



National  
Qualifications  
2018

**X724/76/11**

**English**  
**Reading for Understanding,**  
**Analysis and Evaluation — Text**

FRIDAY, 11 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.

**Total marks — 30**

Read the passages carefully and then attempt ALL questions, which are printed on a separate sheet.

## Passage 1

Read the passage below and then attempt questions 1 to 7.

*Nelson Mandela, the great South African statesman, was imprisoned for 27 years by his country's apartheid government. Four years after his release, he was elected President of South Africa. He died in 2013.*

### Remembering an Icon of Freedom

Nelson Mandela was always uncomfortable talking about his own death; he understood that people wanted him to offer inspirational words about death and he had none to give. He was an utterly unsentimental man. 'Men come and men go,' he said. 'I have come and I will go when my time comes.' And he seemed satisfied by that. I never once heard him mention God or heaven or any kind of afterlife. Nelson Mandela believed in justice in this lifetime.

Mandela might have been a more sentimental man if so much had not been taken away from him. His freedom. His ability to choose the path of his life. His eldest son. Two great-grandchildren. Nothing in his life was permanent except the oppression he and his people were under. And he sacrificed everything he might have had to achieve the freedom of his people. But all the crude jailers, tiny cells and arrogant white apartheid leaders could not take away his pride, his dignity and his sense of justice. Even when he had to strip and be hosed down when he first entered Robben Island prison, he stood straight and did not complain. He refused to be intimidated in any circumstance.

It's worth remembering that Mandela — this great, historic revolutionary — was in many ways a natural conservative. He did not believe in change for change's sake. But one thing turned him into a revolutionary, and that was the pernicious political system of racial oppression he experienced as a young black man in Johannesburg. When people spat on him in buses, when shopkeepers turned him away, when whites treated him as if he could not read or write, that changed him irrevocably. For deep in his bones was a basic sense of fairness: he simply could not abide injustice.

If he, Nelson Mandela, the son of a chief, tall, handsome and educated, could be treated as subhuman, then what about the millions who had nothing like his advantages? 'That is not right,' he would sometimes say to me about something as mundane as a plane flight being cancelled or as significant as a world leader's policies, but that simple phrase — that is not right — underlay everything he did, everything he sacrificed for and everything he accomplished.

In many ways, the image of Nelson Mandela has become a kind of fairy tale: he is a figure of superhuman achievement. Indeed, his life has followed the narrative of the archetypal hero, of great suffering followed by redemption. But as he said to many people over the years, 'I am not a saint.' And he wasn't. As a young revolutionary, he was fiery and rowdy. But like Gandhi, like Lincoln, like Churchill, he was doggedly, obstinately right about one over-arching thing, and he never lost sight of that. His intolerance of injustice was what goaded him. It was the engine of his discontent, his simple verdict on the basic immorality of apartheid. He saw something wrong and tried to right it. He saw injustice and tried to fix it.

Nelson Mandela had many teachers in his life, but the greatest of them all was prison. Prison was the crucible that formed the Mandela we know. The man who went into prison in 1962 was hot-headed and easily stung. How did this passionate revolutionary become a measured statesman? In prison, he had to temper his responses to everything. There was little a prisoner could control. The one thing you could control — that you had to control — was yourself. There was no room for outbursts or self-indulgence or lack of discipline. When I first walked into Mandela's old cell on Robben Island, I gasped. It's not a human-sized space, much less Mandela-sized. He could not stretch out when he was lying down. It was obvious that prison had, both literally and figuratively, moulded him: there was no room for extraneous motion or emotion; everything had to be pruned away; everything had to be ordered. Every morning and every evening, he painstakingly arranged the few possessions that he was allowed in that tiny cell.

Prison steeled him but it broke many others. Understanding that made him more empathetic, not less. He never lorded it over those who could not take it. He never blamed anyone for giving in. Surrendering was only human. Over the years, he developed a radar and a deep sympathy for human frailty.

The man who walked out into the sunshine, on the day of his release from prison 27 years later, was measured, even serene. He had come to understand that if he was ever to achieve that free and non-racial South Africa of his dreams, he would have to come to terms with his oppressors. He would have to forgive them. Asked what was different about the man who came out of prison compared with the man who went in, he said simply, 'I came out mature.'

And then, after he forged this new South Africa, won the first democratic election in the country's history and began to redress the wrongs done to his people, he walked away from it. Like George Washington, he understood that every step he made would be a template for others to follow. He could have been President for life, but he knew that for democracy to rule, he could not. He was a large man in every way. His legacy is that he expanded human freedom. He was tolerant of everything but intolerance.

*Adapted from an article by Richard Stengel*

## Passage 2

**Read the passage below and attempt question 8. While reading, you may wish to make notes on the main ideas and/or highlight key points in the passage.**

*In the second passage, David Von Drehle discusses Barack Obama.*

### **What President Obama Achieved in Eight Years**

Barack Obama entered the White House as something new in American history. He wasn't chosen on the basis of experience, nor for his role as leader of a party or a movement. He had not been a governor or a general or a veteran legislator. He did not become president by the accident of his predecessor's death in office.

Obama was elected purely for himself — his message, his persona and what he symbolised. In 48 brief months, he rose from the obscurity of a state legislature to become the first Democrat in more than three decades to win more than half of the popular vote. Messenger and message were inseparable; he offered himself as Exhibit A in the case for hope and change. Obama was a mirror in which millions of people saw their cherished ideals reflected.

After two bruising and tumultuous terms in office — a period of economic crisis and geopolitical upheaval — it's difficult to recall how the young candidate riveted the world simply by being Obama. As a mere nominee, not yet elected, he drew an estimated crowd of 200,000 people — in Germany. He filled a football stadium for his acceptance speech, a city park for his victory speech and, of course, much of the National Mall for his first inauguration. In October 2009, the Nobel Prize committee awarded him its most prestigious honour, the Peace Prize, before he'd had time to accomplish much at all. 'Only very rarely has a person to the same extent as Obama captured the world's attention and given its people hope for a better future' the prize citation declared. A Nobel Peace Prize just for being Obama.

In a sense, there was nowhere to go but down. The most exalted position in American life has a way of humbling its occupants. Obama left office more human than he entered it, a mere mortal with a track record and the grey hair to show for it. And that track record contains much more than his enemies — or even many of his friends — have been ready to acknowledge.

Taking office in the midst of an economic meltdown, Obama seized on the massive federal response to make record investments in education initiatives, environmental research, industrial modernisation and, most famously, health-care reform. He poured money into basic medical and scientific research and super-charged the US alternative-energy sector. His high-stakes reorientation of American foreign policy worried many experts, and the results might not be fully understood for years. But the effort cannot be called small.

Indeed, Obama's record is bigger and more substantial than even he allowed himself to admit through much of his time in office. A candidate known for his stirring speeches struggled, as president, to sell the public on what he was doing and why he was doing it.

Through eight years in office, Barack Obama used all the tools in a president's kit to make significant changes: laws, rules, executive orders and the platform of his office. Yet he couldn't change the nature of politics itself. The irony of Obama's presidency is that he achieved more than most presidents — yet millions of Americans grew convinced during his administration that Washington can't get anything done.

There is, however, something that seems unassailable, and it goes a long way toward explaining the steady rise in the president's approval ratings as Americans contemplated his last day at the helm. Despite his inexperience, Barack Obama gave a full measure of scandal-free service, a rarity among modern presidents. And he never lost hope, even when others wavered. There is no tougher job — an endless stream of difficult decisions, all guaranteed to stir fierce criticism. Obama did it with dignity and conscience. As was true at the beginning, it remains true at the end: who Obama was mattered at least as much as what he did. And start to finish, he was an honourable man.

[END OF TEXT]



National  
Qualifications  
2018

**X724/76/21**

**English**  
**Reading for Understanding,**  
**Analysis and Evaluation — Questions**

FRIDAY, 11 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.

**Total marks — 30**

Attempt ALL questions.

Write your answers clearly on your answer sheet.

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

An OW in the margin indicates a new question.

Attempt ALL questions

Total marks — 30

1. Read lines 1 to 12.

Explain what we learn about Mandela's attitude to **both** life and death. Use your own words in your answer. [2 marks]

2. Read lines 13 to 30.

By referring to **at least two** examples, analyse how the writer uses language to convey the suffering and/or the strength of Mandela. [4 marks]

3. Read lines 31 to 59.

(a) Explain fully why Mandela became a 'revolutionary'. Use your own words in your answer. [2 marks]

(b) Analyse how the writer uses both sentence structure **and** word choice to convey Mandela's awareness of injustice. [4 marks]

4. Read lines 60 to 79.

By referring to **at least two** examples, analyse how the writer uses language to present Mandela as a heroic figure. [4 marks]

5. Read lines 80 to 106.

Analyse how the writer uses both imagery **and** sentence structure to convey the impact of prison life on Mandela. [4 marks]

6. Read lines 107 to 126.

Explain **three** ways in which Mandela was changed by his time in prison. Use your own words in your answer. [3 marks]

7. Read lines 127 to 139.

Explain fully why Mandela 'walked away from' his position of power. Use your own words in your answer. [2 marks]

Question on both passages

8. Read both passages.

Both writers agree on important qualities shared by major political figures.

Identify **three** key qualities **shared** by Nelson Mandela and Barack Obama. You should support the points you make by referring to important ideas in the passages.

You may answer this question in continuous prose or in a series of developed bullet points. [5 marks]

[END OF QUESTION PAPER]



**X724/76/12**

**English  
Critical Reading**

FRIDAY, 11 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 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 5

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 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

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

PART C — SCOTTISH TEXT — POETRY

Text 2 — 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.

*Originally by Carol Ann Duffy*

We came from our own country in a red room  
which fell through the fields, our mother singing  
our father's name to the turn of the wheels.

- 5 My brothers cried, one of them bawling, *Home*,  
*Home*, as the miles rushed back to the city,  
the street, the house, the vacant rooms  
where we didn't live any more. I stared  
at the eyes of a blind toy, holding its paw.

- 10 All childhood is an emigration. Some are slow,  
leaving you standing, resigned, up an avenue  
where no one you know stays. Others are sudden.  
Your accent wrong. Corners, which seem familiar,  
leading to unimagined pebble-dashed estates, big boys  
eating worms and shouting words you don't understand.
- 15 My parents' anxiety stirred like a loose tooth  
in my head. *I want our own country*, I said.

- 20 But then you forget, or don't recall, or change,  
and, seeing your brother swallow a slug, feel only  
a skelf of shame. I remember my tongue  
shedding its skin like a snake, my voice  
in the classroom sounding just like the rest. Do I only think  
I lost a river, culture, speech, sense of first space  
and the right place? Now, *Where do you come from?*  
strangers ask. *Originally?* And I hesitate.



## Questions

37. Read lines 1 to 8.

Analyse how the poet uses language to convey the emotional impact of the journey on the speaker **and/or** her family. **[2 marks]**

38. Read lines 9 to 16.

By referring to **at least two** examples, analyse how language is used to convey the speaker's alienation from her new surroundings. **[4 marks]**

39. Read lines 17 to 24.

By referring to **at least two** examples, analyse how language is used to convey a sense of acceptance of the speaker's situation. **[4 marks]**

40. By referring to this poem and at least one other by Duffy, discuss how the poet explores concerns about identity. **[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 which focuses on a relationship which is destructive or is in crisis.  
By referring to appropriate techniques, explain the nature of the relationship and discuss how it contributes to your appreciation of the play as a whole.
  
2. Choose a play in which a character has a weakness or flaw.  
By referring to appropriate techniques, explain the importance of this weakness or flaw and discuss how it contributes to your appreciation of the play as a whole.
  
3. Choose a play which explores the theme of truth and lies, or good and evil, or appearance and reality.  
By referring to appropriate techniques, explain how the dramatist presents this theme and discuss how it contributes to your appreciation of the play 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 complex character for whom the reader has some sympathy.

With reference to appropriate techniques, explain the nature of the complexity and discuss how your response to this character adds to your appreciation of the text as a whole.

5. Choose a novel **or** short story in which important human values are explored.

With reference to appropriate techniques, explain how these values are explored and discuss how this adds to your appreciation of the text as a whole.

6. Choose a novel **or** short story in which the setting in time **and/or** place is important to your understanding of the text.

By referring to appropriate techniques, explain the nature of the setting and discuss how it is important 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 . . .*

7. Choose a non-fiction text which has an emotional **and/or** intellectual appeal for the reader.

With reference to appropriate techniques, discuss how the writer has created this emotional **and/or** intellectual appeal.

8. Choose a non-fiction text which has made you think differently about an important moral **or** social issue.

With reference to appropriate techniques, discuss how the writer has caused you to view the issue differently.

9. Choose a non-fiction text which provides fresh understanding of a group of people, **or** a way of life, **or** an important figure.

With reference to appropriate techniques, discuss how the writer has provided this insight.

## 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 which deals with an issue of importance to human experience.  
With reference to appropriate techniques, explain how the issue is presented and discuss how it enhances your appreciation of the poem.
11. Choose a poem which creates a mood of hope or despair or mystery.  
With reference to appropriate techniques, explain how the mood is created and discuss how it enhances your appreciation of the poem as a whole.
12. Choose a poem in which the ending is important in highlighting central concerns.  
With reference to appropriate techniques, explain how the ending highlights central concerns and discuss how it enhances your appreciation of the poem as a whole.

## 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 sequence which is particularly moving or humorous or shocking.  
With reference to appropriate techniques, discuss how the film or programme makers succeed in engaging the viewer's emotions or reactions.
14. Choose a film or television drama in which setting in time and/or place is important to the development of the central concerns.  
With reference to appropriate techniques, discuss how the setting in time and/or place enhances your appreciation of the film or television drama as a whole.
15. Choose a film or television drama in which the viewer feels engaged with a character who is flawed or vulnerable.  
With reference to appropriate techniques, discuss how the film or programme makers succeed in creating engagement with the character, and how this adds to 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 and to such relevant features as register, accent, dialect, slang, jargon, vocabulary, tone, abbreviation . . .*

16. Choose language which is intended to persuade you to buy products, or to agree with a particular point of view.  
Identify specific examples of language use, and discuss to what extent they are effective.
17. Choose the language associated with digital communications.  
Identify specific language features, and discuss their effectiveness as a means of communication.
18. Choose the spoken or written language typically used by a particular vocational or leisure group.  
Identify specific language features, and discuss their contribution to efficient communication within the group.

[END OF SECTION 2]

[END OF QUESTION PAPER]