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X824/76/12

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H

National Qualifications

2024

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 B Prose, Text 1 is provided in this paper.

Attempt ALL the questions for your text.

SECTION 2 – Critical essay – 20 marks

Attempt ONE question from the following genres – Drama or Poetry.

You must clearly identify the question number you are attempting on your answer sheet.

Marks are shown in square brackets at **[Braille page 2]** the end of each question or part question.

An owl in the margin indicates a new question.

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SECTION 1

SCOTTISH TEXT

20 marks

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

PART B

SCOTTISH TEXT

PROSE

Text 1 — Prose

Read the extract below and then attempt the following questions.

The Red Door by Iain Crichton Smith

Now Mary had elegance. Though she was a bit odd, she had elegance. It was true that the villagers didn't understand her but that was because she read many
5 books, her father having been a teacher. And on the other hand she made no concessions to anybody. She seemed to be saying, 'You can take me or leave me.' She never gossiped. She
10 was proud and distant. She had a world of her own. She paid for everything on the nail. She was quite well off. But her world was her own, depending on none.
She was very fond of children and used to
15 make up masks for them at **[Braille page 4]** Hallowe'en. As well as this she would walk by herself at night, which argued that she was romantic. And it was said that she had sudden bursts of rage which too
20 might be the sign of a spirit without servility. One
22 couldn't marry a clod.
23 Murdo stared at the door and as he looked at it he seemed to be drawn
25 inside it into its deep caves with all sorts of veins and passages. It was like a magic door out of the village but at the same time it pulsed with a deep red light which made it
30 appear alive. It was all very odd and very puzzling, to think that a red door could make such a difference to house and moors and streams.
Solid and heavy he stood in
35 front of it in his wellingtons, scratching his head. But the red door was not a mirror and he couldn't see himself in it. Rather he was sucked into it as if it were a place of heat and colour and
40 reality. But it was different and it was his.
It was true that the villagers when they woke would see it and perhaps make fun of it, and would advise him to repaint it.

45 They might not even want him in the **[Braille page 5]** village if he insisted on having a red door. Still they could all have red doors if they wanted to. Or they could hunt him out of the village.

50 Hunt him out of the village? He paused for a moment, stunned by the thought. It had never occurred to him that he could leave the village, especially at his age, forty-six.

55 But then other people had left the village and some had prospered though it was true that many had failed. As for himself, he could work hard, he had always done so. And perhaps he had never really belonged to the

60 village. Perhaps his belonging had been like the Hallowe'en mask. If he were a true villager would he like the door so much? Other villagers would have been angry if their door had been painted

65 red in the night, their anger reflected in the red door, but he didn't feel at all angry, in fact he felt admiration that someone should actually have thought of this, should actually have seen the

70 possibility of a red door, in a green and

71 black landscape.

72 He felt a certain childlikeness stirring within him as if he were on Christmas day stealing barefooted over

75 the cold red linoleum to the stocking **[Braille page 6]** hanging at the chimney, to see if Santa Claus had come in the night while he slept.

Having studied the door for a while

80 and having had a long look round the village which was rousing itself to a new day, repetitive as all the previous ones, he turned into the house. He ate his breakfast and

85 thinking carefully and joyously and having washed the dishes he set off to see Mary though in fact it was still early.

His wellingtons creaked among the sparkling frost. Its virginal new

90 diamonds glittered around him, millions of them. Before he knocked on her door he looked at his own door from a distance. It shone bravely against the frost and the drab patches

95 without frost or snow. There was pride and spirit about it. It had emerged out of the old and the habitual, brightly and vulnerably. It said, 'Please let me live my own life.'

100 He knocked on the door.

Questions

- ow 13. Refer to lines 1 to 22. Analyse how language is used to convey a clear impression of Mary. [2 **[Braille page 7]** marks]
- ow 14. Refer to lines 23 to 71. By referring to at least two examples, analyse how language is used to convey the impact that seeing the door has on Murdo. [4 marks]
- ow 15. Refer to lines 72 to 100. By referring to at least two examples, analyse how language is used to convey the excitement of the moment. [4 marks]

ow 16. By referring to this extract and to at least one other short story, discuss how Crichton Smith uses moments of understanding and/or realisation to explore central concerns. [10 marks]

[END OF SECTION 1]

[Braille page 8] SECTION 2

CRITICAL ESSAY

20 marks

Attempt ONE question from the following two genres — Drama, or Poetry.

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 ...

ow 1. Choose a play in which a character experiences guilt or disappointment or redemption.

By referring to appropriate techniques, explain what causes the character to experience guilt or disappointment or redemption and discuss how this contributes to your appreciation of the play as a whole.

ow 2. Choose a play in which there is a scene involving conflict or reconciliation.

By referring to appropriate techniques, briefly explain the nature of the conflict or reconciliation and discuss how this scene contributes to your appreciation of the play as a whole.

ow 3. Choose a play involving persuasion or betrayal or delusion.

By referring to appropriate **[Braille page 9]** techniques, explain how this persuasion or betrayal or delusion is presented and discuss how this contributes to your appreciation of the play as a whole.

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 ...

ow 10. Choose a poem which explores loss or injustice or isolation.

With reference to appropriate techniques, discuss how the poet's presentation of loss or injustice or isolation enhances your appreciation of the poem as a whole.

ow 11. Choose a poem in which the speaker's feelings and/or situation is explored.

With reference to appropriate techniques, discuss how this exploration of the speaker's feelings and/or situation enhances your appreciation of the poem as a whole.

ow 12. Choose a poem in which the poet makes particularly effective use of imagery and/or sound. With reference to appropriate techniques, discuss how the poet's use of imagery and/or sound enhances your appreciation of the poem as a **[Braille page 10]** whole.

[END OF SECTION 2]

[END OF QUESTION PAPER]