



National  
Qualifications  
2017

**X724/75/12**

**English  
Critical Reading**

FRIDAY, 12 MAY

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**INSTRUCTIONS TO CANDIDATES**

Candidates should enter their surname, forename(s), date of birth, Scottish candidate number and the name and Level of the subject at the top of their first answer sheet.

**Note:** for Section 1 — Scottish Text only Part C, Text 3 — Poetry is provided in this paper.

**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 C — Poetry      **Pages 3 to 5**

Attempt ALL the questions for your chosen text.

**SECTION 2 — Critical Essay — 20 marks**

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

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

Write your answers clearly on the answer sheet provided. On your answer sheet you must clearly identify the question number you are attempting.

Marks are shown in square brackets at the end of each question.

An OW in the margin indicates a new question.



SECTION 1 — SCOTTISH TEXT — 20 marks

PART C — SCOTTISH TEXT — POETRY

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,  
paddling 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 peatscrapes and lazybeds  
and getting angry, getting angry  
35 with so many questions  
unanswered.

## Questions

47. Read lines 1–4.

By referring to **one** example of language, explain how the poet creates a clear sense of frustration. [2 marks]

48. Read lines 5–23.

By referring to **two** examples of language, explain how the poet makes clear what Aunt Julia represents. [4 marks]

49. Read lines 26–30 (“By the . . . Luskentyre”).

By referring to **two** examples of language, explain how the poet creates a sad tone. [4 marks]

50. Read lines 30–36 (“But I . . . unanswered”).

How effective do you find these lines as a conclusion to the poem? You should refer to **one** example from these lines, and to the language **and/or** ideas of the rest of the poem. [2 marks]

51. By referring to this poem and to at least one other by MacCaig, show how being separated from people **and/or** things is an important idea in his poetry. [8 marks]

[END OF SECTION 1]

## SECTION 2 — CRITICAL ESSAY — 20 marks

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

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

### 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.

Describe the conflict and by referring to the playwright's use of dramatic techniques, explain fully how the conflict develops.

2. Choose a play in which there is a scene that can be described as a turning point.

Briefly describe what happens in this scene, and by referring to appropriate dramatic techniques, go on to explain why the scene is important to the play as a whole.

### 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 a short story or a work of non-fiction which deals with an important issue or theme.

By referring to appropriate techniques, show how the issue or theme is explored.

4. Choose a novel or a short story or a work of non-fiction which has a memorable character/person, place or event.

By referring to appropriate techniques, explain how the writer makes the character/person, place or event memorable.

## FILM AND TELEVISION 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 a sequence from a film or TV drama\* which has a powerful impact on the audience.

By referring to appropriate techniques, explain how the director creates this impact.

8. Choose a film or TV drama\* which explores an important issue.

By referring to appropriate techniques, explain how the director presents the issue in the film/TV drama as a whole.

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

## 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. Consider the use of persuasive language in one or more advertisements that you have studied.

By referring to appropriate language techniques, explain how language is used effectively.

10. Consider the language used by two groups of people who are different in an important way. For example, they may be different in age, be from different places, or have different jobs.

By referring to specific examples, explain how language differences are important.

[END OF SECTION 2]

[END OF QUESTION PAPER]