



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 4 — 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 — Prose Fiction 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.

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 4 — Poetry

Read the poem below and then attempt the following questions.

Assisi by Norman MacCaig

The dwarf with his hands on backwards
sat, slumped like a half-filled sack
on tiny twisted legs from which
sawdust might run,
outside the three tiers of churches built
in honour of St Francis, brother
of the poor, talker with birds, over whom
he had the advantage
of not being dead yet.

A priest explained
how clever it was of Giotto
to make his frescoes tell stories
that would reveal to the illiterate the goodness
of God and the suffering
of His Son. I understood
the explanation and
the cleverness.

A rush of tourists, clucking contentedly,
fluttered after him as he scattered
the grain of the Word. It was they who had passed
the ruined temple outside, whose eyes
wept pus, whose back was higher
than his head, whose lopsided mouth
said *Grazie* in a voice as sweet
as a child's when she speaks to her mother
or a bird's when it spoke
to St Francis.

Questions

45. Read lines 1 to 4.

Analyse how the poet's use of language dehumanises the beggar. **[2 marks]**

46. Read lines 5 to 17.

By referring to **at least two** examples, analyse how the poet's use of language conveys the contrast between St Francis and the priest. **[4 marks]**

47. Read lines 18 to 27.

By referring to **at least two** examples, analyse how the poet's use of language creates an effective conclusion to the poem. **[4 marks]**

48. By referring to this poem and to at least one other, discuss how MacCaig explores the connection between characters and their surroundings. **[10 marks]**

[END OF SECTION 1]

SECTION 2 — CRITICAL ESSAY — 20 marks

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

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 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 a main character either conforms to or challenges a stereotype.

With reference to appropriate techniques, explain how the film or programme makers create this character, and discuss how this adds to your appreciation of the film or television drama as a whole.

14. Choose a film or television drama whose soundtrack contrasts with or fits the scene(s) it accompanies.

With reference to appropriate techniques, explain how the film or programme makers' use of the soundtrack contributes to your appreciation of the film or television drama as a whole.

15. Choose a film or television drama in which a particular scene or sequence contains tension or fear or surprise.

With reference to appropriate techniques, explain how the film or programme makers create this effect, and discuss 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.

[END OF SECTION 2]

[END OF QUESTION PAPER]