



**HODDER
GIBSON**

Model Paper
WITH ANSWERS

National 5 English

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National
Qualifications
MODEL PAPER 1

English Reading for Understanding, Analysis and Evaluation

Duration — 1 hour

Total marks — 30

When you are told to do so, open the booklet, read the passage and attempt all the questions, using your own words as far as possible.

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

On the answer booklet, you must clearly identify the question number you are attempting.

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

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

SUPERSTITION

In this passage, the writer explores how superstition can both help and hinder us.

Tennis players are a funny bunch. Have you noticed how they always ask for three balls instead of two; how they bounce the ball the same number of times before serving, as if any deviation from their routine might bring the world collapsing on their heads?

5 But the superstitions and rituals so beloved by the world's top players are not confined to the court. They take even more bizarre twists when the poor dears get home after their matches. Goran Ivanisevic got it into his head that if he won a match he had to repeat everything he did the previous day, such as eating the same food at the same restaurant, talking to the same people and watching the same TV programmes. One year this meant that he had to watch Teletubbies every morning during his Wimbledon campaign. "Sometimes it got very boring," he
10 said.

Could it be that these multifarious superstitions tell us something of deeper importance not only about humanity but about other species on the planet?

The answer, I think, is to be found in the world of pigeon. Yes, really. These feathered fellows, you see, are the tennis players of the bird world. Don't take my word for it: that was the
15 opinion of B. F. Skinner, the man widely regarded as the father of modern psychology.

Skinner's view was based on a groundbreaking experiment that he carried out in 1947 in which he placed some hungry pigeons in a cage attached to an automatic mechanism that delivered food "at regular intervals with no reference whatsoever to the bird's behaviour". He discovered that the pigeons associated the delivery of the food with whatever chance actions they happened to be
20 performing at the moment it was first delivered. So what did the pigeons do? They kept performing the same actions, even though they had no effect whatsoever on the release of food.

I know, I know. This is nothing compared with the weird behaviour that goes on at Wimbledon, but do you see the connection? The pigeons were acting as if they could influence the mechanism delivering the Trill in just the same way that Ivanisevic thought that he could
25 influence the outcome of his next match by watching Teletubbies. To put it a tad formally, they both witnessed a random connection between a particular kind of behaviour and a desired outcome, and then (wrongly) inferred that one caused the other.

But did Ivanisevic really believe that his superstitions were effective or was he just having us on? Well, let's hear from the man himself — this is what he said when asked if he had ever
30 abandoned a ritual when it stopped working: "I didn't. They do work. I won Wimbledon." So, he really did believe. And what of the pigeons? They were, unfortunately, unavailable for interview.

Even cricketers, perhaps the brightest and most sensible sportsmen of all (well, that's what they tell us), are not immune to superstition. Jack Russell, the former England wicketkeeper, was among the most notorious, refusing to change his hat or wicketkeeping pads throughout his
35 career, even though they became threadbare and smelly, something that really got up the noses of his team-mates.

But this raises another, deeper question: why do so many of us maintain rituals of various kinds when they have no real connection with the desired outcome? Or, to put it another way, why is superstitious behaviour so widespread, not just within our species but beyond, when it seems to
40 confer no tangible benefits? It's here that things get really interesting (and just a little complex). And, as with most interesting things, the answer is to be found in deep evolutionary history.

Imagine a caveman going to pick some berries from some bushes near his rocky abode. He hears some rustling in the bushes and wrongly infers that there is a lion lurking in there and scarpers. He even gets a little superstitious about those bushes and gives them a wide berth in future. Is this superstition a problem to our caveman? Well, not if there are plenty other berry-bearing bushes from which to get his five-a-day.

But suppose that there really is a lion living in those bushes. The caveman's behaviour now looks not only sensible but life-saving. So, a tendency to perceive connections that do not actually exist can confer huge evolutionary benefits, providing a cocoon of safety in a turbulent and dangerous world. The only proviso (according to some devilishly complicated mathematics known as game theory) is this: your superstitions must not impose too much of a burden on those occasions when they are without foundation.

And this is almost precisely what superstitions look like in the modern world. Some believe in horoscopes, but few allow them to dictate their behaviour; some like to wear the same lucky shoes to every job interview, but it is not as if wearing a different pair would improve their chances of success; some like to bounce the ball precisely seven times before serving at tennis, but although they are wrong to suppose that this ball-bouncing is implicated in their success, it does not harm their prospects.

It is only when a superstition begins to compromise our deeper goals and aspirations that we have moved along the spectrum of irrationality far enough to risk a diagnosis of obsessive compulsive disorder. Take Kolo Touré, the former Arsenal defender who insists on being the last player to leave the dressing room after the half-time break. No real problem, you might think, except that when William Gallas, his team-mate, was injured and needed treatment at half-time during a match, Touré stayed in the dressing room until Gallas had been treated, forcing Arsenal to start the second half with only nine players.

When a superstition that is supposed to help you actually hinders you, it is probably time to kick the ritual into touch. With a rabbit's foot, obviously.

Adapted from an article by Matthew Syed in The Times.

Questions

1. In line 14, the writer says that pigeons “are the tennis players of the bird world”. Referring to key ideas in lines 1–27, explain what he means by this. 4

2. Look at lines 28–36.
 - (a) What impression does the writer create of Goran Ivanisevic in these lines? 2
 - (b) How does the writer convey surprise at the behaviour of Jack Russell? 2

3. Explain **in your own words** what key points the writer is illustrating by referring to the caveman (lines 43–53). 4

4. Describe the key features of the **sentence structure** in lines 54–59 and explain how it helps to convey the writer’s main point. 4

5. Look at lines 60–68.
 - (a) Explain how effective you find the word “spectrum” (line 61) as an **image** or **metaphor** to illustrate people’s “irrationality”. 2
 - (b) Why does the writer include the anecdote about the footballer Kolo Touré (lines 62–66)? 2
 - (c) How effective do you find the tone of the last paragraph (lines 67–68) as a conclusion to the passage? 2

6. A common feature of the writer’s style in this passage is to use words or expressions which are unexpected in order to create a light-hearted tone. Find two examples of this from lines 1–47 and explain what is unexpected about each. 4

7. Referring to the whole article, list **in your own words** the key points the writer makes about superstitions. 4

[END OF MODEL PAPER]

English Critical Reading

Duration — 1 hour and 30 minutes

Total marks — 40

SECTION 1 — Scottish Text — 20 marks

Read an extract from a Scottish text you have previously studied and attempt the questions.

Choose ONE text from either

Part A — Drama Pages 2–7

or

Part B — Prose Pages 8–17

or

Part C — Poetry Pages 18–25

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical Essay — 20 marks

Write ONE critical essay on previously studied text from Drama, Prose, Poetry, Film and Television Drama, or Language.

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

You should spend approximately 45 minutes on each Section.

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

On the answer booklet, you must clearly identify the question number you are attempting.

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

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

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

This extract is from Act One.

Deirdre appears in Marie's house for the first time.

Deirdre comes into the room. She stands uncertain in the centre of the room.

Marie enters behind her

The three older women just stare at Deirdre.

DEIRDRE: Can I stay here till I'm dry, Mrs? They won't let me up the road.

5 *There is a pause then Marie finally stirs*

MARIE: You better sit down by the fire *(She switches on the TV)*

Deirdre sits by the fire

Nora, Marie and Cassie slowly sit as well, watching her

NORA: I don't know your face.

10 *Deirdre says nothing. She doesn't look up from the fire*

Well where are you from?

Deirdre jerks her head without turning

Where?

DEIRDRE: *(sullen, quietly)* Back of the school there.

15 NORA: What's that?

DEIRDRE: *(loudly)* Back of the school there.

NORA: Those houses next the off-licence?

Deirdre nods

I know where you are. So what happened to you then?

20 *Deirdre shrugs. She looks up and catches Cassie's eye*

Cassie turns quickly to look at the TV

MARIE: Will you take a cup of tea, love?

Deirdre nods

Marie goes to make it

25 *Nora stares at Deirdre a while longer, then turns to Cassie*

NORA: So Cassie, looks like that wee brother of yours will miss his tea altogether?

CASSIE: *(with her eyes on the TV)* Looks like he might.

NORA: I hope he's the sense to stay in town.

CASSIE: Sure he'll phone next door, let us know what's happening.

30 NORA: Aye he's a good boy.

There is a pause while everyone watches the TV in an uncomfortable silence

Marie brings Deirdre the tea and some biscuits. Deirdre takes it without saying anything, starts to eat and drink furtively and ravenously. Cassie and Marie exchange glances over her head

35 MARIE: Turn the sound up on that will you, Nora?

Questions

1. By referring to the whole extract, identify **four** ways in which Deirdre's behaviour makes her appear strange. 4
2. Describe the way each of the three older women treats Deirdre. Support your answers with reference to the text. 6
3. Why do you think Marie asks Nora to turn up the sound on the TV? (line 35) 2
4. By referring to this extract and to the play as a whole, discuss the role of Deirdre in the play. 8

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

This extract is from the closing moments of Act One.

(DAVIE and BILLY enter, opposite sides of stage)

BILLY: What's up wi your face?

(DAVIE shakes head)

What's the matter?

5 DAVIE: Ah just got ma jotters. Week's notice.

BILLY: Jesus Christ! What for?

DAVIE: Ach! They're saying the book's a dead loss. They're gonnae shut it awthegether. Put the sheriff's officers on tae the folk that still owe money.

BILLY: Bastards.

10 DAVIE: Getting that doin just finished it. Losin the money an the ledgers an everythin.

BILLY: But that wasnae your fault!

DAVIE: Try tellin *them* that! So that's me. Scrubbed. Again. Laid off. Redundant. Services no longer required. Just like that. Ah don't know. Work aw yer days an what've ye got tae show for it? Turn roon an kick ye in the teeth. Ah mean, what *have* ye got
15 when ye come right down tae it. Nothin.

BILLY: Ah might be able to get ye a start in our place. Cannae promise mind ye. An if there was anything it wouldnae be much. Maybe doin yer sweeper up or that.

DAVIE: Anythin's better than nothin.

BILLY: An once yer in the place, ye never know. Somethin better might come up.

20 DAVIE: (*Dead*) Aye.

BILLY: Likes ae a storeman's job or that.

DAVIE: Aye.

BILLY: We never died a winter yet, eh?

(DAVIE nods. BILLY exits)

25 DAVIE: Scrubbed. Get yer jacket on. Pick up yer cards. On yer way pal! Out the door.

(ALEC is playing with yacht, positions fid like bowsprit, bow like mast, tries to make 'sail' with cellophane, can't hold all the separate bits, drops them. DAVIE comes in behind him)

DAVIE: Bit of bad news son.

(Pause)

30 Ah've lost ma job. They gave me ma books.

ALEC: What'll we dae?

DAVIE: Billy says he might be able to fix me up wi something. Wouldnae be much. (*Shrugs*)
Better than nothing. Ach, that was a lousy job anyway. Ah'm better off out ae it.
Whatever happens.

35 Place is a right mess eh. Amazin how it gets on top of ye.

ALEC: Ah'll shove this in the Glory Hole. Out the road.

(*Folds up cellophane, puts tools in bag and picks up bow, yacht, carries the lot and exits*)

DAVIE: Ach aye. No to worry. Never died a winter yet.

Questions

5. Summarise what is said between Davie and Billy in lines 1–23. Make at least four key points. 4
6. Explain how the sentence structure of lines 12–15 help the audience to understand how Davie is feeling. 2
7. Explain how the dialogue in lines 16–23 emphasises the difference between the two characters. 2
8. Explain in detail what is revealed about Davie's personality in lines 32–38. 4
9. By referring to this extract and to elsewhere in the play, show how the playwright presents the character of Davie. 8

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

This extract is from Act One, Scene Two. It is 1939. Lucia is five years old.

MASSIMO: Listen, Rosie, I thought you went to Glasgow to buy yourself a new coat.

ROSINELLA: Oh, but see when I saw that wee dress I just had to get her it. My heart's breaking for that wee lassie these days.

MASSIMO: She's just a wean. She'll no understand.

5 ROSINELLA: But she's lovely in it, isn't she?

MASSIMO: Don't get me wrong. I don't grudge the wean a frock. God forbid. It's just you I'm worried about. Last year when I gave you money for a coat you bought jumpers to send to Italy.

ROSINELLA: So?

10 *Massimo smiles with great affection, squeezes her cheek between his thumb and forefinger.*

MASSIMO: So what have I to do with you, you daft wee besom, you?

Lucia comes back carrying her schoolbag: Massimo takes it from her.

MASSIMO: Oh, is this what I got? Let me see. Oh, that's great, so it is. Just what I was
15 needing for bringing home the tatties. Oh here, it's awfy wee. You better just take it, Lucia.

He pretends to put it on: Lucia giggles.

LUCIA: Uncle Massimo, you're awful silly.

ROSINELLA: Now away you go, Lucia, and take off your lovely dress.

LUCIA: *(Mood changing/petulant)* I want to keep it on.

20 ROSINELLA: *(Coaxing)* You need to take it off, love.

LUCIA: No.

MASSIMO: Keep it nice for something special.

LUCIA: No.

ROSINELLA: If you take it off now I'll let you wear it to mass this Sunday.

25 LUCIA: I want to keep it on.

ROSINELLA: Come on, hen.

LUCIA: I'm keeping it on, I says.

MASSIMO: You better no let her away with that.

ROSINELLA: Come on, darling, we'll get you changed.

30 LUCIA: *(Starting to shout)* No, no, no.

ROSINELLA: *(Voice raised but pleading)* Now Lucia!

Massimo glances over shoulder in direction of front shop.

- LUCIA: I don't want to. I don't want to.
- 35 MASSIMO: Sshh! You two. I've got customers out there. *(To Lucia)* Do what your Auntie Rosinella tells you, darling, there's a good girl.
- Rosinella takes Lucia's arm to lead her away.*
- ROSINELLA: Come on, Lucia.
- Lucia starts to scream and pull back.*
- 40 LUCIA: No, no, no, leave me alone, I want to keep it on. I want to keep it on.
No – no – no –
- Rosinella and Massimo look helplessly at each other. Massimo also keeps glancing in direction of shop, anxious to get back.*
- ROSINELLA: *(Appealing)* Massimo.
- MASSIMO: Maybe you're being too hard on her.
- 45 ROSINELLA: Me?
- MASSIMO: Why no let her keep it on for a wee while, eh?
- ROSINELLA: Just a wee while, then, OK.
- Lucia controls her sobs (she's won).*
- LUCIA: Okay.

Questions

10. Summarise what happens in this extract. Make at least three key points. 3
11. What does the audience learn about Rosinella's character from lines 1–9? 2
12. By referring in detail to lines 19–49, explain how the playwright makes Lucia's behaviour typical of a young child. 4
13. At this stage in the play the characters have only been in Scotland for three years, but their speech shows clear signs of Scottish words and phrases. Quote three examples of this from anywhere in the extract. 3
14. The extract looks at the relationship between Lucia and her aunt and uncle. With close reference to this extract and elsewhere in the play, explain how their relationship is portrayed. 8

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

This extract is from Chapter 11. Calum and Neil are in a tree when a storm begins and they climb down to seek shelter.

5 The brothers crept slowly downward. Every time lightning flashed and thunder crashed they thought their tree had been shattered, and clung, helpless as woodlice, waiting to be hurled to the ground with the fragments. The tree itself seemed to be terrified; every branch, every twig, heaved and slithered. At times it seemed to have torn its roots in its terror and to be dangling in the air.

At last they reached the ground. At once Neil flung his bag of cones down and snatched up his knapsack. He shouted to Calum to do likewise.

“We’d never get to the hut alive,” he gasped. “We’d get killed among the trees. Forby, it’s too far away. We’re going to the beach hut.”

10 “But we’re not allowed, Neil.”

Neil clutched his brother and spoke to him as calmly as he could.

15 “I ken it’s not allowed, Calum,” he said. “I ken we gave our promise to Mr. Tulloch not to get into any more trouble. But look at the rain. We’re soaked already. I’ve got rheumatics, and you ken your chest is weak. If we shelter under a tree it might get struck by lightning and we’d be killed. In three minutes we can reach the beach hut.”

“But we promised, Neil. The lady will be angry again.”

20 “Do you want me then to be a useless cripple for the rest of my days? What if she is angry? All she can do is tell us to leave her wood, and I’ll be glad to go. I don’t want you to do what you think is wrong, Calum; but sometimes we’ve got to choose between two things, neither of them to our liking. We’ll do no harm. We’ll leave the place as we find it. Nobody will ever ken we’ve been in it. What do you say then?”

Calum nodded unhappily.

“I think maybe we should go,” he said.

“All right then. We’d better run for it. But didn’t I tell you to drop your cone bag?”

25 “They’ll get all wet, Neil.”

Neil stood gaping; he saw the rain streaming down the green grime on his brother’s face; beyond Calum was the wood shrouded in wet.

“They’ll get wet,” he heard himself repeating.

“Aye, that’s right, Neil. Mind what Mr. Tulloch said, if they get wet they’re spoiled.”

30 It was no use being bitter or angry or sarcastic.

“Is there never to be any sun again then,” cried Neil, “to dry them?”

Calum looked up at the sky.

“I think so, Neil,” he murmured.

Questions

15. Explain two ways in which the writer's use of language in lines 1–5 conveys the violence of the storm. 4
16. Look at lines 6–10. Show how the writer's word choice makes clear how impatient Neil is. Refer to two examples. 2
17. Using your own words as far as possible, summarise the key points in Neil's argument to persuade Calum to go to the beach hut (lines 12–21). Make at least four key points. 4
18. How does the writer make Calum seem childlike in lines 25–34? 2
19. By referring to this extract and to elsewhere in the novel, discuss the relationship between Calum and Neil. 8

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

This extract is from Chapter 25. Gideon is visiting Catherine Craigie for the first time. He has rung the bell twice, but nothing has happened...

"Just come in, for heaven's sake. It's not locked."

I leaned forward to open the door and noticed a handwritten card taped to wall of the vestibule: *Please ring and enter. If locked go away.*

"Can't you read?" the voice said as I let myself in.

5 "Sorry," I said, "I only just saw it. I'm sorry if I've interrupted you."

"You shouldn't have rung the bell if you didn't want to interrupt me," Miss Craigie said. "I don't sit around waiting for visitors all day, you know. Oh, it's you."

She said these last words not apologetically but with added distaste. It was dark in the hallway, and I could not make out the expression on her face, but the tone of voice told
10 me all I needed to know. I'd been well warned by various members of my flock: Catherine Craigie thought that the Kirk, by and large, had been, was and always would be a scabrous outbreak on the flesh of Scotland.

I was wearing my dog collar - I was planning to make some other calls that evening - and assumed that this was the cause of her aggravation. I tapped it with my forefinger.

15 "It doesn't make you a bad person," I said.

"Hmph," she retorted. "It doesn't make you a good one either. What do you want?"

"I've come to say hello, Miss Craigie. I've been here nearly four years and I feel we should have met by now." This didn't seem to impress her. "And I want to ask you some questions about the standing stones. I've been reading your book."

20 "Well, it's all in there, so I don't see why you need to come bothering me if you haven't taken the trouble to read it properly."

"Supplementary questions," I said. "Arising out of what I've read."

"I know what a supplementary question is," she said. "Such as?"

I'd had the forethought to compose something beforehand.

25 "Well, it seems to me, in all this debate about pre-Christian and Christianised Picts, that we forget that they were under pressure from two rival Christianities, the Celtic and the Roman - the Scots in the west and the Northumbrians in the south. And I wondered what bearing that might have had on the symbols on the stones."

30 During this speech her head inclined toward me like a bird's listening for danger, or for a worm. Later, I realised that this stance was in part due to her illness, which prevented her from moving her neck very much. She was standing halfway down the hallway, holding on to a tall wooden plant-stand positioned in the middle of a large rug. There was no plant on the plant-stand and it took me a moment to understand the reason for its location: the lay-out of the hall, from the front door to the foot of the stairs and on towards the back
35 lobby, was a kind of domestic rock-face, with hand-holds and rest points along the way, some pre-existing and some strategically placed: the plant-stand, a chair, a table, a stool, a shelf, the banister end, radiators. This horizontal climbing-wall was how Miss Craigie managed to get around her house.

Questions

20. By referring closely to lines 1–12, show how the writer presents Miss Craigie as an intimidating character. 4
21. Show how the dialogue in lines 13–23 conveys the friction between Gideon and Miss Craigie. 4
22. Show how the writer's **sentence structure** and **imagery** help to describe the layout of Miss Craigie's hallway in lines 31–38. 4
23. By referring to the extract and to elsewhere in the novel, discuss the relationship between Gideon and Miss Craigie. 8

OR

Text 3 – Prose

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

Read the extract below and then attempt the following questions.

Kidnapped by Robert Louis Stevenson

This extract is from Chapter 19 - "The House of Fear". David and Alan arrive at the home of James Stewart of the Glens.

At last, about half-past ten of the clock, we came to the top of a brae, and saw lights below us. It seemed a house door stood open and let out a beam of fire and candle-light; and all round the house and steading five or six persons were moving hurriedly about, each carrying a lighted brand.

5 "James must have tint his wits," said Alan. "If this was the soldiers instead of you and me, he would be in a bonny mess. But I dare say he'll have a sentry on the road, and he would ken well enough no soldiers would find the way that we came."

Hereupon he whistled three times, in a particular manner. It was strange to see how, at the first sound of it, all the moving torches came to a stand, as if the bearers were affrighted; and
10 how, at the third, the bustle began again as before.

Having thus set folks' minds at rest, we came down the brae, and were met at the yard gate (for this place was like a well-doing farm) by a tall, handsome man of more than fifty, who cried out to Alan in the Gaelic.

15 "James Stewart," said Alan, "I will ask ye to speak in Scotch, for here is a young gentleman with me that has nane of the other. This is him," he added, putting his arm through mine, "a young gentleman of the Lowlands, and a laird in his country too, but I am thinking it will be the better for his health if we give his name the go-by."

James of the Glens turned to me for a moment, and greeted me courteously enough; the next he had turned to Alan.

20 "This has been a dreadful accident," he cried. "It will bring trouble on the country." And he wrung his hands.

"Hoots!" said Alan, "ye must take the sour with the sweet, man. Colin Roy is dead, and be thankful for that!"

25 "Ay," said James, "and by my troth, I wish he was alive again! It's all very fine to blow and boast beforehand; but now it's done, Alan; and who's to bear the wyte of it? The accident fell out in Appin - mind ye that, Alan; it's Appin that must pay; and I am a man that has a family."

While this was going on I looked about me at the servants. Some were on ladders, digging in the thatch of the house or the farm buildings, from which they brought out guns, swords, and
30 different weapons of war; others carried them away; and by the sound of mattock blows from somewhere farther down the brae, I suppose they buried them. Though they were all so busy, there prevailed no kind of order in their efforts; men struggled together for the same gun and ran into each other with their burning torches; and James was continually turning about from his talk with Alan, to cry out orders which were apparently never understood.

35 The faces in the torchlight were like those of people overborne with hurry and panic; and though none spoke above his breath, their speech sounded both anxious and angry.

Questions

24. Look at lines 1–7.

Why does Alan think that “James must have tint his wits”?

2

25. What impression of David is Alan trying to create when he introduces him to James Stewart? Support your answer with reference to lines 14–17.

2

26. By referring to lines 20–27, explain in your own words the differing reactions of Alan and James to the “accident”.

4

27. Show how the writer creates a sense of panic in lines 28–36.

4

28. With reference to this extract and to elsewhere in the novel, discuss the characterisation of Alan Breck.

8

OR

Text 4 – Prose

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

Read the extract below and then attempt the following questions.

Mother and Son by Iain Crichton Smith

In the bed was a woman. She was sleeping, her mouth tightly shut and prim and anaemic. There was a bitter smile on her lips as if fixed there; just as you sometimes see the insurance man coming to the door with the same smile each day, the same brilliant smile which never falls away till he's gone into the anonymity of the streets. The forehead was
5 not very high and not low, though its wrinkles gave it an expression of concentration as if the woman were wrestling with some terrible witch's idea in dreams.

The man looked at her for a moment, then fumbled for his matches again and began to light a fire. The sticks fell out of place and he cursed vindictively and helplessly. For a
10 moment he sat squatting on his haunches staring into the fire, as if he were thinking of some state of innocence, some state to which he could not return: a reminiscent smile dimpled his cheeks and showed in eyes which immediately became still and dangerous again.

The clock struck five wheezingly and, at the first chime, the woman woke up. She started as she saw the figure crouched over the fire and then subsided: "It's only you." There was
15 relief in the voice, but there was a curious hint of contempt or acceptance. He still sat staring into the fire and answered dully: "Yes, it's only me!" He couldn't be said to speak the words: they fell away from him as sometimes happens when one is in a deep reverie where every question is met by its answer almost instinctively.

"Well, what's the matter with you!" she snapped pettishly, "sitting there moping with the
20 tea to be made. I sometimes don't know why we christened you John" - with a sigh. "My father was never like you. He was a man who knew his business."

"All right, *all* right," he said despairingly. "Can't you get a new record for your gramophone. I've heard all that before," as if he were conscious of the inadequacy of this familiar retort - he added: "hundreds of times." But she wasn't to be stopped.

25 "I can't understand what has come over you lately. You keep mooning about the house, pacing up and down with your hands in your pockets. Do you know what's going to happen to you, you'll be taken to the asylum. That's where you'll go. Your father's people had something wrong with their heads, it was in your family but not in ours."

Questions

29. Explain two ways the writer creates an unpleasant impression of the mother in lines 1–6. 4
30. Show how the man’s reaction is made clear in lines 7–12. 2
31. Look at lines 13–18. Describe in your own words the way the son replies to his mother’s comment. 2
32. By referring closely to lines 19–28, show how the hostility between mother and son is made clear to the reader. 4
33. By referring to this story and to at least one other by Iain Crichton Smith, discuss how he explores conflict between characters. 8

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.

Zimmerobics by Anne Donovan

And there's this constant feeling of awareness in every part of my body; jaggy pains in my elbows and knees, vertebrae grinding against one another, bits that used to fit together smoothly now clicking and clunking like the central heating boiler starting up. I did once try to explain it to Catherine.

- 5 "It's like the shows, those games where you get a circle on a stick and you have to feed it along a twisted wire, very carefully without touching it and, if you touch the wire a bell rings."

"Uh-huh." She is busy rearranging ornaments on the mantelpiece.

"It's like that. I have to do everything really slowly and carefully, otherwise it hurts."

- 10 Catherine gave me one of her looks and said I should take more interest in things. She knows I can't knit any more and reading tires me but she's always trying to get me to put photographs in albums or watch the TV.

"*Top Hat*'s on TV this afternoon," she said as she was getting ready to leave. "Fred Astaire and Ginger Rogers."

- 15 "Oh, is it?"

"It starts at two-thirty and it's all set for you. I'm away for the two o'clock bus. See you on Friday."

I didn't watch the film. I'd rather sit and daydream out of the window, lost inside my own head. Catherine can't understand as it's not in her nature to daydream or dawdle or drift.

- 20 She's like an office stapler, precisely snapping shut, securing papers in the correct order forever. She never lets anything go. When she returned on Friday the first thing she said to me was:

"Did you enjoy the film?"

I was caught off my guard.

- 25 "The film?"

"*Top Hat* - you didn't watch it, did you? I knew you wouldn't. I don't know why I bother. You've no interest in anything outside yourself. You never even bother to go along to the dayroom. There's three ladies sitting there now, having a wee chat. You could go and meet people."

- 30 Catherine always pronounces "meet" as if it were printed in capital letters. This was one of her favourite monologues, that I should MEET people in the dayroom. I knew I could shuffle along there with my Zimmer but I could never be bothered. There was bingo on Mondays and a drink on Saturday nights but I never went to either. She thinks I'm a snob, that I think I'm better than these women but it's not that; it's just, I'd rather sit here.

Questions

34. Look at lines 1–4. By referring to two examples of the writer’s use of language, show how she conveys the narrator’s physical discomfort. 4
35. What impressions of Catherine’s personality can be seen in lines 5–17? Support your points with textual reference. 4
36. Show how, in lines 18–34, the writer conveys the contrast between the narrator and her niece. 4
37. By referring to this story and to **at least one other story** by Anne Donovan, discuss the way she explores conflict between characters. 8

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.

Originally by Carol Ann Duffy

We came from our own country in a red room
which fell through the fields, our mother singing
our father's name to the turn of the wheels.

My brothers cried, one of them bawling *Home*,
5 *Home*, as the miles rushed back to the city,
the street, the house, the vacant rooms
where we didn't live any more. I stared
at the eyes of a blind toy, holding its paw.

All childhood is an emigration. Some are slow,
10 leaving you standing, resigned, up an avenue
where no one you know stays. Others are sudden.
Your accent wrong. Corners, which seem familiar,
leading to unimagined, pebble-dashed estates, big boys
eating worms and shouting words you don't understand.
15 My parents' anxiety stirred like a loose tooth
in my head. *I want our own country*, I said.

But then you forget, or don't recall, or change,
and, seeing your brother swallow a slug, feel only
a skelf of shame. I remember my tongue
20 shedding its skin like a snake, my voice
in the classroom sounding just like the rest. Do I only think
I lost a river, culture, speech, sense of first space
and the right place? Now, *Where do you come from?*
strangers ask. *Originally?* And I hesitate.

Questions

38. Summarise the key things that happen to the speaker of this poem. Make at least **three** points. 3
39. "All childhood is an emigration." (line 9)
- (a) Explain briefly what the poet means by this. 1
- (b) Referring closely to lines 9–14, show how the poet's use of language makes a clear distinction between "slow" and "sudden" emigration. 4
40. By referring closely to lines 17–24, show how the poet conveys the speaker's feelings of uncertainty. 4
41. By referring to **at least one** other poem by Carol Ann Duffy, discuss in what ways *Originally* is similar and/or dissimilar to other poetry by her. You may refer to language and/or ideas in your answer. 8

OR

Text 2 – Poetry

If you choose this text you may not attempt a question on Poetry in Section 2.
Read the extract below and then attempt the following questions.

Hyena by Edwin Morgan

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

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

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

Do you like my song?

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

Questions

42. Look at lines 1–9. By referring to two poetic techniques, show how the poet makes the hyena sound threatening in these lines. 4
43. Look at lines 10–17.
- (a) All the similes in these lines refer to “Africa”. Why do you think the poet does this? 2
- (b) Show how the sentence structure in lines 16–17 enhances the poet’s description of the hyena. 2
44. Explain in detail how the poet conveys the harshness of the hyena’s world in lines 18–25. 4
45. By referring to this poem and to **at least one** other poem by Edwin Morgan, discuss the view he presents of the natural world. 8

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.

Assisi by Norman MacCaig

The dwarf with his hands on backwards
sat, slumped like a half-filled sack
on tiny twisted legs from which
sawdust might run,

5 outside the three tiers of churches built
in honour of St Francis, brother
of the poor, talker with birds, over whom
he had the advantage
of not being dead yet.

10 A priest explained
how clever it was of Giotto
to make his frescoes tell stories
that would reveal to the illiterate the goodness
of God and the suffering
15 of His Son. I understood
the explanation and
the cleverness.

A rush of tourists, clucking contentedly,
fluttered after him as he scattered
20 the grain of the Word. It was they who had passed
the ruined temple outside, whose eyes
wept pus, whose back was higher
than his head, whose lopsided mouth
said *Grazie* in a voice as sweet
25 as a child's when she speaks to her mother
or a bird's when it spoke
to St Francis.

Questions

46. For each of the following, show how any one example of the poet's use of language contributes to his description of:
- (a) the dwarf
 - (b) the church
 - (c) the tourists
- 6
47. What is the poet's attitude to the priest? Justify your answer with close reference to lines 10–20.
- 3
48. Look at lines 24–27. Do you think this is an effective way to end the poem? Justify your answer by referring to these lines and to the poem as a whole.
- 3
49. Referring to this poem and to **at least one** other poem by Norman MacCaig, discuss how he creates feelings of sympathy in the reader.
- 8

OR

Text 4 – Poetry

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

Read the extract below and then attempt the following questions.

My Grandmother's Houses by Jackie Kay

By the time I am seven we are almost the same height.
She still walks faster, rushing me down the High Street
till we get to her cleaning house. The hall is huge.
Rooms lead off like an octopus's arms.

- 5 I sit in a room with a grand piano, top open –
a one-winged creature, whilst my gran polishes
for hours. Finally bored I start to pick some notes,
oh can you wash a sailor's shirt oh can you wash and clean
till my gran comes running, duster in hand.
- 10 I told you don't touch anything. The woman comes too;
the posh one all smiles that make goosepimples
run up my arms. Would you like to sing me a song?
Someone's crying my Lord Kumbaya. Lovely, she says,
beautiful child, skin the colour of café au lait.
- 15 "Café oh what? Hope she's not being any bother."
Not at all. Not at all. You just get back to your work.
On the way back to her high rise I see her
like the hunchback of Notre Dame. Everytime I crouch
over a comic she slaps me. Sit up straight.

Questions

50. Identify **four** aspects of the grandmother's personality that emerge from the extract. 4
51. Choose **one** example of imagery from lines 4–7 and explain what it suggests about what is being described. 2
52. By referring closely to lines 10–16, describe how the poet conveys the personality of “the woman”. 6
53. By referring to *My Grandmother's Houses* and to at least one other poem by Jackie Kay, discuss how she creates vivid impressions of people. 8

[END OF SECTION 1]

SECTION 2 – CRITICAL ESSAY – 20 marks

Attempt ONE question from this section of the paper from ONE of the Parts A-E.

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

Your essay should be on a different genre to the one used in Section 1.

Write the number of your chosen question in the margin of your answer.

You should spend about 45 minutes on the essay.

DRAMA

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

1. Choose a play in which there is conflict between two characters in a family or a group.
Show how the conflict occurs and then, by referring to appropriate techniques, explain how it affects the characters and the events of the play.
2. Choose a play in which a main character's actions have a significant effect on the rest of the play.
By referring to appropriate techniques, show how this character's actions have affected the other characters **and/or** the outcome of the play.

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 in which you feel sympathy with one of the main characters because of the difficulties or injustice or hardships she or he has to face.
Describe the problems the character faces and, by referring to appropriate techniques, show how you are made to feel sympathy for her or him.
4. Choose a novel or a short story or a work of non-fiction in which the writer uses a memorable style/voice/narrative technique.
By referring to appropriate techniques, explain in detail how features of the writing style/voice/narrative technique contribute to the effectiveness of the text.

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 describes a person's experience.

By referring to appropriate techniques, explain how the description of the experience makes the poem more interesting.

6. Choose a poem which has as one of its central concerns a personal, social or religious issue.

By referring to appropriate techniques, show how the poem increases your understanding of the issue.

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 film or TV drama* which has a character who could be described as a hero or as a villain.

By referring to appropriate techniques, explain how the character is introduced and then developed throughout the film or TV drama.

8. Choose a sequence from a film which is important both to the atmosphere and to the plot of the film.

By referring to appropriate techniques, show how atmosphere is created in the sequence and go on to show how the sequence and the atmosphere are important to the film as a whole.

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

LANGUAGE STUDY

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. Consider the differences between written language and an aspect of spoken language which you have studied.

By referring to specific examples and to appropriate features of language, explain the similarities and differences between the two forms of language you have studied.

10. Consider the language of advertising.

In any one advertisement identify the ways in which language is used successfully. By referring to specific examples and to appropriate features of language, explain what it is about these usages which make them effective.

[END OF SECTION 2]

[END OF MODEL PAPER]

NATIONAL 5 ENGLISH MODEL PAPER 1

READING FOR UNDERSTANDING, ANALYSIS AND EVALUATION

1. Any four of the following for 1 mark each:

- tennis players are very superstitious
- they believe that certain behaviour can affect results
- research was carried out on pigeons
- it was discovered that they could be made to believe that certain actions ...
- ... caused certain outcomes ...
- ... even though there was no connection.

2. (a) Any two of the following for 1 mark each:

- he believes in the power of superstition
- he is irrational
- he is unshakeable/dogmatic
- he is unaware of his irrational stance.

(b) Reference to/explanation of any 2 of the following for one mark each:

- use of "even"
- as a cricketer, he is thought to be more intelligent than other sportspeople
- use of "even though"
- "threadbare and smelly" – not what we would expect of a professional sportsman
- prepared to inconvenience team-mates.

3. Any four of the following for 1 mark each:

- a superstition can be based on a false belief ...
- ... and therefore can lead to unnecessary behaviour
- but mostly this causes no damage ...
- ... provided observing it does not cause huge inconvenience
- a superstition can be based on a genuine danger/fear ...
- ... in which case observing it is beneficial.

4. Key features (any two from):

- repeated/parallel structure, consisting of
- "some believe/like ..."
- followed by comma
- followed by "but"
- semicolons create list.

Conveys point by (any two from):

- illustrating just how many different ways people don't let superstition influence them too much
- showing how similar all these beliefs are
- showing how easy it is to find examples.

5. (a) It can be seen as either effective or not effective:

effective because	just as a spectrum contains a whole range/ variety/scale (of colours)	so there is a (wide) range of superstitions/ (illogical) behaviours/ perceptions/beliefs
not effective because	the (bright) colour imagery implied	is not apt or fitting or helpful to describe/illustrate the (melancholy) subject

(b) Any of the following:

- it illustrates his point about the range of "irrationality" by providing an extreme example of superstition
- it illustrates his point that superstition taken to excess/dogmatically insisted upon has an unhelpful/deleterious effect/outcome
- he is using reference to a team game to show the influence of superstition on others.

(c) Any of the following:

- the reference to the elements of help and hindrance recaps the idea of ambivalence explored elsewhere in the passage
- (metaphor) "kick (the ritual into touch)" reprises references to football/sport used earlier
- "With a rabbit's foot, obviously" reprises the cynical/sceptical/humorous tone seen elsewhere.

6. Any two of the following for 2 marks each:

- "funny bunch" – slang, off-hand way to describe sportspeople
- "bring the world collapsing" – exaggeration
- "poor dears" – mock concern
- "Yes, really" – suddenly as if speaking directly to reader
- "feathered fellows" – as if they're human
- "I know, I know" – pretending to be hearing readers' derision
- "(pigeons) unavailable for interview" – as if they're human, mocking the standard official response to a difficult question
- "got up the noses" – slang (plus playful mixing of literal and metaphorical)
- "abode" – deliberately exaggerated way to describe a cave
- "scarpers" – (old fashioned) slang sounds out of place for such a threat
- "his five-a-day" – anachronistic reference to modern nutritional theory.

7. Any four of the following for 1 mark each (may be in bullet point form or in prose):

- superstitions can be observed in eminent sportspeople
- pigeons can be trained to act as if superstitious
- superstition arises when there is a belief that one action can lead directly to another ...
- ... even when no connection exists
- some/most superstitions are harmless ...
- ... and observing them can bring comfort/hope/peace of mind
- some superstitions lead to damaging behaviour.

NATIONAL 5 ENGLISH MODEL PAPER 1

CRITICAL READING

SECTION 1 – Scottish Text

Generic instructions for the 8 marks questions on all texts.

Candidates may choose to answer in **bullet points** in this final question, or write a number of linked statements.

There is **no requirement** to write a “mini essay”.

Up to 2 marks can be achieved for identifying elements of **commonality** as identified in the question.

A further 2 marks can be gained for **reference to the extract given**.

4 additional marks can be awarded for similar references to **at least one other text/part of the text** by the writer.

In practice this means:

Identification of commonality (e.g.: theme, central relationship, importance of setting, use of imagery, development in characterisation, use of personal experience, use of narrative style, or any other key element ...)

from the extract:

1 × relevant reference to technique 1 × appropriate comment

OR

1 × relevant reference to idea 1 × appropriate comment

OR

1 × relevant reference to feature 1 × appropriate comment

OR

1 × relevant reference to text 1 × appropriate comment

(maximum of 2 marks only for discussion of extract)

from **at least one other/text part of the text:**

as above (× 2) for up to 4 marks

SCOTTISH TEXT – DRAMA

Text 1 – Drama – *Bold Girls* by Rona Munro

1. Candidates should make general and/or specific points about the way Deirdre’s words and/or actions will make the audience see her as strange.

Possible answers include:

- the very fact of her intrusion into Marie’s home
- she is generally uncommunicative
- she is generally ungrateful for shelter/food
- her blunt opening question/absence of any apology for intrusion
- her ignoring of Nora’s remark
- when asked again, merely gestures
- her eventual response is surly, discourteous (“sullen”)
- the blunt, monosyllabic “Back of the school there.”
- the loud, aggressive repetition of “Back of the school there.”
- “nods” and “shrugs” – basic gestures only
- no acknowledgement of/thanks for tea/biscuits
- method of eating (“furtively and ravenously”).

2. Candidates should make for each of the three women a general comment about her treatment of Deirdre and support it with appropriate reference to the extract.

Possible answers include:

Marie:

- helpful, welcoming, kind
- invites her in/offers tea/doesn't ask questions

Nora:

- inquisitive/a little suspicious/hostile
- asks (and repeats) questions about where she is from, what has happened to her

Cassie:

- suspicious, fearful
- looks away when Deirdre catches her eye.

3. Candidates should show an understanding of what is happening at this moment in the play.

Possible answers include:

- As a distraction from the tension/nervousness created by Deirdre's behaviour.

4. Candidates should have an awareness of Deirdre's role in this extract and elsewhere in the play as "a catalyst", whose intrusion into the lives of Marie and Cassie has dramatic consequences.

General instructions for marking this question are given on page 158.

Text 2 – Drama – *Sailmaker* by Alan Spence

5. Candidates should make four separate points for 1 mark each. Quotation is likely but not necessary.

Possible answers include:

- Davie tells Billy he has lost his job
- Billy says it's not Davie's fault/not fair/criticises employers
- Davie is very defeatist/thinks he's got nothing going for him
- Billy says he might be able to get him a job
- Davie displays little enthusiasm
- Billy tries to keep Davie's spirits up.

6. Candidates should show how the sentence structure used illustrates Davie's feelings.

Possible answers include:

- exclamation shows his feeling of hopelessness, defeat
- use of italics shows how resentful he feels about "them"
- series of short sentences suggests disengaged, depressed, given up
- series of questions suggests at a loss, feels hopeless.

7. Candidates should refer to both characters and quote from or refer to the text.

Possible answers include:

- Davie has very little to say/is monosyllabic/sounds defeated
- Bill talks at greater length/offers hope/encouragement.

8. Candidates should demonstrate an understanding of Davie's personality as it is revealed in these lines.

Possible answers include:

- unambitious/never one to get excited – "wouldnae be much"
- feels sort of powerless to affect anything – "shrugs"
- takes life as it comes – "better than nothing"
- keen to rationalise/make best of situation – "that was a lousy job anyway"
- mild surprise at something trivial – "Amazin how it gets on top of ye"
- resigned acceptance of everything – "Och aye. No to worry."
- clichéd optimism (or possible ironic repetition of Billy earlier) – "Never died a winter yet"

9. Candidates should show an awareness of how Davie's words and actions here and elsewhere in the play are used to present his character.

General instructions for marking this question are given on page 158.

Text 3 – Drama – *Tally's Blood* by Ann Marie di Mambro

10. Candidates should make three separate points about Rosinella's character. Quotation is likely but not necessary.

Possible answers include:

- Rosinella and Massimo argue (over Rosinella's spoiling of Lucia)
- Massimo admires Lucia's schoolbag
- Lucia refuses to take off her dress
- Massimo suggests a compromise
- the compromise works.

11. Candidates should make two separate points for 1 mark each. Quotation/reference is likely but not necessary.

Possible answers include:

- she loves Lucia
- she is generous towards Lucia/is prepared to spoil her
- she is selfless/altruistic
- she is unashamed of her generosity.

12. Candidates should refer to and/or explain the various ways by which Lucia's behaviour is intended to portray her as a five-year-old.

Possible answers include:

- the stubbornness implied by repetition (of "No" and/or "I want to keep it on")
- the quick change(s) of mood from playful to petulant
- starting to shout
- yielding to adult compromise
- perhaps she is aware all along that one of them will weaken ...

13. Candidates should quote examples of obviously “Scottish” turns of phrase.

Possible answers include:

- “see when I ...”
- “wee”
- “lassie”
- “wean”
- “no” (for “not”)
- “tatties”
- “hen”
- “I says”.

14. Candidates should discuss the portrayal of the relationship between Lucia and her adoptive parents in this extract and elsewhere in the play.

General instructions for marking this question are given on page 158.

SCOTTISH TEXT – PROSE

Text 1 – Prose – *The Cone-Gatherers* by Robin Jenkins

15. Candidates should select two appropriate words or phrases or language features and relate each one to “the violence of the storm”.

Appropriate reference (1 mark). Explanation (1 mark).

Possible answers:

- “flashed” suggests sudden movement, frightening
- “crashed” suggests something loud, destructive
- “shattered” suggests completely broken by a single blow
- “hurled” suggests that in the brothers’ mind the storm has potential to throw them viciously from the tree
- “fragments” bits of the tree have been reduced to tiny pieces
- “terrified” the storm has the power to frighten an inanimate object
- repetition of “every” emphasises dominance, power of the storm
- “torn its roots” tree seems to have been pulled apart.

16. Candidates should show how two words clarify Neil’s impatience.

Possible answers:

- “flung” suggests as quick, careless movement
- “snatched up” suggests a quick, unthinking movement
- “shouted” suggests he is urging Calum to move
- “gasped” suggests rapid breathing, losing patience
- “clutched” suggests frantic holding on.

17. Candidates should identify four key points Neil makes, using their own words as far as possible.

Possible answers:

- for the sake of his (Neil’s) health
- for the sake of Calum’s health
- to avoid danger of lightning
- the beach hut can be reached quickly
- not to be afraid of LRC’s possible anger

- they won’t cause any damage to the hut
- no one will know they been there.

18. Candidates should identify and explain at least one feature of these lines which shows Calum’s childlike innocence/naivety.

Possible answers:

- “They’ll get all wet, Neil.” – rather pathetic statement of the obvious
- “Aye, that’s right” – doesn’t realise that Neil’s repeating of these words is sarcastic
- he takes Neil’s question about the sun literally
- murmurs his response as if frightened to disagree with Neil

19. Candidates should discuss the relationship between Calum and Neil in this extract and elsewhere in the novel.

General instructions for marking this question are given on page 158.

Text 2 – Prose – *The Testament of Gideon Mack* by James Robertson

20. Candidates should show how Miss Craigie is presented as an intimidating character.

Possible answers include:

- “Just come in, for heaven’s sake” brusque, irritable, impatient
- “If locked go away” the notice is unwelcoming, abrupt
- “Can’t you read?” almost aggressive, demeaning
- undermines Gideon’s attempt to be apologetic with sarcastic response
- “Oh, it’s you” in a clearly unwelcoming tone
- “distaste” shows her disapproval of Gideon/of the Kirk
- her reputation as believing Kirk to be “a scabrous outbreak ...” sees Kirk/religion as a disease, something that blights society.

21. Candidates should show how the dialogue conveys the friction between the two characters.

Possible answers include:

- general point: every one of Gideon attempts at politeness is turned against him by her curt responses
- her immediate contradiction of what he says about the clerical collar
- her (logical but) rude response when he says he’s been reading her book and wants to ask some questions
- her (understandable but) unnecessary comment about knowing what the word “supplementary” means.

22. Candidates should show how the writer’s sentence structure and imagery help to describe the layout of Miss Craigie’s hallway.

Possible answers include:

Sentence structure:

- the colon (after “location”) introduces explanation of what he realises the reason for the layout

- the colon (after “placed”) introduces explanation of both the “pre-existing” and the “strategically placed”
- the list beginning “plant-stand” illustrates the large number of objects involved **and/or** creates an imitation of the step-by-step nature of the arrangement

Imagery:

- “a kind of domestic rock-face” just as a rock face can be climbed with the help of pre-planned places to grip hold or to pause so she is able to make a dangerous route less hazardous
- “horizontal climbing-wall” just as a climbing wall is ascended vertically with artificial aids, so she can move along her hallway aided by these objects.

23. Candidates should discuss the relationship between Gideon and Miss Craigie.

General instructions for marking this question are given on page 158.

Text 3 – Prose – *Kidnapped* by Robert Louis Stevenson

24. Candidates should show an understanding of the relationship between Alan’s remark and the details in paragraph 1.

Possible answers:

- James must have gone mad
- showing so much light
- will attract the Redcoats.

25. Candidates should make a sensible inference from Alan’s introduction.

Possible answers:

- that David is a man of status “gentleman”, “laird”
- that David is important, notorious, mysterious “give his name the go-by”.

26. Candidates should give at least one point for each character for full marks, and should use their own words as far as possible.

Possible answers:

Alan:

- not bothered
- attitude of win-some-lose-some
- pleased that the Red Fox is dead

James:

- thinks it’s bad news
- with dire consequences
- wishes Red Fox still alive
- Appin will be blamed, will suffer
- fears for his family.

27. Candidates should relate specific details and/or language features in these lines to the creation of a sense of panic.

Possible answers:

- list-like structure of sentence beginning “Some were” suggests extensive, frantic, disorderly activity
- list of weapons (“guns, swords ...”) suggests they are all lumped together
- “no kind of order” – indicates lack of a controlling hand

- “struggled together for the same gun” – shows unruly, disorganised behaviour
- “ran into each other” – almost cartoon-like disorder
- “continually turning about from his talk” – shows his lack of concentration, desperate to get some order into the men’s activity
- “orders ... never understood” – impression of futile activity, almost anarchic
- “anxious and angry” – clear signs of confusion and panic.

28. Candidates should discuss the characterisation of Alan Breck in this extract and elsewhere in the novel.

General instructions for marking this question are given on page 158.

Text 4 – Prose – *Mother and Son* by Iain Crichton Smith

29. Candidates should show how an unpleasant impression of the mother is created.

Possible answers include:

- “mouth tightly shut” suggests cruel, harsh, unbending
- “prim” suggests straitlaced, prissy, moralising
- “anaemic” suggests cold, pale, lifeless
- “bitter smile” suggests hostile, nasty
- comparisons with insurance man suggests smile is insincere, for show only
- comparison with “witch” suggests evil, wicked, power to harm.

30. Candidates should show how the man’s/son’s reaction is made clear.

Possible answers include:

- “cursed vindictively” suggests aggressive, spiteful response
- “helplessly” suggests the hopelessness he feels
- “some state of innocence ... to which he could not return” suggests resentment at loss of previous, better existence
- “still and dangerous” suggests something violent, destructive bubbling beneath the surface.

31. Candidates should explain in own words the tone/delivery of the son’s comment.

Possible answers include:

- flat, unemotional
- automatic, unthinking
- detached.

32. Candidates should show how the hostility between the two characters is made clear.

Possible answers include:

- exclamation mark shows it’s not a question but a criticism
- “snapped” suggests sharp, aggressive tone
- “pettishly” suggests petulant, irritable, almost childish
- “sitting there moping while ...” direct criticism for neglecting his duties
- “don’t know why we christened you” insulting his very birthname

- “My father was never ...” openly demeaning son with comparison
- repetition of “All right, all right” suggests irritable, bad-tempered
- “get a new record for your gramophone” insulting comment, comparing her to a machine
- the added “hundreds of times” emphasises how much it annoys him
- “she wasn’t to be stopped” shows her as relentless, persistent
- “mooning about the house” she sees his behaviour as pointless, childish
- “pacing up and down” she sees him as distracted, acting strangely
- “taken to the asylum” open allegation that he is not sane
- “something wrong with their heads” insulting his father’s family, shifting blame away from hers
- “in your family but not in ours” insulting one side of the family, defending her own.

33. Candidates should discuss how Crichton Smith explores conflict between characters.

General instructions for marking this question are given on page 158.

Text 5 – Prose – *Zimmerobics* by Anne Donovan

34. Candidates should show how the narrator’s physical discomfort is conveyed by two examples of the writer’s use of language.

Possible answers include:

- “jaggy pains” shows she experiences sharp bursts of pain
- “vertebrae grinding” suggests her bones are crunching, grating against each other
- onomatopoeic “clicking and clunking” suggests rattling, noisy, malfunctioning
- simile “like the central heating boiler starting up” suggests (light-heartedly) she is a cumbersome machine.

35. Candidates should identify two aspects of Catherin’s personality and support each with reference to the text.

Possible answers include:

- not interested in aunt – minimal response of “Uh-huh”
- obsessively tidy – “busy rearranging ornaments on the mantelpiece”
- unsympathetic – “gave me one of her looks”
- great believer in virtue of activity – “I should take more interest”
- persistent – “always trying to get me”
- brisk, bossy – has organised TV for aunt unasked or her habit of speaking in short, curt sentences.

36. Candidates should show how the contrast between the two women.

Possible answers include:

- aunt is content to do nothing, while niece has no time for inactivity
 - “daydream”/“lost inside my own head” and
 - “not in her nature to daydream ...”

- aunt has forgotten about film when Catherine next visits, while it’s the first thing niece asks about
- “I was caught off my guard” and
 - “Did you enjoy the film?”
- aunt has no interest in being sociable, while niece thinks meeting people is important
 - “I’d rather just sit here” and
 - “go and meet people”
- aunt is content “inside my own head”, while niece criticises her for having no interest in “anything outside yourself”
- aunt is not bothered about order or routine, while niece is like a “stapler”, suggesting she is functional, mechanical, controlling
- a good response could be made by comparing the imagery of the stapler with the connotations of the Zimmer.

37. Candidates should discuss the writer’s exploration of conflict in “Zimmerobics” and at least one other story.

General instructions for marking this question are given on page 158.

SCOTTISH TEXT – POETRY

Text 1 – Poetry – *Originally* by Carol Ann Duffy

38. Candidates should identify key events in the poem.

Possible answers include:

- the speaker (and her family) move to a new home/country
- at first she feels out of place
- eventually she assimilates
- by the end she is uncertain of her origins/where she came from.

39. (a) Candidates should provide a simple explanation of what the statement means.

Possible answers include:

- childhood involves moving from one stage to another
- nothing remains the same for any child
- change is normal for any child.

39. (b) Candidates should refer to language/techniques in order to show the distinction the poet makes between “slow” and “sudden” change.

Possible answers include:

Slow:

- structure of “leaving you standing, resigned, up an avenue” creates a unhurried pace
- word choice of “resigned” suggests submissive, inactive
- “no one you know” suggests loneliness, isolation

Sudden:

- structure of “Others are sudden./Your accent wrong.” sounds jerky, rushed
- structure of “Your accent wrong” very compressed/minor sentence like a sudden accusation
- series of plosive consonants (“Corners ... pebble-dashed estates, big boys”) creates harsh, rushed, slightly aggressive tone.

40. Candidates should show how the speaker's feelings of uncertainty are conveyed.

Possible answers include:

- repetition of "or" shows she has no clear memory of when things changed
- series of questions shows she is unsure/seeking answers
- "only think" suggests she knows it may not be the case
- list of things possibly lost ("a river ...") suggests there is a wide range of possibilities/she is unsure exactly what might have been lost
- her need to clarify strangers' question by asking "Originally?" suggests she is not sure what the question actually means to her
- word choice of "hesitate" conveys need to pause and think
- "hesitate" placed crucially as the last word emphasises her inability to answer a straight question.

41. Candidates should discuss similarities and/or differences – in language and/or ideas – between *Originally* and at least one other poem by Duffy.

General instructions for marking this question are given on page 158.

Text 2 – Poetry – *Hyena* by Edwin Morgan

42. Candidates should identify specific poetic techniques and link each to the threatening nature of the hyena in these lines

Possible answers include:

- repetition of "I am" creates dogmatic, arrogant figure
- direct address to "you" creates sense of reader/listener being directly targeted
- alliteration of "fierce without food" focuses attention on the hyena's aggressive nature
- sibilance in "eyes/screwed/slots/sun" creates hissing, snake-like sound
- word choice of "You must believe" sounds dogmatic, overbearing.

43. (a) Candidates should suggest why the poet repeats Africa in the similes.

Possible answers include:

- since the hyena is an African animal
- shows hyena comparing himself to an entire continent which suggests self-importance
- the repetition suggests hyena is rigid, inflexible
- lack of variation suggests hyena is unimaginative.

43. (b) Candidates should identify a specific feature of sentence structure and link it to an element of the poet's description.

Possible answers include:

- list of verbs suggests range of movements
- the simplicity of the sentences/statements suggests the single-mindedness of the hyena
- repetition of "I" + verb suggests self-confidence
- brutal shortness/simple monosyllabic nature of final sentence highlights the stark conclusion of the hyena's activities.

44. Candidates should explore a number of ways by which the poet conveys the harshness of the hyena's world.

Possible answers include:

- the slightly menacing tone of "Do you like my song?"
- description of moon as "hard and cold" makes it seem unwelcoming, hostile
- reversal of more common romantic, pleasant associations of "moon"
- "slave of darkness" has connotations of evil, vampire-like
- "stone walls and the mud walls" suggest (primitive) prison-like conditions
- "ruined places" suggests desolation, destruction
- "sniff a broken drum" – imagery of destruction, something with a purpose now ruined
- "I bristle" – as if prepared for action
- use of "howl" conveys the reality of the "song" as wild, aggressive
- "howl my song to the moon" suggests madness, lunacy
- final question is almost taunting.

45. Candidates should discuss the view of the natural world Morgan presents in "Hyena" and in at least one other poem.

General instructions for marking this question are given on page 158.

Text 3 – Poetry – *Assisi* by Norman MacCaig

46. Candidates should choose an appropriate example of the poet's use of language and explain how it adds to the description.

Possible answers include:

(a) the dwarf:

- detail of "hands on backwards" suggests deformity, distortion, unable to function properly
- alliteration/sibilance in "sat, slumped" suggests lifeless, deflated
- word choice of "slumped" suggests drooping, wilting
- imagery/simile "like a half-filled sack" suggests incomplete, lacking substance, inhuman, inferior material
- alliteration "tiny twisted" focuses attention, slightly harsh
- detail of "tiny twisted legs" emphasises the distortion, out of proportion
- imagery of "(from which) sawdust (might run)" suggests less than human, left-over material
- comparison with "ruined temple" elevates him to something holy, magnificent, worthy of worship
- structure of "eyes wept pus" stark, monosyllabic description emphasises the horror
- word choice of "pus" associated with ill-health, infection, highly distasteful
- sound "wept pus" – clash of sounds ("-pt p-") is very harsh, bitter
- enjambment in "back ... higher/than his head" highlights the dislocation

- word choice of “lopsided” emphasises the distortion, visual difference.

(b) the church:

- “three tiers” – suggests (over)elaborate, like a decorated wedding cake
- plural “churches” – suggests excess, overkill
- “honour of St Francis” – perhaps hints at lack of “honour” to the living.

(c) the tourists:

- word choice of “rush of tourists” – suggests they were not bothering to take much in, over-hasty
- word choice/sound of “clucking” – compares them to hens, lacking individuality, not very bright
- alliteration in “clucking contentedly” – creates an imitative, slightly mocking effect
- word choice of “contentedly” – suggests smugness
- word choice of “fluttered” – suggests light, insubstantial.

47. Candidates should identify an attitude shown by the poet to the priest and support this with at least one appropriate reference.

Possible answers include:

Attitude:

- dismissive, scornful, contemptuous, mocking, angry

Support:

- ignores the dwarf
- more interested in the tourists/showing off to them
- patronising tone of “how clever it was”
- unconscious irony in “reveal to the illiterate the goodness/of God”, as if only the illiterate need this explained
- rather unctuous “the goodness/of God and the suffering/of His Son”, especially since he ignores the suffering of the dwarf before his eyes
- “he scattered/the grain of the Word” – tongue-in-cheek continuation of the “hens” metaphor, suggesting he is like a pompous preacher.

48. Candidates may find these lines effective or not, but for full marks must refer to the lines and to the poem as a whole.

Possible answers include:

- despite his physical deformities, the dwarf has an inner beauty (equivalent to that of St Francis)
- his voice is described as “sweet”, implying delicate, pleasant he is compared with a “child,” implying innocence he is compared with a “bird”, implying natural beauty, freedom of movement
- the whole poem is about seeing/failing to see the real person the blindness/hypocrisy of the Church.

49. Candidates should discuss how MacCaig creates sympathy (not necessarily for a person/people) in *Assisi* and in at least one other poem.

General instructions for marking this question are given on page 158.

Text 4 – Poetry – *My Grandmother’s Houses* by Jackie Kay

50. Candidates should identify aspects of personality (not physical attributes). Quotation/reference is not required.

Possible answers:

- she is a hard/conscientious worker
- she dominates her granddaughter/is frequently giving orders
- she is subservient to/in awe of/afraid of her “betters”
- she is not well educated/lacks sophistication
- she wants her granddaughter to be seen in a good light
- she is a strict/violent disciplinarian.

51. Candidates should show some ability to deconstruct the chosen image.

Possible answers:

- “like an octopus’s arms” (to describe the way the rooms lead off the hall) suggests a large number/going in all directions/a bit scary
- “a one-winged creature” (to describe the grand piano) makes to piano seem alive, a little mysterious.

52. Candidates should identify aspects of the woman’s personality and support each with an appropriate quotation/reference.

Possible answers:

- she is/thinks she is superior/of a higher class “posh”
- she is insincere/putting on a show “all smiles”
- she is (superficially at least) kindly “Would you like ...”
- she is (superficially at least) encouraging/friendly “Lovely”, “beautiful”
- she is patronising “Lovely”, “beautiful”
- she is insensitive, verging on racist “skin the colour of café au lait”
- she is not very p.c. “skin the colour of café au lait”
- she is high-handed, officious, haughty “You just get back to your work”.

53. Candidates should show understanding of the presentation of people in the chosen text(s).

General instructions for marking this question are given on page 158.

SECTION 2 – Critical Essay

Bands are not grades. The five bands are designed primarily to assist with placing each candidate response at an appropriate point on a continuum of achievement. Assumptions about final grades or association of final grades with particular bands should not be allowed to influence objective assessment.

	20–18	17–14	13–10	9–5	4–0
The candidate demonstrates:	<ul style="list-style-type: none"> a high degree of familiarity with the text as a whole very good understanding of the central concerns of the text a line of thought that is consistently relevant to the task 	<ul style="list-style-type: none"> familiarity with the text as a whole good understanding of the central concerns of the text a line of thought that is relevant to the task 	<ul style="list-style-type: none"> some familiarity with the text as a whole some understanding of the central concerns of the text a line of thought that is mostly relevant to the task 	<ul style="list-style-type: none"> familiarity with some aspects of the text attempts a line of thought but this may lack relevance to the task 	<ul style="list-style-type: none"> Although such essays should be rare, in this category, the candidate's essay will demonstrate one or more of the following <ul style="list-style-type: none"> it contains numerous errors in spelling/grammar/punctuation/ sentence construction/ paragraphing knowledge and understanding of the text(s) are not used to answer the question any analysis and evaluation attempted are unconvincing the answer is simply too thin
Analysis of the text demonstrates:	<ul style="list-style-type: none"> thorough awareness of the writer's techniques, through use of critical terminology very detailed/thoughtful explanation of stylistic devices supported by a range of well-chosen references and/or quotations 	<ul style="list-style-type: none"> sound awareness of the writer's techniques through analysis, making good use of critical terminology detailed explanation of stylistic devices supported by appropriate references and/or quotation 	<ul style="list-style-type: none"> an awareness of the writer's techniques through analysis, making some use of critical terminology explanation of stylistic devices supported by some appropriate references and/or quotation 	<ul style="list-style-type: none"> some awareness of the more obvious techniques used by the writer description of some stylistic devices followed by limited reference and/or quotation 	
Evaluation of the text is shown through:	<ul style="list-style-type: none"> a well developed commentary of what has been enjoyed/ gained from the text(s), supported by a range of well-chosen references to its relevant features 	<ul style="list-style-type: none"> a reasonably developed commentary of what has been enjoyed/ gained from the text (s), supported by appropriate references to its relevant features 	<ul style="list-style-type: none"> some commentary of what has been enjoyed/gained from the text(s), supported by some appropriate references to its relevant features 	<ul style="list-style-type: none"> brief commentary of what has been enjoyed/gained from the text(s), followed by brief reference to its features 	
The candidate:	<ul style="list-style-type: none"> uses language to communicate a line of thought very clearly uses spelling, grammar, sentence construction and punctuation which are consistently accurate structures the essay effectively to enhance meaning/ purpose uses paragraphing which is accurate and effective 	<ul style="list-style-type: none"> uses language to communicate a line of thought clearly uses spelling, grammar, sentence construction and punctuation which are mainly accurate structures the essay well uses paragraphing which is accurate 	<ul style="list-style-type: none"> uses language to communicate a line of thought at first reading uses spelling, grammar, sentence construction and punctuation which are sufficiently accurate attempts to structure the essay in an appropriate way uses paragraphing which is sufficiently accurate 	<ul style="list-style-type: none"> uses language to communicate a line of thought which may be disorganised and/or difficult to follow makes significant errors in spelling/grammar/ sentence construction/ punctuation has not structured the essay well has made significant errors in paragraphing 	
In summary, the candidate is:	thorough and precise	very detailed and shows some insight	fairly detailed and relevant	lacks detail and relevance	superficial and/or technically weak