

# X115/301

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NATIONAL  
QUALIFICATIONS  
2007

FRIDAY, 11 MAY  
9.00 AM – 10.30 AM

ENGLISH  
HIGHER  
Close Reading—Text

**There are TWO passages and questions.**

Read the passages carefully and then answer all the questions, which are printed in a separate booklet.

You should read the passages to:

understand what the writers are saying about the proposal to put online the contents of some major libraries (**Understanding—U**);

analyse their choices of language, imagery and structures to recognise how they convey their points of view and contribute to the impact of the passage (**Analysis—A**);

evaluate how effectively they have achieved their purpose (**Evaluation—E**).



PASSAGE 1

*In the first passage George Kerevan, writing in The Scotsman newspaper in December 2003, responds to the prospect of an “online library”.*

**DESPITE GOOGLE, WE STILL NEED GOOD LIBRARIES**

The internet search engine Google, with whom I spend more time than with my loved ones, is planning to put the contents of the world’s greatest university libraries online, including the Bodleian in Oxford and those of Harvard and Stanford in America. Part of me is ecstatic at the thought of all that information at my fingertips; another part of me is nostalgic, because I think physical libraries, book-lined and cathedral-quiet, are a cherished part of civilisation we lose at our cultural peril.

My love affair with libraries started early, in the Drumchapel housing scheme in the Fifties. For the 60,000 exiles packed off from slum housing to the city’s outer fringe, Glasgow Council neglected the shops and amenities but somehow remembered to put in a public library—actually, a wooden shed. That library was split into two—an adult section and a children’s section. This was an early taste of forbidden fruit. Much useful human reproductive knowledge was gained from certain books examined surreptitiously in the adult biology section.

At university, I discovered the wonder of the library as a physical space. Glasgow University has a skyscraper library, built around a vast atrium stretching up through the various floors. Each floor was devoted to a different subject classification. Working away on the economics floor, I could see other students above or below—chatting, flirting, doodling, panicking—all cocooned in their own separate worlds of knowledge. Intrigued, I soon took to exploring what was on these other planets: science, architecture, even a whole floor of novels. The unique aspect of a physical library is that you can discover knowledge by accident. There are things you know you don’t know, but there are also things you never imagined you did not know.

There is a stock response to my love affair with libraries: that I am being too nostalgic. That the multi-tasking, MTV generation can access information from a computer, get cheap books from the supermarket and still chatter to each other at a thousand decibels. Who needs old-fashioned library buildings? And why should councils subsidise what Google will provide for free?

There is some proof for this line of argument. The number of people in Scotland using their local public library falls every year, with just under a quarter of Scots now borrowing books (admittedly, that was 34 million books). As a result, local authorities have reduced their funding for new books by 30 per cent. Of course, fewer new books mean fewer library users, so guaranteeing the downward spiral.

It may well be that public demand and technical change mean we no longer need the dense neighbourhood network of local libraries of yore. But our culture, local and universal, does demand strategically situated libraries where one can find the material that is too expensive for the ordinary person to buy, or too complex to find online. Such facilities are worth funding publicly because the return in informed citizenship and civic pride is far in excess of the money spent.

Libraries also have that undervalued resource—the trained librarian. The ultimate Achilles’ heel of the internet is that it presents every page of information as being

equally valid, which is of course nonsense. The internet is cluttered with false information, or just plain junk. The library, with its collection honed and developed  
45 by experts, is a guarantee of the quality and veracity of the information contained therein, something that Google can never provide.

Libraries have another function still, which the internet cannot fulfil. Libraries, like museums, are custodians of knowledge—and should be funded as such. It has become the fashion in recent decades to turn our great national libraries and  
50 museums into entertainment centres, with audio-visuals, interactive displays and gimmicks. While I have some enthusiasm for popularising esoteric knowledge, it cannot always be reduced to the level of a child’s view of the universe. We have a duty to future generations to invest in the custodians of our culture, in particular its literature and manuscripts.

55 Of course, I can’t wait for Google to get online with the Bodleian Library’s one million books. Yet here’s one other thing I learned from a physical library space: the daunting scale of human knowledge and our inability to truly comprehend even a fraction of it. On arriving at Glasgow University library, I did a quick calculation of how many economics books there were on the shelves and realised that I could  
60 not read them all. Ever. From which realisation comes the beginning of wisdom—and that is very different from merely imbibing information.

## PASSAGE 2

*In the second passage Ben Macintyre, writing in The Times newspaper, also in December 2003, responds to the same news, and considers the future of the “traditional library”.*

### PARADISE IS PAPER, PARCHMENT AND DUST

I have a halcyon library memory. I am sitting under a cherry tree in the tiny central courtyard of the Cambridge University Library, a book in one hand and an almond slice in the other. On the grass beside me is an incredibly pretty girl. We are surrounded by eight million books. Behind the walls on every side of the  
5 courtyard, the books stretch away in compact ranks hundreds of yards deep, the shelves extending at the rate of two miles a year. There are books beneath us in the subterranean stacks, and they reach into the sky; we are entombed in words, an unimaginable volume of collected knowledge in cold storage, quiet and vast and waiting.

10 Perhaps that was the moment I fell in love with libraries.

Or perhaps it was earlier, growing up in Scotland, when the mobile library would lurch up the road with stocks of Enid Blyton for the kids and supplies of bodice-rippers on the top shelf with saucy covers, to be giggled over when the driver-librarian was having his cup of tea.

15 Or perhaps the moment came earlier yet, when my father took me deep into the Bodleian in Oxford and I inhaled, for the first time, that intoxicating mixture of paper, parchment and dust.

I have spent a substantial portion of my life since in libraries, and I still enter them with a mixture of excitement and awe. I am not alone in this. Veneration for  
20 libraries is as old as writing itself, for a library is more to our culture than a

collection of books: it is a temple, a symbol of power, the hushed core of civilisation, the citadel of memory, with its own mystique, social and sensual as well as intellectual.

25 But now a revolution, widely compared to the invention of printing itself, is taking place among the book shelves, and the library will never be the same again. This week Google announced plans to digitise fifteen million books from five great libraries, including the Bodleian.

30 Some fear that this total library, vast and invisible, could finally destroy traditional libraries, which will become mere warehouses for the physical objects, empty of people and life. However, the advantages of a single scholarly online catalogue are incalculable and rather than destroying libraries, the internet will protect the written word as never before, and render knowledge genuinely democratic. Fanatics always attack the libraries first, dictators seek to control the literature, elites hoard the knowledge that is power. Shi Huangdi, the Chinese emperor of the 3rd century BC,  
35 ordered that all literature, history and philosophy written before the founding of his dynasty should be destroyed. More books were burnt in the 20th century than any other—in Nazi Germany, Bosnia and Afghanistan. With the online library, the books will finally be safe, and the bibliophobes will have been beaten, for ever.

40 But will we bother to browse the shelves when we can merely summon up any book in the world with the push of a button? Are the days of the library as a social organism over? Almost certainly not, for reasons psychological and, ultimately, spiritual. Locating a book online is one thing, reading it is quite another, for there is no aesthetic substitute for the physical object; the computer revolution rolls on inexorably, but the world is reading more paper books than ever.

45 And the traditional library will also survive, because a library is central to our understanding of what it is to be human. Libraries are not just for reading in, but for sociable thinking, exploring and exchanging ideas. They were never silent. Technology will not change that, for even in the starchiest heyday of Victorian self-improvement, libraries were intended to be meeting places of the mind, recreational  
50 as well as educational. The Openshaw branch of the Manchester public library was built complete with a billiard room. Of course just as bookshops have become trendy, offering brain food and cappuccinos, so libraries, under financial and cultural pressure, will have to evolve by more actively welcoming people in to wander and explore . . . and fall in love.

55 Bookish types have always feared change and technology, but the book, and the library, have adapted and endured, retaining their essential magic. Even Hollywood understood. In the 1957 film *Desk Set*, Katherine Hepburn plays a librarian-researcher whose job is threatened by a computer expert (Spencer Tracy) introducing new technology. In the end, the computer turns out to be an asset, not a  
60 danger, Tracy and Hepburn end up smooching, and everyone reads happily ever after.

The marriage of Google and the Bodleian will surely be the same.

[END OF TEXT]

**[OPEN OUT]**

## ACKNOWLEDGEMENTS

Close Reading Passage 1 – Article is adapted from “Despite Google, we still need good libraries” by George Kerevan, taken from *The Scotsman*, 15 December 2004. Reproduced by permission of The Scotsman Publications Limited.

Close Reading Passage 2 – Article is adapted from “Paradise is Paper, Vellum and Dust” by Ben Macintyre, taken from *The Times*, 18 December 2004. Reproduced by permission of NI Syndication Ltd © The Times, December 2004.

# X115/302

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NATIONAL  
QUALIFICATIONS  
2007

FRIDAY, 11 MAY  
9.00 AM – 10.30 AM

ENGLISH  
HIGHER  
Close Reading–Questions

Answer all questions. **Use your own words whenever possible and particularly when you are instructed to do so.**

50 marks are allocated to this paper.

A code letter (U, A, E) is used alongside each question to give some indication of the skills being assessed. The number of marks attached to each question will give some indication of the length of answer required.



### Questions on Passage 1

Marks Code

1. Read lines 1–7.
    - (a) What two contrasting emotions does the writer have about the plan to put the great university libraries online? Use your own words in your answer. 2 U
    - (b) How does the writer’s word choice in these lines help to convey his view of the importance of “physical libraries” (line 5)? Refer to **two** examples in your answer. 2 A
  2. In your opinion, does the writer think Glasgow Council gave the library in Drumchapel a high priority? Justify your answer by close reference to lines 8–14. 2 U/E
  3. Show how the writer uses imagery **and** word choice in lines 15–24 to convey the “wonder of the library as a physical space”. 4 A
  4. Read lines 25–34.
    - (a) Show how the writer’s language in lines 25–29 conveys his attitude to the “MTV generation”. You should refer in your answer to such features as sentence structure, word choice, tone . . . 3 A
    - (b) Explain the “downward spiral” (line 34) to which the writer refers. 1 U
  5. (a) In your own words as far as possible, give **four** reasons the writer presents in lines 35–46 in favour of maintaining traditional public libraries. 4 U
  - (b) Show how the writer’s word choice in lines 41–46 emphasises the contrast between his attitude to libraries and his attitude to the internet. 2 A
  6. Read lines 47–54.
    - (a) Twice in this paragraph the writer refers to libraries as “custodians”. What does this word mean? 1 U
    - (b) Show how the language of lines 47–54 suggests that the writer has some reservations about the entertainment aspect of present day libraries and museums. 2 A
  7. How effective do you find the ideas and/or language of the final paragraph (lines 55–61) as a conclusion to the passage as a whole? 3 E
- (26)



### Questions on Passage 2

Marks Code

8. Read lines 1–17.
- (a) Briefly describe the mood created in lines 1–3 (“I have . . . girl.”). 1 U
- (b) Show how the writer’s use of language in lines 3–9 (“We are . . . waiting.”) conveys a sense of awe. 3 A
- (c) How effective do you find the repetition of “perhaps” (lines 10–17) in conveying the writer’s recollections about libraries? 2 A/E
9. By referring to **one** example, show how the writer’s imagery in lines 18–23 conveys the importance of libraries. 2 A
10. Read lines 24–38.  
In your own words as far as possible, explain:
- (a) what, according to the writer, the potential disadvantage of the online library is; 1 U
- (b) what, according to the writer, the advantages of the online library are. 3 U
11. Read lines 39–54.
- (a) Explain what the writer means by “there is no aesthetic substitute for the physical object” (lines 42–43). 2 U
- (b) Using your own words as far as possible, explain why the writer believes libraries will “survive” (line 45). 2 U
12. How effectively does the writer use the reference to the film *Desk Set* to conclude the passage in a pleasing way? Refer in your answer to the ideas and language of lines 55–62. 3 E
- (19)

### Question on both Passages

13. Which of the two writers do you think presents the more persuasive argument in favour of public libraries?  
Justify your choice by referring to the **ideas and style** of **both** passages. 5 E
- (5)

**Total (50)**

[END OF QUESTION PAPER]

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# X115/303

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NATIONAL  
QUALIFICATIONS  
2007

FRIDAY, 11 MAY  
10.50 AM – 12.20 PM

ENGLISH  
HIGHER  
Critical Essay

Answer **two** questions.

Each question must be taken from a different section.

Each question is worth 25 marks.



**Answer TWO questions from this paper. Each question must be chosen from a different Section (A–E). You are not allowed to choose two questions from the same Section.**

**In all Sections you may use Scottish texts.**

**Write the number of each question in the margin of your answer booklet and begin each essay on a fresh page.**

**You should spend about 45 minutes on each essay.**

The following will be assessed:

- the relevance of your essays to the questions you have chosen, and the extent to which you sustain an appropriate line of thought
- your knowledge and understanding of key elements, central concerns and significant details of the chosen texts, supported by detailed and relevant evidence
- your understanding, as appropriate to the questions chosen, of how relevant aspects of structure/style/language contribute to the meaning/effect/impact of the chosen texts, supported by detailed and relevant evidence
- your evaluation, as appropriate to the questions chosen, of the effectiveness of the chosen texts, supported by detailed and relevant evidence
- the quality of your written expression and the technical accuracy of your writing.

### **SECTION A—DRAMA**

*Answers to questions on drama should address relevantly the central concern(s)/theme(s) of the text and be supported by reference to appropriate dramatic techniques such as: conflict, characterisation, key scene(s), dialogue, climax, exposition, dénouement, structure, plot, setting, aspects of staging (such as lighting, music, stage set, stage directions . . .), soliloquy, monologue . . .*

1. Choose a play which has a theme of revenge or betrayal or sacrifice.  
Show how the dramatist explores your chosen theme and discuss how this treatment enhances your appreciation of the play as a whole.
2. Choose from a play an important scene which you found particularly entertaining or particularly shocking.  
Explain briefly why the scene is important to the play as a whole and discuss in detail how the dramatist makes the scene so entertaining or shocking.
3. Choose a play in which a character makes a crucial error.  
Explain what the error is and discuss to what extent it is important to your understanding of the character's situation in the play as a whole.
4. Choose a play in which the relationship between a male and a female character changes significantly.  
Show how the relationship between the two characters changes and discuss to what extent this illuminates a central idea of the play.

## SECTION B—PROSE

### *Prose Fiction*

*Answers to questions on prose fiction should address relevantly the central concern(s)/theme(s) of the text(s) and be supported by reference to appropriate techniques of prose fiction such as: characterisation, setting, key incident(s), narrative technique, symbolism, structure, climax, plot, atmosphere, dialogue, imagery . . .*

5. Choose a **novel** in which a character reaches a crisis point.  
Explain briefly how this point is reached and go on to discuss how the character's response to the situation extends your understanding of him/her.
6. Choose **two short stories** in which aspects of style contribute significantly to the exploration of theme.  
Compare the ways in which stylistic features are used to create and maintain your interest in the central ideas of the texts.
7. Choose a **novel** with an ending which you found unexpected.  
Explain briefly in what way the ending is unexpected and go on to discuss to what extent it is a satisfactory conclusion to the novel.
8. Choose a **novel** or **short story** in which one of the main characters is not in harmony with her/his society.  
Describe the character's situation and go on to discuss how it adds to your understanding of a central concern of the text.

### *Prose Non-fiction*

*Answers to questions on prose non-fiction should address relevantly the central concern(s)/theme(s) of the text and be supported by reference to appropriate techniques of prose non-fiction such as: ideas, use of evidence, selection of detail, point of view, stance, setting, anecdote, narrative voice, style, language, structure, organisation of material . . .*

9. Choose a work of **non-fiction** which deals with **travel** or **exploration** or **discovery**.  
Discuss to what extent the presentation of the text reveals as much about the writer's personality and/or views as it does about the subject matter.
10. Choose a **biography** or **autobiography** in which the life of the subject is presented in an effective and engaging way.  
Show how the writer uses techniques of non-fiction to achieve this.
11. Choose an **essay** or **piece of journalism** which appeals to you because it is both informative and passionate.  
Explain what you learned about the topic and discuss how the writer's presentation conveys his/her passion.

**[Turn over**

## SECTION C—POETRY

*Answers to questions on poetry should address relevantly the central concern(s)/theme(s) of the text(s) and be supported by reference to appropriate poetic techniques such as: imagery, verse form, structure, mood, tone, sound, rhythm, rhyme, characterisation, contrast, setting, symbolism, word choice . . .*

12. Choose a poem in which there is a sinister atmosphere or person or place.  
Show how the poet evokes this sinister quality and discuss how it adds to your appreciation of the poem.
13. Choose **two** poems on the same theme which impress you for different reasons.  
Compare the treatment of the theme in the two poems and discuss to what extent you find one more impressive than the other.
14. Choose a poem in which there is effective use of one or more of the following: verse form, rhythm, rhyme, repetition, sound.  
Show how the poet effectively uses the feature(s) to enhance your appreciation of the poem as a whole.
15. Choose a poem involving a journey which is both literal and metaphorical.  
Discuss how effectively the poet describes the journey and makes you aware of its deeper significance.

## SECTION D—FILM AND TV DRAMA

*Answers to questions on film and TV drama should address relevantly the central concern(s)/theme(s) of the text(s) and be supported by reference to appropriate techniques of film and TV drama such as: key sequence(s), characterisation, conflict, structure, plot, dialogue, editing/montage, sound/soundtrack, aspects of mise-en-scène (such as lighting, colour, use of camera, costume, props . . .), mood, setting, casting, exploitation of genre . . .*

- 16.** Choose a **film** or **TV drama**\* the success of which is built on a rivalry or friendship between two characters.  
Show how the film or programme makers construct the characters and discuss how the rivalry or friendship contributes to the success of the text.
- 17.** Choose a **film** in which music makes a significant contribution to the impact of the film as a whole.  
Show how the film makers make use of music, and go on to explain how its contribution is so important relative to other elements of the text.
- 18.** Choose a **film** or **TV version** of a stage play or of a novel.  
By referring to key elements of the film or TV version, explain to what extent you think the film or programme makers were successful in transferring the play or novel to the screen.
- 19.** Choose a **film** or **TV drama**\* in which setting and atmosphere contribute more than plot to your appreciation of the text.  
Justify your opinion by referring to these elements of the text.

\*“TV drama” includes a single play, a series or a serial.

**[Turn over**

## SECTION E—LANGUAGE

*Answers to questions on language should address relevantly the central concern(s) of the language research/study and be supported by reference to appropriate language concepts such as: register, jargon, tone, vocabulary, word choice, technical terminology, presentation, illustration, accent, grammar, idiom, slang, dialect, structure, point of view, orthography, abbreviation . . .*

- 20.** Consider the spoken or written language of a particular geographical area. (This could be, for example, a village, a city, or a larger area of the UK.)  
Identify what is distinctive about the language and evaluate the effects of these distinctive usages on the communication of the people of that area.
- 21.** Consider the language of popular entertainment in the 21st century—in TV, radio, music, magazines, for example.  
Describe how the idioms and vocabulary popularised by the entertainment industry influence the everyday speech of the younger generation. Discuss to what extent these usages enrich everyday communication.
- 22.** Consider the language of persuasion employed in a commercial, political, social or personal situation.  
Identify and discuss the effectiveness of several ways in which the language you have chosen attempts to be persuasive.
- 23.** Consider the language typical of any particular vocational or interest group with which you are familiar.  
To what extent are the specialist terms and idioms typical of this group a barrier to the ability of the general public to understand the communication? How necessary do you think these terms and idioms are for effective communication within the group?

[END OF QUESTION PAPER]



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