



X724/76/12

**English
Critical Reading**

THURSDAY, 5 MAY

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 2 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 and attempt the questions.

Choose ONE text from

Part C — Poetry Pages 3 to 6

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical Essay — 20 marks

Attempt ONE question from the following genres — Drama, Prose Fiction, Prose Non-Fiction, 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 the answer sheet you must clearly identify the question number you are attempting.

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

An OW in the margin indicates a new question.

SECTION 1 — SCOTTISH TEXT — 20 marks

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

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.

Mrs Midas by Carol Ann Duffy

- It was late September. I'd just poured a glass of wine, begun
to unwind, while the vegetables cooked. The kitchen
filled with the smell of itself, relaxed, its steamy breath
gently blanching the windows. So I opened one,
5 then with my fingers wiped the other's glass like a brow.
He was standing under the pear tree snapping a twig.
- Now the garden was long and the visibility poor, the way
the dark of the ground seems to drink the light of the sky,
but that twig in his hand was gold. And then he plucked
10 a pear from a branch — we grew Fondante d'Automne —
and it sat in his palm like a light bulb. On.
I thought to myself, Is he putting fairy lights in the tree?
- He came into the house. The doorknobs gleamed.
He drew the blinds. You know the mind; I thought of
15 the Field of the Cloth of Gold and of Miss Macready.
He sat in that chair like a king on a burnished throne.
The look on his face was strange, wild, vain. I said,
What in the name of God is going on? He started to laugh.
- I served up the meal. For starters, corn on the cob.
20 Within seconds he was spitting out the teeth of the rich.
He toyed with his spoon, then mine, then with the knives, the forks.
He asked where was the wine. I poured with shaking hand,
a fragrant, bone-dry white from Italy, then watched
as he picked up the glass, goblet, golden chalice, drank.
- 25 It was then that I started to scream. He sank to his knees.
After we had both calmed down, I finished the wine
on my own, hearing him out. I made him sit
on the other side of the room and keep his hands to himself.
I locked the cat in the cellar. I moved the phone.
- 30 The toilet I didn't mind. I couldn't believe my ears:
how he'd had a wish. Look, we all have wishes; granted.
But who has wishes granted? Him. Do you know about gold?
It feeds no one; aurum, soft, untarnishable; slakes
no thirst. He tried to light a cigarette; I gazed, entranced,
35 as the blue flame played on its luteous stem. At least,
I said, you'll be able to give up smoking for good.

Questions

37. Read lines 1 to 12.

By referring to at least **two** examples, analyse how the poet's language conveys the contrast in atmosphere between stanza 1 and stanza 2. [4 marks]

38. Read lines 13 to 24.

Analyse how the poet's language in these lines creates an unsettling mood. [2 marks]

39. Read lines 25 to 36.

By referring to at least **two** examples, analyse how the poet's language presents the character of Mrs Midas. [4 marks]

40. By referring closely to this poem, and to at least one other poem by Duffy, discuss how the poet explores the attempts of characters to cope with life-changing situations. [10 marks]

[END OF SECTION 1]

SECTION 2 — CRITICAL ESSAY — 20 marks

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

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

PART A — DRAMA

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

1. Choose a play in which a central character is in conflict with **or** rejects another character.
Briefly explain the circumstances of the conflict or rejection and go on to discuss the consequences of this conflict or rejection for the play as a whole.
2. Choose a play in which the historical **and/or** geographical **and/or** social setting is important to your understanding of the play.
Explain how the dramatist presents the setting and discuss why it is important to your understanding of the play as a whole.
3. Choose a play which has an effective opening scene **or** concluding scene.
By briefly referring to details of the scene, explain how the dramatist made it effective and discuss how it contributes to your appreciation of the text as a whole.

PART B — PROSE FICTION

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

4. Choose a novel or short story in which there is a central character to whom you react with mixed feelings.

With reference to appropriate techniques, briefly explain why you react to the character in this way and discuss how this reaction adds to your understanding of the text as a whole.

5. Choose a novel or short story that deals with a theme of moral or social significance.

With reference to appropriate techniques, explain how the writer develops this theme and discuss why its development adds to your appreciation of the text as a whole.

6. Choose a novel or short story in which the choice of setting is central to your appreciation of the text.

Briefly explain how the writer effectively creates setting and, with reference to appropriate techniques, discuss how the writer's presentation of the setting is central to your appreciation of the text as a whole.

PART C — PROSE NON-FICTION

Answers to questions on Prose Non-Fiction should refer to the text and to such relevant features as ideas, use of evidence, stance, style, selection of material, narrative voice . . .

Non-fiction texts can include travel writing, journalism, autobiography, biography, essays . . .

7. Choose a non-fiction text in which the writer engages your interest in a place or culture.

Discuss, with reference to appropriate techniques, how the writer successfully engages your interest in this place or culture.

8. Choose a non-fiction text in which the writer describes a traumatic or rewarding experience.

Discuss, with reference to appropriate techniques, how the writer conveys the traumatic or rewarding nature of the experience.

9. Choose a non-fiction text in which the writer attempts to influence the reader's opinion on a person or an issue.

Discuss, with reference to appropriate techniques, how the writer attempts to influence the reader's opinion on the person or the issue.

PART E — FILM AND TELEVISION DRAMA

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

13. Choose a film or television drama in which there is a particularly tense or dramatic sequence.

Explain how the film or programme makers use media techniques to achieve this effect.

14. Choose a film or television drama which concerns an individual or a group of characters facing a significant challenge.

Explain how the film or programme makers use media techniques to convey the significance of this challenge.

15. Choose a film or television drama which is targeted at a specific audience.

Explain how the film or programme makers use media techniques to target this audience.

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

PART F — LANGUAGE

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

16. Choose a particular area of language associated with mass communication, eg advertising, broadcasting, technology.

Identify specific examples and discuss to what extent they are effective.

17. Choose language used in a specific work setting such as hospital, courtroom, garage, school, parliament . . .

Identify specific examples of the language used and evaluate their effectiveness within the work setting.

18. Choose the language associated with pressure groups (multi-cultural organisations, environmental agencies, faith groups, campaigners for equality . . .)

By referring to specific examples, discuss what makes the language of one such group successful in achieving its purpose to persuade.

[END OF SECTION 2]

[END OF QUESTION PAPER]