



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 2 — Drama is provided in this paper.

SECTION 2 — Critical essay — 20 marks

Attempt ONE question from the following genres— Drama, Prose, 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.



* X 8 2 4 7 5 1 2 *

SECTION 1 — SCOTTISH TEXT — 20 marks

PART A — SCOTTISH TEXT — DRAMA

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

(DAVIE is sitting in chair, reading newspaper. ALEC enters, singing.)

ALEC: (Sings)

Give me oil in my lamp keep me burning

Give me oil in my lamp I pray

Halleluja!

Give me oil in my lamp keep me burning

Keep me burning till the break of day

DAVIE: Right wee religious fanatic these days eh? What is it the night then, the bandy hope?

ALEC: Christian Endeavour. Band a Hope's on Thursday.

DAVIE: Ah thought Christian Endeavour was last night?

ALEC: That was just the Juniors. Tonight's the real one.

DAVIE: Are ye no too young?

ALEC: The minister says ah can come.

DAVIE: Is that because ye were top in the bible exam?

ALEC: Top equal. Ah don't know if that's why. He just said ah could come.

DAVIE: Ach well, keeps ye aff the streets!

ALEC: Ah'll be the youngest there.

DAVIE: Mind yer heid in the door. Ye'll get stuck!

ALEC: (*Peering at himself in shaving mirror*) This wee mirror ae yours is really stupid!

DAVIE: What's up wi it?

ALEC: Look at it! There's a big crack doon the middle. The two halves don't sit right — aw squinty.

DAVIE: Does me fine for shavin.

ALEC: Canny get a good look at yerself. It's dead annoyin.

DAVIE: Ach away ye go!

ALEC: Seen ma bible?

DAVIE: Try lookin where ye left it. (*ALEC looks around*) What's that under thae papers?

ALEC: Where?

DAVIE: There. (*Picks up book*) Naw. It's yer prize fae the Sunday School. (*Reads*) The Life of David Livingstone. Good book that. Ah read it when ah was a boy, when ah was in the Boy's Brigade. Funny, it made me want to be a missionary maself. Great White Doctor an that. Off tae darkest Africa.

ALEC: So what happened?

DAVIE: Och, ye know. Just . . . drifted away fae it. Ended up in darkest Govan instead! (*Reads label in book*) Glasgow City Mission. First Prize (Equal). Bible knowledge.

ALEC: The questions were a skoosh. Who carried Christ's cross on the way to Calvary? And stuff fae the Catechism. Into what estate did the fall bring mankind? Dead easy. Just a matter of rememberin.

DAVIE: Ach aye, ye take yer brains fae yer mother son. She was clever ye know. Just wurnae the same opportunities when we were young. You stick in son. Get yerself a good education. Get a decent job. Collar and tie. Never have tae take yer jacket off.

(*Reads*) First Prize.

Ah was in the B.B. for a long time ye know.

Sure and Stedfast! (*Sings*)

Will your anchor hold

In the storms of life

When the clouds unfold

Their wings of strife

Questions

5. Read lines 1 to 25.

By referring to **two** examples, explain how Alec's enthusiasm for church activities is made clear. **[4 marks]**

6. Read lines 31 to 53.

By referring to **two** examples, explain how Alec and Davie's relationship is presented at this point in the play. **[4 marks]**

7. Read lines 54 to 92.

By referring to **two** examples, explain what is revealed about Davie's character. **[4 marks]**

8. By referring to this extract and to elsewhere in the play, show how the issue of social class is an important feature of the play. **[8 marks]**

[END OF SECTION 1]

SECTION 2 — CRITICAL ESSAY — 20 marks

Attempt ONE question from the following genres— Drama, Prose, Poetry, 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 one of the main characters has to face a difficulty.
By referring to appropriate techniques, explain how the character's difficulty is explored.
2. Choose a play which deals with an important theme or issue.
By referring to appropriate techniques, explain how the writer deals with this important theme or issue.

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.

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 an example of language which aims to persuade you to buy something new or change an aspect of your lifestyle or change your point of view.

By referring to specific examples, explain how persuasive language is used effectively.

10. Consider the distinctive language used by a group of people who use a particular dialect or specific vocabulary or any other language feature.

By referring to specific examples, explain how the distinctive language is used.

[END OF SECTION 2]

[END OF QUESTION PAPER]