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X824/76/12

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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 5 is provided in this paper.

Attempt ALL the questions for your text.

SECTION 2 – Critical essay – 20 marks

Attempt ONE question from the following four genres – Drama, Poetry, Film and Television Drama, or Language.

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

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

An ow 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 5 — Prose

Read the extract below and then attempt the following questions.

The Cone-Gatherers by Robin Jenkins

In this extract from Chapter 1, Calum and Neil are in the trees looking towards the main house.

‘Yonder’s a house with fifty rooms,’ went on Neil, ‘every one of them three times the size of our hut, and nearly all of them empty.’

5 ‘But we couldn’t live in the big house, Neil.’

‘Why couldn’t we? We’re human beings just like them. We need space to live and breathe in.’

10 ‘We get lots of space in the trees, Neil, and on the hills.’

[Braille page 4] ‘Like birds and animals, you mean?’

‘We’re just simple folk,

15 Neil. I want us just to be simple folk.’

Neil yielded to the appeal in his brother’s voice, and also to the uselessness of complaint.

20 ‘I ken you do, Calum,’ he said. ‘And I ken too that, though you’re simple, you’re better than any of them. Is to be always happy a crime? Is it daft never to be

25 angry or jealous or full of spite? You’re better and wiser than any of them.’

Calum smiled, scarcely knowing what the words meant.

30 ‘But it wouldn’t have hurt them to let us stay in the summer-house,’ cried Neil, with another burst of passion, ‘for all the time we’ll be here. No, we would soil it for them; and as soon as

35 the war's over it's to be knocked down anyway. It just wouldn't do for us to be
using what the grand folk once

37 used.'

38 He paused, and sighed again.

'What's the matter with me these days,

40 Calum?' he asked. 'Is it I'm getting too old? Am I frightened at **[Braille page
5]** something? It just comes over me. Sometimes I think it must be the war.
There seems to be death in the air.'

45 Calum shivered: he knew and feared death.

'This wood,' said Neil, 'it's to be cut down in the spring.'

'I ken that,' whimpered Calum.

50 'There's no sense in being sorry for trees,' said his brother, 'when there are
more men than trees being struck down. You can make use of a tree, but
what use is a dead man? Trees can be

55 replaced in time. Aren't we ourselves picking the cones for seed? Can you
replace dead men?'

He knew that the answer was: yes, the dead men would be replaced. After a

60 war the population of the world increased. But none would be replaced by
him. To look after his brother, he had never got married, though once he had
come very near it: that memory often revived to

65 turn his heart melancholy.

66 'We'd better get down,' he muttered. 'You lead the way, Calum, as usual.'

'Sure, I'll lead the way,

70 Neil.'

Delighted to be out of this bondage **[Braille page 6]** of talk, Calum set his bag
of cones firmly round his shoulders, and with consummate confidence and
grace

75 began the descent through the inner night of the great tree. Not once, all the
long way down, was he at a loss. He seemed to find holds by instinct, and
patiently guided his

80 brother's feet on to them. Alone, Neil would have been in trouble; he was as
dependent on his brother as if he was blind; and Calum made no attempt to
make his superiority as

85 climber compensate for his inferiority as talker. Every time he caught his
brother's foot and set it on a safe branch it was an act of love. Once, when
Neil slid down quicker

- 90 than he meant and stamped on Calum's fingers, the latter uttered no complaint but smiled in the dark and sucked the bruise.
- It was different as soon as they were
- 95 on the ground. Neil immediately strode out, and Calum, hurrying to keep close behind, often stumbled. Gone were the balance and sureness he had shown in the tree. If there was a hollow or a
- 100 stone or a stick, he would trip over it. He never grumbled at such **[Braille page 7]** mishaps, but scrambled up at once, anxious only not to be a hindrance to his brother.
- 105 When they reached the beginning of the ride that divided a cluster of Norway spruces, Neil threw over his shoulder the usual warning: to leave the snares alone, whether there were rabbits in them half
- 110 throttled or hungry or frantic; and Calum gave the usual sad guilty promise.

Questions

- ow 29. Refer to lines 1 to 37. By referring to at least two examples, analyse how the writer's use of language conveys the unfairness of the brothers' situation. [4 marks]
- ow 30. Refer to lines 38 to 65. Analyse how the writer's use of language conveys Neil's sadness. [2 marks]
- ow 31. Refer to lines 66 to 110. By referring to at least two examples, analyse how the writer's use of language conveys a clear impression of Calum. [4 marks]
- ow 32. By referring to this extract and to elsewhere in the novel, discuss how Jenkins explores the theme of inequality. **[Braille page 8]** [10 marks]

[END OF SECTION 1]

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SECTION 2

CRITICAL ESSAY

20 marks

Attempt ONE question from the following four genres — Drama, Poetry, Film and Television Drama, or Language.

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.

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- ow 3. Choose a play involving persuasion or betrayal or delusion. By referring to appropriate 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 **[Braille page 11]** poet's use of imagery and/or sound 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 ...

- ow 13. Choose a film or television drama in which a central character experiences an emotional or moral challenge. With reference to appropriate techniques, explain how the film or programme makers present this challenge and discuss how this contributes to your appreciation of the text as a whole.
- ow 14. Choose a film or television drama in which a sequence presents an important moment in the development of a character or theme. With reference to appropriate techniques, explain how the film or programme makers present this important moment and discuss how this contributes to your appreciation of the text as a whole.

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- ow 15. Choose a film or television drama which criticises aspects of the society in which it is set. With reference to appropriate techniques, explain how the film or programme makers present this criticism and discuss how this contributes to your appreciation of the text 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 ...

- ow 16. Choose aspects of language used to promote a film or television programme or podcast or product. Identify some examples of the language used and evaluate their effectiveness in achieving the purpose of the promotion.
- ow 17. Choose the language associated with a particular geographical area or a particular work setting. Identify specific language features and discuss their contribution to efficient communication within the geographical area or work setting.

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- ow 18. Choose the language associated with social media platforms. Identify specific features of the language and discuss the extent to which these enhance and/or restrict communication for the users of the platforms.

[END OF SECTION 2]

[END OF QUESTION PAPER]