



**X824/76/12**

**English  
Critical Reading**

WEDNESDAY, 8 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 and attempt the questions.

**Note: for Section 1 — Scottish Text only Part C, Text 2 — Poetry 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 — Drama, Prose Fiction or Prose Non-fiction.

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

Read the poem below and then attempt the following questions.

*In Mrs Tilscher's Class* by Carol Ann Duffy

You could travel up the Blue Nile  
with your finger, tracing the route  
while Mrs Tilscher chanted the scenery.  
Tana. Ethiopia. Khartoum. Aswan.  
That for an hour, then a skittle of milk  
and the chalky Pyramids rubbed into dust.  
A window opened with a long pole.  
The laugh of a bell swung by a running child.

This was better than home. Enthralling books.  
The classroom glowed like a sweet shop.  
Sugar paper. Coloured shapes. Brady and Hindley  
faded, like the faint, uneasy smudge of a mistake.  
Mrs Tilscher loved you. Some mornings, you found  
she'd left a good gold star by your name.  
The scent of a pencil slowly, carefully, shaved.  
A xylophone's nonsense heard from another form.

Over the Easter term, the inky tadpoles changed  
from commas into exclamation marks. Three frogs  
hopped in the playground, freed by a dunce,  
followed by a line of kids, jumping and croaking  
away from the lunch queue. A rough boy  
told you how you were born. You kicked him, but stared  
at your parents, appalled, when you got back home.

That feverish July, the air tasted of electricity.  
A tangible alarm made you always untidy, hot,  
fractious under the heavy, sexy sky. You asked her  
how you were born and Mrs Tilscher smiled,  
then turned away. Reports were handed out.  
You ran through the gates, impatient to be grown,  
as the sky split open into a thunderstorm.

## Questions

37. Read lines 1 to 16.

By referring to **at least two** examples, analyse how the poet's use of language conveys a sense of excitement **and/or** wonder. **[4 marks]**

38. Read lines 17 to 21 ('Over . . . lunch queue').

Analyse how the poet uses language to convey the idea that the children are growing up. **[2 marks]**

39. Read lines 21 to 30 ('A rough boy . . . thunderstorm').

By referring to **at least two** examples, analyse how the poet's use of language creates a disturbing mood. **[4 marks]**

40. By referring to this poem and to at least one other poem, discuss how Duffy uses contrast to explore central concerns. **[10 marks]**

**[END OF SECTION 1]**

SECTION 2 — CRITICAL ESSAY — 20 marks

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

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 major character experiences different emotions throughout the play.

By referring to appropriate techniques, explain how the dramatist makes you aware of these different emotions and discuss how this contributes to your appreciation of the play as a whole.

2. Choose a play in which there is a scene involving a significant discovery or deception or revelation.

By referring to appropriate techniques, explain how the discovery or deception or revelation is presented and discuss how its impact contributes to your appreciation of the play as a whole.

3. Choose a play which portrays conflict within an individual or family or community.

By referring to appropriate techniques, explain the nature of this conflict 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 incident(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 could be considered responsible for their own suffering and/or fate.

By referring to appropriate techniques, explain the extent of the responsibility and discuss how this contributes to your appreciation of the text as a whole.

5. Choose a novel or short story which conveys a particularly pessimistic or inspiring message.

By referring to appropriate techniques, explain the nature of the message and discuss how this contributes to your appreciation of the text as a whole.

6. Choose a novel or short story in which an incident is significant in relation to the central concerns of the text.

By referring to appropriate techniques, explain why the incident is significant and discuss how it adds 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 . . .*

7. Choose a non-fiction text which presents a distinctive account of a place or an event or a person.

By referring to appropriate techniques, discuss how the account effectively creates a sense of the place or the event or the person.

8. Choose a non-fiction text which provokes a strong reaction in the reader.

By referring to appropriate techniques, discuss how the writer creates this reaction.

9. Choose a non-fiction text in which the writer challenges beliefs or assumptions or opinions.

By referring to appropriate techniques, discuss how the writer presents this challenge.

[END OF SECTION 2]

[END OF QUESTION PAPER]