the mere stupidity of wonder, before terror woke up in my breast as sudden and startling as the crash of cymbals; and bounding from my bed, I rushed to the mirror. At the sight that met my eyes, my blood was changed into something exquisitely thin and icy. Yes, I had gone to bed Henry Jekyll, I had awakened Edward Hyde. How was this to be explained? I asked myself; and then, with another bound of terror —  
20 how was it to be remedied? It was well on in the morning; the servants were up; all my drugs were in the cabinet — a long journey, down two pairs of stairs, through the back passage, across the open court and through the anatomical theatre, from where I was then standing horror-struck. It might indeed be possible to cover my face; but of what use was that, when I was unable to conceal the alteration in my stature? And then with an overpowering sweetness of relief, it came  
25 back upon my mind that the servants were already used to the coming and going of my second self. I had soon dressed, as well as I was able, in clothes of my own size: had soon passed through the house, where Bradshaw stared and drew back at seeing Mr Hyde at such an hour and in such a strange array; and ten minutes later, Dr Jekyll had returned to his own shape and was sitting down, with a darkened brow, to make a feint of breakfasting.

30 Small indeed was my appetite. This inexplicable incident, this reversal of my previous experience, seemed, like the Babylonian finger on the wall, to be spelling out the letters of my judgement; and I began to reflect more seriously than ever before on the issues and possibilities of my double existence. That part of me which I had the power of projecting, had lately been much exercised and nourished; it had seemed to me of late as though the body of Edward Hyde had grown in  
35 stature, as though (when I wore that form) I were conscious of a more generous tide of blood; and I began to spy a danger that, if this were much prolonged, the balance of my nature might be permanently overthrown, the power of voluntary change be forfeited, and the character of Edward Hyde become irrevocably mine.

## Questions

22. Look at lines 1–14.  
By referring to **two** examples of language, explain how the writer creates a sense of confusion. 4
23. Look at lines 15–29.  
By referring to **two** examples of language, explain how the writer makes it clear that Dr Jekyll is frightened. 4
24. Look at lines 30–38.  
By referring to **two** examples of language, explain how the writer makes it clear that Dr Jekyll is worried about the future. 4
25. By referring to this extract and to elsewhere in the novel, show how the writer presents the character of Dr Jekyll. 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.

***Home* by Iain Crichton Smith**

- The town had changed a lot since they had left it, that much was clear. Now the old tenements were being knocked down and the people shuttled out to huge featureless estates where the windows revealed the blue sky of TV. There were hardly any picture houses left: they had been converted into bingo halls. Instead of small shops supermarkets were springing up, flexing their
- 5 huge muscles. The lover's lane had disappeared. The park seemed to have lost its atmosphere of pastoral carelessness and was being decorated for the visitors with literate slogans in flowers.
- 'It's thirty-five years since we left,' said her husband.
- And the wallet bulged from his breast pocket, a wife, two children, and a good job in administration.
- 10 He moved about restlessly. He wanted to tell someone how well he had done but how could he do that? All the people he had known were gone elsewhere, many of them presumably dead and completely forgotten.
- 'Do you mind old Hannah?' he said.
- She had been a fat old woman who sat day after day at the window leaning out of it talking to the
- 15 passers-by. A fat woman with arthritis. He wondered vaguely what had happened to her.
- 'I wonder if the coal-house is still here. Come on.'
- He took his wife by the hand and they walked down the close to the back. The coal-houses were incredibly still there, all padlocked and all beside each other, all with discoloured doors.
- She kept her fur coat as far away from them as she could.
- 20 'Do you mind the day I went to the factor?' he said. The factor had been a small, buttoned-up, black-suited lawyer. In those days of poverty he himself had been frightened to visit him in his wee office with the dim glass door. He imagined what he would do to that factor now.
- He had gone there after coming home from the office, and the wee lawyer in the undertaker's suit had said to him over his shoulder,
- 25 'What do you want?'
- 'I want to report the rain coming through the roof.'
- 'How much do you pay Jackson?'
- 'Fifteen shillings a week.'
- 'And what do you expect for fifteen shillings a week?' said the factor, as if even giving words away
- 30 were an agony of the spirit. In a corner of the office an umbrella dripped what seemed to be black rain.

## Questions

26. Look at lines 1–6.  
By referring to **two** examples of language, explain how the writer makes it clear that changes made to the town have not improved things. 4
27. Look at lines 7–19.  
By referring to **two** examples of language, explain what we learn about the character of the husband. 4
28. Look at lines 20–31.  
By referring to **two** examples of language, explain how the writer makes it clear that the husband experienced difficulties in the past. 4
29. By referring to this extract and to at least one other story by Crichton Smith, show how important human issues are explored. 8

[Turn over

OR

**Text 5 — Prose**

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

Read the extract below and then attempt the following questions.

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

He never knew there wis asbestos in the dust, never knew a thing about it then, nane of them did. Noo he's an expert on it, read up aw these books tae try and unnerstaun it fur the compensation case. Before he got really sick he used tae talk about it sometimes.

5 *You see, hen, the word asbestos comes fae a Greek word that means indestructible. That's how they use it fur fireproofin — the fire cannae destroy it.*

*You mean if you wore an asbestos suit you could walk through fire and it widnae hurt you?*

*Aye. In the aulden days they used tae bury the royals in it. They cried it the funeral dress of kings.*

10 The next day the wee wumman let me use the pens again. Sometimes when you think somethin's brilliant it disnae last, you get fed up wi it dead quick an don't know why you wanted it in the first place. But the pens werenae like that, it wis even better than the first time cos ah knew whit tae dae wi them. Yesterday ah'd put the glitter on quite thick in a solid block a colour, but today ah found a different way a daein it almost by accident. Ah'd drawn a leaf shape and coloured it green but a bit squirted oot intae a big blob, so ah blotted it and when ah took the paper away the shape that wis left wis nicer than the wan ah'd made deliberately. The outline wis blurred and  
15 the glitter wis finer and lighter, the colour of the card showin through so it looked as if sumbdy'd sprinkled it, steidy ladelin it on; it looked crackin. The teacher thought so too.

*It's lovely, Clare. It's more . . . subtle.*

Subtle, ah liked that word.

20 Ah tellt ma daddy about it that night efter school, sittin on the chair beside his bed. He seemed a bit better than usual, mair alert, listenin tae whit ah hud tae say, but his skin wis a terrible colour and his cheeks were hollow.

*Whit did she mean, subtle, hen? How wis it subtle?*

25 Ah tried tae think of the words tae explain it, but ah couldnae. Ah looked at ma fingers which were covered in glitter glue and then at ma daddy's haun lyin on the bedcover, bones stickn oot and veins showin through. Ah took his haun in mines and turnt it roon so his palm faced upwards.

*Look, daddy.*

Ah showed him the middle finger of ma right haun, which wis thick wi solid gold, then pressed doon on his palm. The imprint of ma finger left sparkly wee trails a light.

He smiled, a wavery wee smile.

30 *Aye, hen. Subtle.*

That night ah lay awake fur a while imaginin aw the things ah could dae wi the glitter pens. Ah really wanted tae make sumpn fur ma daddy's Christmas wi them. The tips of ma fingers were still covered in glitter, and they sparkled in the daurk. Ah pressed ma fingers aw ower the bedclothes so they gleamed in the light fae the streetlamps outside, then ah fell intae a deep glistery sleep.

## Questions

30. Look at lines 1–7.  
By referring to **two** examples of language, explain how the writer makes it clear that Clare’s father is knowledgeable about asbestos. 4
31. Look at lines 8–18.  
By referring to **one** example of language, explain how the writer makes clear the sense of achievement Clare gets from using the glitter pens. 2
32. Look at lines 19–30.  
By referring to **two** examples of language, explain how the writer makes it clear that Clare’s father is unwell. 4
33. Look at lines 31–34.  
By referring to **one** example of language, explain how the writer makes it clear that the glitter pens have had an impact on Clare. 2
34. By referring to this extract and to at least one other story by Donovan, show how the writer explores important relationships. 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.

*In Mrs Tilscher's Class* by Carol Ann Duffy

You could travel up the Blue Nile  
with your finger, tracing the route  
while Mrs Tilscher chanted the scenery.  
Tana. Ethiopia. Khartoum. Aswan.

- 5 That for an hour, then a skittle of milk  
and the chalky Pyramids rubbed into dust.  
A window opened with a long pole.  
The laugh of a bell swung by a running child.

This was better than home. Enthralling books.

- 10 The classroom glowed like a sweet shop.  
Sugar paper. Coloured shapes. Brady and Hindley  
faded, like the faint, uneasy smudge of a mistake.  
Mrs Tilscher loved you. Some mornings, you found  
she'd left a good gold star by your name.

- 15 The scent of a pencil slowly, carefully, shaved.  
A xylophone's nonsense heard from another form.

Over the Easter term, the inky tadpoles changed  
from commas into exclamation marks. Three frogs  
hopped in the playground, freed by a dunce,

- 20 followed by a line of kids, jumping and croaking  
away from the lunch queue. A rough boy  
told you how you were born. You kicked him, but stared  
at your parents, appalled, when you got back home.

That feverish July, the air tasted of electricity.

- 25 A tangible alarm made you always untidy, hot,  
fractious under the heavy, sexy sky. You asked her  
how you were born and Mrs Tilscher smiled,  
then turned away. Reports were handed out.  
You ran through the gates, impatient to be grown,  
30 as the sky split open into a thunderstorm.

## Questions

35. Look at lines 1–8.  
By referring to **two** examples of language, explain how the poet makes it clear that memories of the classroom were positive. 4
36. Look at lines 9–16.  
By referring to **one** example of language, explain how the poet makes it clear that the speaker felt supported in the classroom. 2
37. Look at lines 17–23.  
By referring to **two** examples of language, explain how the poet creates a clear impression that the children are growing up. 4
38. Look at lines 24–30.  
By referring to **one** example of language, explain how the poet makes it clear that the speaker finds growing up disturbing. 2
39. By referring to this extract and to at least one other poem by Duffy, show how the poet explores powerful emotions. 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.

***Good Friday* by Edwin Morgan**

Three o'clock. The bus lurches  
round into the sun. 'D's this go —'  
he flops beside me — 'right along Bath Street?  
— Oh tha's, tha's all right, see I've  
5 got to get some Easter eggs for the kiddies.  
I've had a wee drink, ye understand —  
ye'll maybe think it's a — funny day  
to be celebrating — well, no, but ye see  
I wasny working, and I like to celebrate  
10 when I'm no working — I don't say it's right  
I'm no saying it's right, ye understand — ye understand?  
But anyway tha's the way I look at it —  
I'm no boring you, eh? — ye see today,  
take today, I don't know what today's in aid of,  
15 whether Christ was — crucified or was he —  
rose fae the dead like, see what I mean?  
You're an educatit man, you can tell me —  
— Aye, well. There ye are. It's been seen  
time and again, the working man  
20 has nae education, he jist canny — jist  
hasny got it, know what I mean,  
he's jist bliddy ignorant — Christ aye,  
bliddy ignorant. Well —' The bus brakes violently,  
he lunges for the stair, swings down — off,  
25 into the sun for his Easter eggs,  
on very  
    nearly  
        steady  
            legs.

## Questions

40. Look at lines 1–5.  
By referring to **one** example of language, explain how the poet creates a clear impression of the poem’s setting. 2
41. Look at lines 6–11.  
By referring to **two** examples of language, explain what we learn about the drunk man. 4
42. Look at lines 12–23 (‘But anyway . . . Well — ’).  
By referring to **two** examples of language, explain how the poem’s main ideas are made clear. 4
43. Look at lines 23–29 (‘The bus brakes . . . legs’).  
By referring to **one** example of language, explain why this is an effective ending. 2
44. By referring to this poem and to at least one other poem by Morgan, show how the poet explores important thoughts **and/or** feelings. 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.

***Aunt Julia* by Norman MacCaig**

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

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

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

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

Aunt Julia spoke Gaelic  
25 very loud and very fast.  
By the time I had learned  
a little, she lay  
silenced in the absolute black  
of a sandy grave  
30 at Luskentyre. But I hear her still, welcoming me  
with a seagull's voice  
across a hundred yards  
of peatscapes and lazybeds  
and getting angry, getting angry  
35 with so many questions  
unanswered.

## Questions

45. Look at lines 1–16.  
By referring to **two** examples of language, explain how the poet makes it clear that the speaker admires Aunt Julia. 4
46. Look at lines 17–23.  
By referring to **two** examples of language, explain how the poet creates a clear impression of Aunt Julia. 4
47. Look at lines 24–36.  
By referring to **two** examples of language, explain how the poet creates a clear sense of frustration. 4
48. By referring to this poem and to at least one other poem by MacCaig, show how the poet explores powerful emotions. 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.

***Whilst Leila Sleeps* by Jackie Kay**

I am moving in the dead of night,  
packing things, turning out lights.  
My fingers tie knots like fish nets.  
I want to be in my mother's house  
5 but she is all the way over  
  
the other side of the world. Boxes;  
I can't see out of the back window.  
Leila is a bundle in her car seat.  
Her small mouth hanging open.  
10 Maybe it is not innocence after all,  
  
it could be the sleep of oblivion.  
My headlights are paranoid eyes  
sweeping the streets for — what?  
A split second before they appeared  
15 I thought I was safe. What is that fear.  
  
Does it have a name. They want my name.  
Their smiles tighten my stomach.  
I bite on my tongue, hard. Their faces.  
I have no witness. They take my licence,  
20 my papers. Now there is nothing left  
  
but to go with the men in plain suits.  
Leila stirs and opens her eyes wide.  
I try and say something to soothe.  
My voice is a house with the roof  
25 blown off. What do I tell my daughter —  
  
We are done for. There is a need to worry.  
I cannot lie to her. The night dreams  
my terror; a slow light tails the fast car;  
Leila tugs at my coat. I whisper  
30 her cradle song and she holds on.

## Questions

49. Look at lines 1–7.  
By referring to **two** examples of language, explain how the poet creates an atmosphere of fear. 4
50. Look at lines 8–21.  
By referring to **two** examples of language, explain how the poet creates a sense of uncertainty. 4
51. Look at lines 22–30.  
By referring to **two** examples of language, explain how the poet makes the speaker’s feelings clear. 4
52. By referring to this poem and to at least one other poem by Kay, show how the poet explores challenging situations. 8

[END OF SECTION 1]

[Turn over

## SECTION 2 — CRITICAL ESSAY — 20 marks

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

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

You should spend approximately 45 minutes on this section.

### DRAMA

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

1. Choose a play which contains an interesting character.  
By referring to appropriate techniques, explain how the writer makes this character interesting.
2. Choose a play which explores an important theme or issue.  
By referring to appropriate techniques, explain how the writer explores this theme or issue.

### PROSE

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

3. Choose a novel or short story or work of non-fiction which explores a theme that interests you.  
By referring to appropriate techniques, explain how this theme is explored.
4. Choose a novel or short story or work of non-fiction in which there is a memorable character.  
By referring to appropriate techniques, explain how the writer makes this character memorable.

## POETRY

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

5. Choose a poem which contains a memorable mood or atmosphere.  
By referring to appropriate techniques, explain how the poet creates this memorable mood or atmosphere.
  
6. Choose a poem which explores an interesting experience.  
By referring to appropriate techniques, explain how this interesting experience is explored.

## FILM AND TV DRAMA

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

7. Choose a scene or sequence from a film or TV drama\* which is funny or powerful or contains suspense.  
By referring to appropriate techniques, explain how this effect is created.
  
8. Choose a film or TV drama\* which involves conflict.  
By referring to appropriate techniques, explain how this conflict is explored.

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

[Turn over

## LANGUAGE

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

9. Choose an example of language which aims to persuade you to buy something or change your point of view.

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

10. Choose an example of language used by a group of people from the same place, or with the same job, or who are of the same age.

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

[END OF SECTION 2]

[END OF QUESTION PAPER]

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