

X115/301

NATIONAL
QUALIFICATIONS
2009

FRIDAY, 15 MAY
9.00 AM – 10.45 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 issues surrounding our use of natural resources
(**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

The first passage is from an article in *The Telegraph* newspaper in January 2007. In it, Janet Daley responds to suggestions that we should limit our use of natural resources.

A DOOMSDAY SCENARIO?

Is your journey really necessary? Who would have thought that, in the absence of world war and in the midst of unprecedented prosperity, politicians would be telling us not to travel? Just as working people have begun to enjoy the freedoms that the better-off have known for generations—the experience of other cultures, other cuisines, other climates—they are threatened with having those liberating possibilities priced out of their reach.

And when I hear politicians—most of them comfortably off—trying to deny enlightenment and pleasure to “working class” people, I reach for my megaphone. Maybe Tommy Tattoo and his mates do use cheap flights to the sunshine as an extension of their binge-drinking opportunities, but for thousands of people whose parents would never have ventured beyond Blackpool or Rothesay, air travel has been a social revelation.

So, before we all give the eco-lobby’s anti-flying agenda the unconditional benefit of the doubt, can we just review their strategy as a whole?

Remember, it is not just air travel that the green tax lobby is trying to control: it is a restriction on any mobility. Clamping down on one form of movement, as the glib reformers have discovered, simply creates intolerable pressure on the others. Londoners, for example, had just become accustomed to the idea that they would have to pay an £8 congestion charge to drive into their own city when they discovered that the fares on commuter rail and underground services had been hiked up with the intention of driving away customers from the public transport system—now grossly overcrowded as a result of people having been forced off the roads by the congestion charge.

The only solution—and I am just waiting for the politicians to recommend it explicitly—is for none of us to go anywhere. Stay at home and save the planet. But that would be a craven retreat from all the social, professional and cultural interactions that unrestricted mobility makes possible—and which, since the Renaissance, have made great cities the centres of intellectual progress.

Even devising a way of making a living while never leaving your house would not absolve you of your ecological guilt, because you’d still be making liberal use of the technology that has transformed domestic life. The working classes, having only discovered in the last generation or two the comforts of a tolerable degree of warmth and plentiful hot water, are now being told that these things must be rationed or prohibitively taxed.

Never mind that the universal presence of adequate heating has almost eliminated those perennial scourges of the poor—bronchitis and pneumonia—which once took the very young and the very old in huge numbers every winter. Never mind that the generous use of hot water and detergent, particularly when combined in a washing machine for the laundering of bed linen and clothing, has virtually eliminated the infestations of body lice and fleas (which once carried plague) that used to be a commonplace feature of poverty. Never mind that the private car, the Green Public Enemy Number One, has given ordinary families freedom and flexibility that would have been inconceivable in previous generations.

If politicians are planning restrictions on these “polluting” aspects of private life, to
45 be enforced by a price mechanism, they had better accept that they will be
reconstructing a class divide that will drastically affect the quality of life of those on
the wrong side of it.

It is certainly possible that the premises advanced by environmental campaigners are
sound: that we are in mortal danger from global warming and that this is a result of
50 human activity. Yet when I listen to ecological warnings such as these, I am
reminded of a doomsday scenario from the past.

In his *Essay on the Principle of Population*, published in 1798, Thomas Malthus
demonstrated, in what appeared to be indisputable mathematical terms, that
population growth would exceed the limits of food supply by the middle of the 19th
55 century. Only plague, war or natural disaster would be capable of sufficiently
reducing the numbers of people to avert mass starvation within roughly 50 years.
This account of the world’s inevitable fate (known as the “Malthusian catastrophe”)
was as much part of accepted thinking among intellectuals then as are the
environmental lobby’s warnings today.

60 Malthus, however, had made a critical conceptual mistake: he underestimated the
complexity of human behaviour. Population did not go on increasing at the same
rate; it responded to economic and social conditions. Moreover, he had discounted
the force of ingenuity in finding ways to increase food supply. In actual fact, the
introduction of intensive farming methods and the invention of pesticides
65 transformed what he had assumed would be the simple, fixed relation between
numbers of people and amount of resource. He had made what seemed to be a
sound prediction without allowing for the possibility that inventiveness and
innovation might alter the picture in unimaginable ways.

Warnings of catastrophe come and go. Whatever their validity, we cannot and
70 should not ask people to go back to a more restricted way of life. The restrictions
would not work anyway, because they are impracticable. If they were enforced, they
would be grotesquely unfair and socially divisive. If we really are facing an
environmental crisis, then we are going to have to innovate and engineer our way out
of it.

PASSAGE 2

Leo Hickman, writing in The Guardian newspaper in May 2006, explores the ethics of leisure-related flights.

IS IT OK TO FLY?

I am desperate for some good news about aviation and its environmental impact.
Please someone say that they got the figures wrong. I have always loved the
freedom and access flying brings—who doesn’t?—but in recent years I have
descended into near-permanent depression about how to square this urge with the
5 role of at least trying to be a responsible citizen of the planet. Travel is one of life’s
pleasures, but is my future—and, more importantly, that of my two young
daughters—really going to be one of abstinence from flying, or at best flying by
quota, as many environmentalists are now calling for?

I recently travelled to Geneva to attend the second “Aviation and Environment
10 Summit” in search of, if not answers, then at least a better indication of just how
damaging flying really is to the environment. (The irony was not lost that hundreds
of people had flown from around the world to attend.)

Speaker after speaker bemoaned how the public had somehow misunderstood the
aviation industry and had come to believe that aviation is a huge and
15 disproportionate polluter. Let’s get this in perspective, said repeated speakers: this
is small fry compared with cars, factories, even homes. Why are we being singled
out, they cried? Why not, they said, chase after other industries that could easily
make efficiency savings instead of picking on an industry that gives so much to the
world, yet is currently so economically fragile?

20 But even in this self-interested arena a representative from the US Federal Aviation
Administration caused some sharp intakes of breath from the audience by showing
an extraordinary map of current flightpaths etched over one another on the world’s
surface. The only places on Earth that are not scarred by routes are blocks of air
space over the central Pacific, the southern Atlantic and Antarctica.

25 It seems, therefore, that we who avidly consume cheap flights do indeed have to face
a choice. Do we continue to take our minibreaks, visit our second homes, holiday on
the other side of the world and partake of all the other forms of what the industry
describes as “non-essential” travel? Or do we start to ration this habit, even if
others elsewhere in the world quite understandably will be quick to take our place
30 on the plane? My view is that flying will simply have to become more expensive.
Only by becoming more expensive will ticket prices start to reflect more closely the
environmental impact of flying—the polluter should always pay, after all—and
therefore drive down demand. It’s easy to forget how good we’ve had it in this
heady era of low-cost carriers—but surely the good times must end.

35 A remedy such as carbon-neutralising our flights is a nice, cuddly idea that on the
surface is a positive action to take, but planting trees in Thailand or handing out
eco-lightbulbs in Honduras is no substitute for getting planes out of the skies. It
also carries the risk that people will think “job done” and simply carry on flying
regardless.

[END OF TEXT]

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ACKNOWLEDGEMENTS

Passage 1—Article is adapted from “If eco-snobs had their way, none of us would go anywhere” by Janet Daley, taken from *The Telegraph*, 8 January 2007. © Telegraph Media Group Limited 2007.

Passage 2—Article is adapted from “Is it ok to fly?” by Leo Hickman, taken from *The Guardian*, 20 May 2006. Copyright Guardian News & Media Ltd 2006.

X115/302

NATIONAL
QUALIFICATIONS
2009

FRIDAY, 15 MAY
9.00 AM – 10.45 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. (a) Referring to lines 1–6, give in your own words two reasons why the writer finds it surprising that politicians are “telling us not to travel”. | 2 | U |
| (b) Show how the writer’s sentence structure and word choice in lines 1–12 convey the strength of her commitment to air travel for all. | 4 | A |
| 2. Referring to specific words and/or phrases, show how the sentence “So, before . . . as a whole?” (lines 13–14) performs a linking function in the writer’s argument. | 2 | U |
| 3. Read lines 15–23. | | |
| (a) What, according to the writer, is the result of “Clamping down on one form of movement”? Use your own words in your answer. | 1 | U |
| (b) Explain how the writer uses the example of the London congestion charge to demonstrate her point. | 2 | U |
| 4. In the paragraph from lines 24 to 28, the writer states that “The only solution . . . is for none of us to go anywhere.” (lines 24–25) | | |
| (a) Why, according to the writer, is this “solution” undesirable? | 2 | U |
| (b) Show how, in this paragraph, the writer creates a tone which conveys her disapproval of the “solution”. | 2 | A |
| 5. Read lines 29–47. | | |
| (a) Why, according to the writer, would “never leaving your house” still involve some “ecological guilt”? | 1 | U |
| (b) Using your own words as far as possible, summarise the benefits of technology as described in lines 35–43. | 3 | U |
| (c) Show how the writer uses sentence structure in lines 35–43 to strengthen her argument. | 2 | A |
| (d) What, according to the writer in lines 44–47, would be the outcome of the restrictions proposed by politicians? | 2 | U |
| 6. Read lines 48–68. | | |
| (a) What does the phrase “doomsday scenario” (line 51) mean? | 1 | U |
| (b) In your own words, outline the “doomsday scenario” predicted by Thomas Malthus. | 2 | U |
| (c) In your own words, give any two reasons why Malthus’s theory proved incorrect. | 2 | U |
| 7. How effective do you find the writer’s use of language in the final paragraph (lines 69–74) in emphasising her opposition to placing restrictions on people’s way of life? | 2 | A/E |

(30)

Questions on Passage 2

Marks Code

- | | | |
|--|------|-----|
| 8. (a) Explain the cause of the writer's "depression" (line 4). | 2 | U |
| (b) Show how the writer's use of language in lines 1–8 creates an emotional appeal to the reader. | 2 | A |
| 9. Read lines 9–24. | | |
| (a) Explain the "irony" referred to in line 11. | 1 | U |
| (b) Show how the writer's use of language in lines 13–19 conveys his unsympathetic view of the speakers at the conference. In your answer you should refer to at least two features such as sentence structure, tone, word choice . . . | 4 | A |
| (c) How effective do you find the writer's use of imagery in lines 20–24 in conveying the impact that flying has on the environment? | 2 | A/E |
| 10. Explain why the writer believes that "flying will simply have to become more expensive" (line 30). | 2 | U |
| 11. Show how the writer, in lines 35–39, creates a dismissive tone when discussing possible remedies. | 2 | A |
| | (15) | |

Question on both Passages

- | | | |
|---|-----|---|
| 12. Which passage is more effective in engaging your interest in aspects of the environmental debate?
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

NATIONAL
QUALIFICATIONS
2009

FRIDAY, 15 MAY
11.05 AM – 12.35 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 in which a central character behaves in an obsessive manner.
Describe the nature of the character's obsessive behaviour and discuss the influence this behaviour has on your understanding of the character in the play as a whole.
2. Choose a play which you feel is made particularly effective by features of structure such as: dramatic opening, exposition, flashback, contrast, turning-point, climax, anticlimax, dénouement . . .
Show how one or more than one structural feature employed by the dramatist adds to the impact of the play.
3. Choose from a play a scene which significantly changes your view of a character.
Explain how the scene prompts this reappraisal and discuss how important it is to your understanding of the character in the play as a whole.
4. Choose a play set in a society whose values conflict with those of a central character or characters.
Describe this difference in values and discuss how effectively the opposition of values enhances your appreciation of the play as a whole.

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** or **short story** which deals with true love, unrequited love or love betrayed.
Discuss the writer's exploration of the theme and show to what extent it conveys a powerful message about the nature of love.
6. Choose a **novel** or **short story** with a central character you consider to be heroic.
Show how the heroic qualities are revealed and discuss how this portrayal of the character enhances your understanding of the text as a whole.
7. Choose a **novel** in which the setting in time and/or place is a significant feature.
Show how the writer's use of setting contributes to your understanding of character and theme.
8. Choose a **novel** in which there is an incident involving envy or rivalry or distrust.
Explain the nature of the incident and go on to discuss its importance to your understanding of the novel as a whole.

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 an **essay** or a **piece of journalism** in which you feel that the writer's style is a key factor in developing a persuasive argument.
Show how the writer's presentation of the argument is made persuasive by his or her use of techniques of non-fiction.
10. Choose a **full-length work** of **biography** or of **autobiography** in which the writer presents the life of her or his subject in a positive light.
Show how the writer's style and skilful selection of material contribute to this positive portrayal.
11. Choose a **non-fiction text** which exploits the humour of particular situations and/or incidents.
Show how the writer's use of humour creates interest in the subject matter.

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 the poet explores one of the following emotions: anguish, dissatisfaction, regret, loss.
Show how the poet explores the emotion and discuss to what extent he or she is successful in deepening your understanding of it.
13. Choose **two** poems which explore the experience of war.
Discuss which you find more effective in conveying the experience of war.
14. Choose a poem in which contrast is important in developing theme.
Explore the poet's use of contrast and show why it is important in developing a key theme of the poem.
15. Choose a poem which depicts a particular stage of life, such as childhood, adolescence, middle age, old age.
Discuss how effectively the poet evokes the essence of this stage of life.

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*** in which two characters are involved in a psychological conflict which dominates the text.
Show how the film or programme makers reveal the nature of the conflict and explain why it is so significant to the text as a whole.
- 17.** Choose from a **film** an important sequence in which excitement is created as much by filmic technique as by action and dialogue.
Show how the film makers create this excitement and explain why the sequence is so important to the film as a whole.
- 18.** Choose a **film** or **TV drama*** which evokes a particular period of history and explores significant concerns of life at that time.
By referring to selected sequences and to the text as a whole, show how the film or programme makers evoke the period and explore significant concerns of life at that time.
- 19.** Choose one or more than one **film** which in your opinion demonstrate(s) outstanding work by a particular director.
By referring to key elements of the text(s), show why you consider the work of this director to be so impressive.

*“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 aspects of language which change over time, such as slang, idiom, dialect . . .
Identify some of the changes and discuss to what extent you feel these changes contribute towards possible problems in communication between different age groups or generations.
- 21.** Consider some of the changes in language which have occurred as a result of lobbying by pressure groups such as feminists, multi-cultural organisations, faith groups . . .
By examining specific examples, discuss to what extent you feel that clarity of communication has been affected by such changes.
- 22.** Consider the use of persuasive language in the promotion of goods or services or a campaign or a cause.
By examining specific examples, evaluate the success of the language in achieving its purpose.
- 23.** Consider the technical language associated with a sport, a craft, a profession or one of the arts.
By examining specific examples, discuss to what extent you feel such language leads to clearer communication.

[END OF QUESTION PAPER]

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