



X824/75/12

English
Critical Reading

THURSDAY, 9 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.

Total marks — 40

SECTION 1 — Scottish Text — 20 marks

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

Note: for Section 1 — Scottish Text only Part A, Text 1 — Drama is provided in this paper.

Attempt ALL the questions for your chosen text.

SECTION 2 — Critical Essay — 20 marks

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

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.



* X 8 2 4 7 5 1 2 *

SECTION 1 — SCOTTISH TEXT — 20 marks

PART A — SCOTTISH TEXT — DRAMA

Text 1 — Drama

Read the extract below and then attempt the following questions.

Bold Girls by Rona Munro

Extract from Scene Four (Marie and Deirdre are in Marie's house . . .)

MARIE: It wasn't that I lied. I just didn't tell all the truth that was in me. Sure, what good would telling that kind of truth do you? You'd be crazy to talk about it wouldn't you? What man would listen to that? If he heard you he'd have to change. Maybe he'd sooner leave. I didn't want him to leave. I loved him. I can't throw that away even now. I loved him. You see I'm just a mug, Deirdre. Cassie was right. I knew who you were the first time I saw you. I knew. *(Pause)* What age are you?

DEIRDRE: I'm sixteen.

MARIE: *(sucking in her breath)* I was married sixteen years.

DEIRDRE: I know.

There is a pause

MARIE: Sometimes — sometimes when he came home he'd cry, from tiredness, because his heart was sick in him. He'd cry and I'd comfort him.

Deirdre pushes at the money on the table for a minute

DEIRDRE: I'll get the other fiver for you.

MARIE: It doesn't matter.

DEIRDRE: It's your money.

MARIE: It's Cassie's now. It'll go back to her. She needs it to dream with. *(She shakes her head)* She'll not use it for much else. You're shivering.

DEIRDRE: I've cold blood. That's what they say . . . I'm away now. *(She gets up)*

MARIE: You can't go out like that.

Deirdre pulls the blanket round her; she looks at Marie

MARIE: Your daddy . . . Your daddy was a man, like any other. If he knew you were alive he never told me. And he's dead now . . . You've got his eyes.

They look at each other for a minute

Deirdre nods

DEIRDRE: I'll be away up the road then.

MARIE: Not at this hour, it's nearly morning. I'll get the breakfast started. Come on you'll be hungry soon. *(She moves back to the kitchen and starts getting out food)* You can give me a hand if you like.

Deirdre hesitates, then goes to join her

MARIE: *(Handing her a loaf)* Slice the top crust off that bread but keep it.

DEIRDRE: What for?

MARIE: For the birds. Did you ever feed the birds, Deirdre?

DEIRDRE: No.

MARIE: I like the common wee birds, the pigeons and the starlings and the sparrows, it's easy enough to build a great wee nest when you've a whole forest to fly in, but you'd need to be something special to build one round the Falls. Someone should feed them. *(Pause)* You make crumbs of that. I'll put the kettle on.

Lights fade to Black-out

Questions

1. Using your own words as far as possible, summarise what happens in this extract. You should make **four** key points. **[4 marks]**
2. Read lines 1 to 15.
By referring to **two** examples of language, explain how the playwright reveals Marie's thoughts and/or feelings in these lines. **[4 marks]**
3. Read lines 16 to 80.
By referring to **one** example of speech and **one** stage direction, explain how Marie shows Deirdre kindness. **[4 marks]**
4. By referring to this extract and to elsewhere in the play, show how the playwright explores family relationships. **[8 marks]**

SECTION 2 — CRITICAL ESSAY — 20 marks

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

PROSE

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

3. Choose a novel or short story or work of non-fiction which explores a theme that interests you.
By referring to appropriate techniques, explain how the writer makes this theme interesting.

4. Choose a novel or short story or work of non-fiction in which there is a character for whom you feel sympathy.
By referring to appropriate techniques, explain how the writer makes you feel this way.

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 you found memorable.
By referring to appropriate techniques, explain why you found the poem memorable.
6. Choose a poem which creates an atmosphere which is positive or sad or dramatic.
By referring to appropriate techniques, explain how the poet creates this atmosphere.

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 sequence from a film or TV drama* in which an atmosphere of suspense or tension or horror is created.
By referring to appropriate techniques, explain how this atmosphere is created.
8. Choose a film or TV drama which involves conflict.
By referring to appropriate techniques, explain how this conflict is explored.

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

[END OF SECTION 2]

[END OF QUESTION PAPER]