



National
Qualifications
2017

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**English
Critical Reading**

THURSDAY, 11 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 A,
Text 1, Drama 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 A — Drama

Pages 05–15

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical Essay — 20 marks

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

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

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 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 A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

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

Read the extract below and then attempt the following questions.

***The Slab Boys* by John Byrne**

In this extract, from Act 2 of the play, Spanky and Phil believe that Hector has just lost his job.

SPANKY: We'd like to present this little . . . er . . . this token of . . . er . . .

HECTOR: There was five of them . . . plus a squared-off fitch with my name on it . . .

SPANKY: Are you going to shut your face and listen, Shorty? Me and Phil's trying to make a presentation here.

PHIL: It's a quid.

10 SPANKY: Shut up.

HECTOR: Sorry, what were you saying?

SPANKY: We know it's come as a bit of a surprise to you, Hector . . . you having to leave the Slab Room . . .

15 HECTOR: It's a bombshell . . . no kidding . . .

SPANKY: *(to Phil)* Doesn't make it easy, does he? Er . . . so what me and Phil's ~~as~~ . . . er . . . well, we put round the hat and . . . er . . .

20 PHIL: Carry on, you're doing fine.

SPANKY: It's not a lot, you understand . . .

PHIL: It's a quid, son.

SPANKY: Shut up, will you!

PHIL: Give us it. *(Snatches 'presentation'.)*

25 What Spanky was trying to say, Hector, is . . . er . . . och, here.

SPANKY: It's a quid.

They clap.

HECTOR: What's this for?

30 PHIL: Not even a "Thank you, boys, I'm really touched." You are leaving the Slab Room, right?

HECTOR: Yeh, but . . .

35 SPANKY: Then that'll tide you over . . . you and your maw . . .

PHIL: Till you get another job.

HECTOR: Eh?

SPANKY: He said, till you get another job.

HECTOR: Eh?

40 SPANKY *and* PHIL (*together*): Till you get another job!

HECTOR: I've already got another job.

PHIL: Christ, that was quick. Is there a mobile Broo outside?

45 HECTOR: That's what I was along seeing
Willie about . . . my new job . . . I
start on a desk on Monday.

SPANKY *and* PHIL (*together*): What????

50 HECTOR: I'm a Designer now. Seven quid a
week back-dated a fortnight, rising
in annual increments to twelve
pounds fifteen and eleven after tax
at the end of four years. God, I
don't think I feel too well . . .

55 SPANKY: Me too . . .

HECTOR: It's the excitement.

(Enter Alan.)

ALAN: Hey . . . guess what? Since two of
60 you guys are vacating the Slab,
Curry thought I should step in and
fill the breach . . . how about that?
Where are the gum crystals kept
again? *(Hunts around.)* Oh . . .
65 there was a phone call came
through to Willie's office . . . I said
I'd pass the message on . . .

PHIL: Eh? Is my maw safe??

ALAN: You didn't get in.

PHIL: What?

70 ALAN: Exceptionally high number of applicants this year . . . something like that . . .

Questions

1. Read lines 1–28.

By referring to **at least two** examples, analyse how dialogue is used to reveal the attitudes of the slab boys (Phil and Spanky) to Hector's situation at this point. [3 marks]

2. Read lines 29–56.

By referring to **at least two** examples, analyse how humour is used in relation to Hector's announcement. [4 marks]

3. Read lines 58–72.

By referring to **at least two** examples, analyse how language is used to convey Alan's character **and/or** attitudes. [3 marks]

4. By referring to this extract and to elsewhere in the play, discuss how Byrne develops the theme of opportunity. [10 marks]

[END OF SECTION 1]

SECTION 2 — CRITICAL ESSAY — 20 marks

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

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

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 character who experiences rejection or isolation.**

4. (continued)

With reference to appropriate techniques, explain the rejection **or** isolation, and discuss how this aspect adds to your appreciation of the text as a whole.

5. Choose a novel **or** short story which has an effective opening **or** conclusion.

With reference to appropriate techniques, explain why the opening **or** conclusion is effective and discuss how it adds to your appreciation of the text as a whole.

6. Choose a novel or short story which deals with the theme of love or loss or redemption.

With reference to appropriate techniques, explain how the writer develops this theme, and discuss how it adds to your understanding 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 reports on aspects of war **or injustice **or** human suffering.**

With reference to appropriate techniques, discuss how the writer engages your interest in these aspects of war **or** injustice **or** human suffering.

8. Choose a non-fiction text which gives you a detailed insight into a place **or a person's life.**

8. (continued)

With reference to appropriate techniques, discuss how the writer successfully engages your interest in the place **or** the person's life.

9. Choose a non-fiction text which makes effective use of humour to make a significant point.

With reference to appropriate techniques, discuss how the writer uses humour to make the significant point.

PART D — POETRY

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

10. Choose a poem in which the poet challenges accepted beliefs **or** attitudes **or** conventions.

With reference to appropriate techniques, discuss how the poet's challenge of these

10. (continued)

accepted beliefs **or** attitudes **or** conventions
enhances your appreciation of the poem as a
whole.

11. Choose a poem which deals with a powerful emotion.

With reference to appropriate techniques,
discuss how the poet's presentation of this
powerful emotion enhances your appreciation
of the poem as a whole.

12. Choose a poem which makes effective use of imagery **and/or** sound to convey central concern(s).

With reference to appropriate techniques, discuss how the poet's use of imagery **and/or** sound contributes to the presentation of the poem's central concern(s).

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 the opening sequence is particularly effective in engaging the audience's interest.

With reference to appropriate techniques, discuss how the film or programme makers succeed in engaging the audience's interest.

14. Choose a film **or** television drama in which the main character faces a significant moment of change.

14. (continued)

With reference to appropriate techniques, discuss how the film or programme makers convey the significance of this change.

15. Choose a film **or television drama in which special effects make an important contribution to the impact of the film **or** television drama as a whole.**

With reference to appropriate techniques, discuss how the special effects are used to

15. (continued)

enhance your appreciation of the film **or** television drama as a whole.

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

PART F — LANGUAGE

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

- 16.** Choose the language of newspaper reporting associated with sport **or** celebrity **or** crime **or** war **or** the environment.

16. (continued)

Identify the key language features and discuss the effectiveness of these features in communicating with the readership.

17. Choose the language of persuasion as used in the world of advertising or politics.

Identify specific examples and discuss to what extent the language is effective.

18. Choose the language associated with a particular group in society which shares a common interest **or** work environment.

Identify specific examples and discuss the advantages of these language features in aiding communication.

[END OF SECTION 2]

[END OF QUESTION PAPER]