

[C115/SQP215]

NATIONAL
QUALIFICATIONS

Time: 1 hour 30 minutes

ENGLISH
HIGHER
Close Reading
Specimen Question Paper
(for examinations in and after 2003)

Answer all questions.

50 marks are allocated to this paper.

There are TWO passages and questions.

Read both passages carefully and then answer all the questions which follow. **Use your own words whenever possible and particularly when you are instructed to do so.**

You should read each passage to:

understand what the authors are saying about global warming and its effects (**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 passages (**Analysis—A**);

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

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.

PASSAGE 1

This passage is from an article by journalist Angus Clark and appeared in The Times newspaper in November 2000 after severe gales and extensive flooding in various parts of England.

This is a tale of two towns: both modest, yet possessed of a certain civic pride; both nestled at the edge of the ocean, sharing almost exactly the same latitude. In Churchill, Manitoba, in northern Canada, the winter is long, the snow is deep, the sea freezes far and wide as the thermometer falls to minus 50 degrees centigrade. There are only two months a year without snow. When the polar bears emerge from hibernation they gnaw the dustbins in search of scraps. Churchill, in short, is not a place to grow wheat and roses, potatoes and apples. There are no green dairy farms on the tundra shores of Hudson's Bay. In Inverness, on the east coast of Scotland, the winters are very much gentler and shorter. Cold, yes, but not cold enough for skidoos, treble-glazed windows or snowshoes to school. The nearby Black Isle has some of Scotland's richest arable farmland.

The enormous difference between the climates of these two towns is due to one thing: the Gulf Stream, which brings tropic-warmed sea from the Gulf of Mexico to the Atlantic coasts of northern Europe. Thanks to the Gulf Stream, on fine summer days people can swim in the sea from the pale golden beaches of the Lofoten Islands in Norway—300 miles north of the Arctic Circle. In coastal gardens beside its warm waters, sub-tropical

plants and exotic flowers flourish.

If there were no Gulf Stream, Britain would be as cold as Manitoba. We would probably be able to walk to Germany across the frozen North Sea. Our farmers would be defeated by permafrost but caribou would thrive on the lichens beneath the snow. Dairy herds would not wind o'er the lea, nor would honeysuckle twine about our cottage porches.

The Gulf Stream has not always flowed. As far as scientists can tell, it has stopped quite abruptly in the past—and in as little as a couple of years. Now it seems that global warming is recreating the very same conditions which caused it to stall before, with the potential to plunge the whole of northern Europe into another Ice Age.

Which is a bit ironic as we slosh around in sodden, rainswept towns and villages; as we discuss the extraordinary late autumn and give up hope for a white Christmas. Global warming was going to bring Mediterranean holiday weather to Brighton and vineyards to Argyll, wasn't it? Global warming is the reason why spring-flowering iris and cistus are blooming crazily in November. So how could it turn England's green and rather tepid land into a frozen waste?

PASSAGE 2

The second passage, by James O. Jackson, appeared in Time magazine also in November 2000.

Deluges, droughts, fires, landslides, avalanches, gales, tornadoes; is it just our imagination, or is Europe's weather getting worse?

The short answer is yes, the weather is certainly getting worse. The cause is air pollution that pours greenhouse gases such as carbon dioxide and methane into the atmosphere to produce global warming that can alter weather patterns. Whether the specific storms that scythed down trees in Paris last Christmas, drowned the Po Valley last month and battered Britain last week can be attributed to the warming trend is a subject of serious—and contentious—scientific debate. But most climate experts agree that so-called extreme weather events are becoming more frequent, and that the weather world-wide over the coming 100 years will change drastically. The scientists say that even if the world's governments and industries meet international goals on reducing greenhouse gases—which they probably will not—it still won't be enough to prevent severe changes to the world's

weather. Their advice to governments, businesses and private citizens about this is grim: get used to it.

A landmark report released last week by a team of European climatologists confirms that the trend in global warming may be irreversible, at least over most of the coming century. That, they say, means governments should start planning immediately to adapt to the new extremes of weather that the citizens will face—with bans on building in potential flood plains in the north, for example, and water conservation measures in the south.

That represents a subtle but significant shift in attitude to global warming and some environmentalist campaigners are dismayed at the suggestion that the world should adapt to the warming trend rather than try to halt or reverse it.

Next week at the Hague, representatives of countries will gather to assess progress since the

1997 Kyoto Protocol. In that agreement, governments pledged that, by 2012, they would cut greenhouse emissions to 5·2% below 1992 levels. They are far from meeting that goal, and the Hague conference is likely to turn into a wrangle of finger-pointing over who is at fault. Campaigners for drastic cuts in emissions fear that talk of “adapting” rather than “mitigating” will ease political pressures on the big polluters such as the US and Japan.

All this because, says the Intergovernmental Panel on Climate Change, temperatures could rise by as much as 6 degrees centigrade in the 21st century, ten times as fast as temperatures have risen in the last 100 years. Who will want to live in such a world—especially in some of the regions likely to be hardest hit, which happen to include those already the poorest on the planet? Dry areas will get drier, wet areas will get wetter. Africa will suffer in ways that scientists cannot fully predict, but the Sahel will probably become even drier and more prone to drought and famine than it already is. For Europe, it will mean the influx of such pathogens as malaria, dengue fever and encephalitis as warmer weather encourages the northern movement of disease-carrying mosquitoes. Generally, warmer water can more easily harbour cholera and other waterborne diseases which will be more easily spread during frequent floods.

Some argue that the ultimate result of global warming will be a paradoxical but even more catastrophic development: global cooling. As the Arctic ice cap melts, a flow of fresh water into the North Atlantic could disrupt conveyor currents including the Gulf Stream, which is what keeps northern Europe warm. According to Steve Hall, oceanographer at Southampton Oceanography Centre, “One moment we could be basking in a Mediterranean climate and the next icebergs could be floating down the English Channel.” It would take just one quarter of 1% more fresh water

flowing into the North Atlantic from melting Arctic glaciers to bring the northwards flow of the Gulf Stream to a halt. 85

And in August this year, a tremor of apprehension ran through the scientific community when the Russian ice-breaker *Yamal*, on a tourist cruise of the Arctic, muscled its way through unusually thin ice to the North Pole to find itself sailing serenely into an astonishingly clear blue sea. It was the first time the effects of global warming had been seen so far north. 90

Steve Hall’s tongue may have been lodged firmly in cheek while making his prediction, and certainly few scientists believe the English iceberg scenario is likely even a century from now. Some, indeed, question the accuracy of most if not all of such apocalyptic predictions. “The science of climate change is enormously complicated,” says Julian Morris, an environmental analyst at London’s Institute of Economic Affairs. “The data are inconclusive, contradictory and confusing.” Temperature measurements, for example, have been taken for only a relatively short period of time and may be skewed by such factors as urban expansion. The climatological history of the world is long, he says, and man’s knowledge of it is short. “Attempting to make clear assessments of what is driving the climate over these much shorter time spans is fraught with difficulty.” But the growing consensus is that momentous changes are coming. 105 110

Governments may stop finger-pointing and instead join hands; industries may slash short-term profit to permit long-term survival; populations may realise the cost and embrace huge changes in lifestyle. Only an optimist, though, and an uninformed optimist at that, could believe that humankind will succeed in making such radical changes in time to avert the bad weather ahead. So the best advice is to get out the umbrellas and hip boots and head for high ground. Storms are coming; the water is rising. We—and our descendants—will have to learn to live with it. 115 120 125

Questions on Passage 1		Marks	Code
1.	(a) By referring to lines 1–4, identify four features which make Churchill and Inverness similar. Use your own words as far as possible.	2	U
	(b) In lines 4–19, the writer contrasts the climate of these two towns. Show how the writer’s use of language makes Churchill’s climate seem more extreme than that of Inverness.	4	A
2.	(a) Explain briefly in your own words why the Gulf Stream, as described in lines 20–24, affects the climate of northern Europe.	1	U
	(b) Show how the writer uses contrast in lines 24–37 to illustrate the impact of the Gulf Stream. You should refer to specific words and phrases in your answer.	4	A
3.	Consider lines 38–54.		
	(a) Explain the meaning of “stall” as it is used in line 42.	1	U
	(b) (i) What is “ironic” (line 45) about the possible effect of global warming on northern Europe?	2	U
	(ii) Show how the writer, in lines 45–54, emphasises this irony. In your answer, you should refer to such features as sentence structure, tone, word choice.	4	A
		(18)	

Questions on Passage 2			
4.	(a) Explain how any one language feature in lines 1–3 helps to make dramatic the opening of the article.	2	A
	(b) Explain, using your own words as far as possible, why the weather is “getting worse”. You should refer to lines 4–8 in your answer.	2	U
	(c) Show how the writer uses imagery in lines 8–13 to emphasise the impact of the storms which affected Europe. You should refer to two examples in your answer.	4	A
	(d) Show how the writer helps to clarify his argument in lines 17–24 by using:		
	(i) dashes;		
	(ii) a colon.	2	A
5.	Consider lines 25–39.		
	What is the “shift in attitude” (lines 35–36)?	2	U
6.	By referring to lines 40–51, explain briefly in your own words two problems which may emerge at the Hague conference.	2	U
7.	(a) In lines 52–86, the writer describes the possible effects of global warming. Using your own words as far as possible, outline briefly the main effects on Africa, on Europe, and on the North Atlantic.	5	U
	(b) In the context of global warming, how effective do you find the writer’s anecdote about the <i>Yamal</i> (lines 87–94)? Justify your answer.	2	E
8.	By referring to lines 95–113, give two reasons why the situation might not be as bleak as is being suggested by many of the scientists. Use your own words as far as possible.	2	U
9.	To what extent would you agree that the final paragraph (lines 114–125) is an effective conclusion to the article? Justify your answer by referring to such features as ideas, punctuation, tone, imagery, point of view.	3	E
		(26)	

Question on both Passages			
10.	Which of the two writers appears to treat the topic of global warming more effectively? Justify your choice by referring to such features as ideas, tone, use of examples, style. You should refer to both passages in your answer.	6	E

[END OF SPECIMEN QUESTION PAPER]

Total (50)

[C115/SQP215]

NATIONAL
QUALIFICATIONS

ENGLISH
HIGHER

Close Reading
Specimen Marking Instructions
(for examinations in and after 2003)

Close Reading

Passage 1

1. (a) By referring to lines 1–4, identify four features which make Churchill and Inverness similar. Use your own words as far as possible.

(2) U

Blatant lifts – (0).

Any four of the following for (2):

- (i) urban developments (accept “towns”)
- (ii) relatively small in size
- (iii) same size
- (iv) quiet, unassuming inhabitants . . .
- (v) inhabitants proud of their towns
- (vi) situated on or beside the sea
- (vii) the same distance from the Pole and Equator.

- (b) In lines 4–19, the writer contrasts the climate of these two towns. Show how the writer's use of language makes Churchill's climate seem more extreme than that of Inverness.

(4) A

Marks will depend on the quality of comment about the language feature(s) and may be gained 2 + 2 or 1 + 3 or even 1 + 1 + 1 + 1. Mere identification of feature – (0). For the possibility of full marks, reference must be made to both towns.

Possible language features include:

Sentence structure

- (i) Parallel structuring “In Churchill . . . In Inverness . . .” to heighten contrast.
- (ii) Listing of cold features (lines 5–7) and contrast listing of temperate climate features (lines 15–17).

Word choice

Churchill

- (i) “winter long”
- (ii) “snow deep”
- (iii) “polar bears”
- (iv) “gnaw”
- (v) “tundra shores”
- (vi) “skidoos”
- (vii) “treble-glazed windows”

Inverness

- (viii) “gentler and shorter”
- (ix) “green dairy farms”
- (x) “richest arable farmland”
- (xi) “wheat . . . roses, potatoes . . . apples”

Tone

Informality/direct address of “Cold, yes . . .” (lines 15–16)

2. (a) Explain briefly in your own words why the Gulf Stream, as described in lines 20–24, affects the climate of northern Europe. (1) U

The prevailing current brings warm water to northern Europe making the climate more temperate.

- (b) Show how the writer uses contrast in lines 24–37 to illustrate the impact of the Gulf Stream. You should refer to specific words and phrases in your answer. (4) A

Marks may be gained 2 + 2, 1 + 3 or even 1 + 1 + 1 + 1 but for full marks “impact” must be addressed. Be generous to candidates' interpretations of “words and phrases”. More identification of contrast can gain a maximum of 1 mark.

Possible contrasts include:

- | | |
|---|--|
| (i) people swim in the sea on beautiful beaches | –yet the beaches are well beyond the Arctic Circle |
| (ii) plants grow in Arctic gardens | –yet the plants are from much warmer climates nearer the Equator |
| (iii) with Gulf Stream Britain relatively warm | –without, cold as central Canada |
| (iv) with Gulf Stream North Sea stays liquid | –without, frozen in winter /people could walk on it |
| (v) with Gulf Stream farmers grow crops and keep cattle | –without only lichen and caribou would thrive |

3. Consider lines 38–54.

- (a) Explain the meaning of “stall” as it is used in line 42. (1) U

Come to a temporary halt – (1)

Merely “stop” – (0)

- (b) (i) What is “ironic” (line 45) about the possible effect of global warming on northern Europe? (2) U**

Possible answers for two marks include:

- (i) the effect of global warming might be to make northern Europe a frozen wasteland—yet one would expect the weather to get warmer and/or wetter
- (ii) the experts say northern Europe may become a frozen wasteland – yet newspapers are currently highlighting floods, an extended summer and no snow likely at Christmas.

Weaker explanations may gain some credit but for full marks the hot/cold irony must be understood.

- (b) (ii) Show how the writer, in lines 45–54, emphasises this irony. In your answer, you should refer to such features as sentence structure, tone, word choice. (4) A**

Marks will depend on the quality of comment about the language feature(s) and may be gained 2 + 2 or 1 + 3 or even 1 + 1 + 1 + 1. Mere identification of feature – (0).

Possible features include:

Sentence structure

- (i) Beginning sentence with relative pronoun “Which” (line 45).
- (ii) Use of rhetorical question “Global warming . . . wasn't it?” (lines 48–50).
- (iii) Use of question to end article.

Tone

- (iv) Switch from serious to ironic, humorous, tongue in cheek signalled by “slosh around”, “give up hope”, “Mediterranean – Brighton”, “vineyards – Argyll”, “blooming crazily”, “England's green and rather tepid land”.

Word choice

- (v) As appropriate.

Where an answer deals with irony by referring to “wet” rather than “heat/cold”, mark on merit.

Passage 2

4. (a) Explain how any one language feature in lines 1–3 helps to make dramatic the opening of the article. (2) A

Marks will depend on the quality of the comment about the selected language feature. Mere identification of feature – (0).

Possible features include:

- (i) listing of natural disasters
- (ii) sounds (eg plosive “d”)
- (iii) plurality of listed features
- (iv) inclusiveness of possessive pronoun
- (v) use of semi-colon to introduce question
- (vi) use of question
- (vii) idiomatic register of “just our imagination”.

- (b) Explain, using your own words as far as possible, why the weather is "getting worse". You should refer to lines 4–8 in your answer. (2) U

Blatant lifts – (0). Reward answers which make a genuine attempt to explain the phenomenon of global warming—industrial society produces gases which are altering the balance of the atmosphere around the Earth and as a result the world is warming up.

- (c) Show how the writer uses imagery in lines 8–13 to emphasise the impact of the storms which affected Europe. You should refer to two examples in your answer. (4) A

Marks will depend on the quality of the comment and may be awarded 2 + 2 or 1 + 3. Where more than two images are dealt with, reward the two best. An answer which makes a general comment about the personification of the storms may gain one mark. Mere identification of image – (0).

Possible images include:

- | | | |
|----------------------------|---|--|
| (i) “scythed” (line 9) | – | power of cutting, connotations of Death the leveller . . . |
| (ii) “drowned” (line 10) | – | scale of disaster, death by water . . . |
| (iii) “battered” (line 11) | – | violence, seriousness of effect . . . |

- (d) Show how the writer helps to clarify his argument in lines 17–24 by using:

- (i) dashes;
- (ii) a colon. (2) A

- (i) dashes highlight counter argument – (1)
- (ii) colon used to introduce main point/message and/or climax – (1)

5. Consider lines 25–39.

What is the “shift in attitude” (lines 35–36)?

(2) U

Marks will depend on the clarity of explanation. Blatant lifting from lines 38–39 should not be rewarded.

Essentially, the shift is that instead of pouring all efforts/resources into preventing global warming, we should accept it and concentrate on changing the way we live/damage limitation.

6. By referring to lines 40–51, explain briefly in your own words two problems which may emerge at the Hague conference.

(2) U

Marks will depend on the clarity of explanation of any two of the following:

- (i) many countries are nowhere near hitting their environmental targets – (1)
- (ii) the conference could turn into a squabble about who is to blame for the failure to meet targets – (1)
- (iii) those countries who are most at fault will “get away with it” and not be forced to change – (1).

7. (a) In lines 52–86, the writer describes the possible effects of global warming. Using your own words as far as possible, outline briefly the main effects on Africa, on Europe, and on the North Atlantic. (5) U

Blatant lifts – (0). Reward answers which provide clear explanations of the specific effects(s) on each area. Generalised answers will gain very little credit.

NB the mark allocation for the three sections is 2 + 1 + 2 as shown below.

These effects are as follows:

- | | |
|------------|--|
| Africa | <ul style="list-style-type: none">– effects not fully known but it is likely that dry areas (like the Sahel) will become even drier – (1)– with adverse results on crops/animals and starvation for many people – (1) |
| Europe | <ul style="list-style-type: none">– area will get warmer with an increase in many diseases and infections previously associated with tropical or sub-tropical regions – (1) |
| N Atlantic | <ul style="list-style-type: none">– melting of the Polar ice-cap will push very cold water into the N Atlantic, blocking the Gulf Stream at times – (1)– and resulting in frequent extremes of temperature – (1) |

- (b) In the context of global warming, how effective do you find the writer's anecdote about the *Yamal* (lines 87–94)? Justify your answer.** (2) E

Marks will depend on the quality of explanation. Reward fully those answers which present a case for effectiveness/ineffectiveness by making reference to ideas or to such language features as:

- (i) the anecdote's mention of “thin ice” and/or “clear blue sea” at the North Pole (as proof of global warming)
- (ii) the positioning of the anecdote immediately after mention of “basking in a Mediterranean climate” and “icebergs . . . floating down the English Channel” adds to the impact of the story
- (iii) the careful placing of adverbs – “unusually”, “serenely”, “astonishingly” adds to the impact of the story.

- 8. By referring to lines 95–113, give two reasons why the situation might not be as bleak as is being suggested by many of the scientists. Use your own words as far as possible.** (2) U

Blatant lift = 0

Any two of the following for one mark each:

- (i) the truth of the predictions is not certain by any means
- (ii) the process of predicting weather change is very complex
- (iii) the information available is capable of various interpretations
- (iv) some of the data have been recorded over too short a time-scale for reliability
- (v) our knowledge about weather has been gathered from a mere fraction of the Earth's existence
- (vi) other factors can affect the results.

- 9. To what extent would you agree that the final paragraph (lines 114–125) is an effective conclusion to the article? Justify your answer by referring to such features as ideas, punctuation, tone, imagery, point of view.** (3) E

Marks will depend on the quality of explanation. Reward fully those answers which present a clear case for effectiveness/ineffectiveness by making reference to such features as:

Ideas

- (i) The doubt thrown on the idea that governments may start co-operating and/or industry sacrifice profit for the environment and/or whole countries change their ways of living for the long-term good.

Punctuation

- (ii) The use of semicolons to punctuate the list in 114–118.
- (iii) The parenthetical dashes in 124–125.

Tone

- (iv) The doubtful/ironic/dry tone of “Governments may . . . lifestyle.”
- (v) The flip tone of “get out the umbrellas . . .” after a very serious point.
- (vi) The pun of “have to learn to live with it.”

Point of view

- (vii) Fatalistic, cynical, wordly-wise . . .

Imagery

- (viii) “Finger-pointing and join hands”
- (ix) “slash short-term profit”
- (x) “embrace”

Both passages

- 10. Which of the two writers appears to treat the topic of global warming more effectively? Justify your choice by referring to such features as ideas, tone, use of examples, style. You should refer to both passages in your answer.** (6) E

A case may be made for either passage. Marks will depend on the quality of evaluative comment. Reward fully those answers which demonstrate a clear line of argument and closely refer to the passages to illustrate the line of thought.

For the possibility of full marks there must be reference to both passages. Reference to one passage alone may gain up to 4 marks.

Note

There is no penalty or reward for quality of expression in answers to Close Reading questions. It is therefore perfectly acceptable for answers to be in “bullet” layout or note form where appropriate.

However, in questions which require sophisticated explanations or evaluative commentary (eg “the extent to which”), the good answer will probably be assisted by writing in continuous prose.

Neither approach is exclusively recommended; neither is excluded.

[END OF SPECIMEN MARKING INSTRUCTIONS]

[C115/SQP215]

NATIONAL
QUALIFICATIONS

Time: 1 hour 30 minutes

ENGLISH
HIGHER
Critical Essay
Specimen Question Paper
(for examinations in and after 2003)

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**
- **the quality of your writing**
- **the technical accuracy of your writing.**

Each answer is worth up to 25 marks. The total for this paper is 50 marks.

SECTION A—DRAMA

1. Choose a play in which there is a scene dominated by confusion, complications or uncertainties.
Explain the cause(s) of the confusion, complications or uncertainties, and go on to discuss the importance of the scene to your appreciation of the play as a whole.
In your answer you must refer closely to the text and to at least two of: structure, dialogue, conflict, theme, or any other appropriate feature.
2. Choose a play in which a character keeps something hidden or pretends to be something she or he is not.
Explain the reason(s) for the character's behaviour and discuss how it affects your attitude to the character.
In your answer you must refer closely to the text and to at least two of: characterisation, dramatic irony, theme, soliloquy, or any other appropriate feature.
3. Choose a play whose main theme is made clear early in the action.
Show how the dramatist introduces the theme and discuss how successfully he or she goes on to develop it.
In your answer you must refer closely to the text and to at least two of: theme, key scene(s), characterisation, language, or any other appropriate feature.
4. Choose a play in which one scene or moment determines the fate of a main character.
Explain fully why you think this is the key moment in the character's fortunes.
In your answer you must refer closely to the text and to at least two of: key scene, characterisation, climax, dialogue, or any other appropriate feature.

SECTION B—PROSE

5. Choose a **novel** which is influenced by the presence of a powerful or overbearing character.
Show how the novelist creates this impression of the character and discuss to what extent you felt you could sympathise with him or her.
In your answer you must refer closely to the text and to at least two of: characterisation, narrative technique, language, theme, or any other appropriate feature.
6. Choose a **novel** or **short story** in which a family disagreement plays an important part.
Explain the circumstances of the disagreement and show how the writer uses it to develop theme and/or character.
In your answer you must refer closely to the text and to at least two of: theme, setting, plot, characterisation, or any other appropriate feature.
7. Choose a **novel** or **short story** with a dramatic or shocking ending.
Show how the writer creates the effect and discuss to what extent it added to your appreciation of the text as a whole.
In your answer you must refer closely to the text and to at least two of: structure, climax, theme, characterisation, or any other appropriate feature.
8. Choose a **novel** in which the novelist makes effective use of symbolism.
Show how the writer made use of this technique to enhance your appreciation of the text as a whole.
In your answer you must refer closely to the text and to at least two of: symbolism, theme, imagery, structure, or any other appropriate feature.
9. Choose a **non-fiction text** which introduced you to a new culture.
Explain how well the writer achieved that introduction.
In your answer you must refer closely to the text and to at least two of: narrative voice, ideas, setting, structure, use of anecdote or any other appropriate feature.
10. Choose a **non-fiction text** which made you think about an environmental issue.
Explain briefly what the issue is and at greater length show how the writer's treatment of the issue conveyed her or his point of view.
In your answer you must refer closely to the text and to at least two of: ideas, point of view, use of evidence, organisation, use of examples or any other appropriate feature.
11. Choose a **non-fiction text** which presented the life story of a particular person.
Evaluate the techniques the author used to make the biography enjoyable.
In your answer you must refer closely to the text and to at least two of: narrative voice, language, anecdote, structure, or any other appropriate feature.

SECTION C—POETRY

- 12.** Choose a poem which is light-hearted or playful or not entirely serious.
Show how the poet makes you aware of the tone, and discuss how effective the use of this tone is in dealing with the subject matter of the poem.
In your answer you must refer closely to the text and to at least two of: tone, imagery, theme, sound, or any other appropriate feature.
- 13.** Choose two poems on the subject of war or hostility.
Compare the way the two poems treat the subject, and explain to what extent you find one more effective than the other.
In your answer you must refer closely to the text and to at least two of: theme, structure, imagery, rhythm and rhyme, or any other appropriate feature.
- 14.** Choose a poem which depicts one of the following: the sea, the night, the countryside, sleep, a dream, travel.
Show how the poet brings the subject to life for you.
In your answer you must refer closely to the text and to at least two of: imagery, atmosphere, sound, theme, or any other appropriate feature.
- 15.** Choose a poem which explores loneliness or isolation.
Show how the poet explores the theme, and discuss to what extent your appreciation of the theme was deepened by the poet's treatment.
In your answer you must refer closely to the text and to at least two of: theme, mood, imagery, contrast, or any other appropriate feature.

SECTION D—MASS MEDIA

- 16.** Choose a film which has a particularly effective or arresting opening.
Referring in detail to the opening, discuss to what extent it provides a successful introduction to the text as a whole.
In your answer you must refer closely to the text and to at least two of: aspects of mise-en-scène, structure, editing, soundtrack, or any other appropriate feature.
- 17.** Choose from a film or TV drama* a scene in which the conflict between two characters is at its most intense.
Outline briefly the reasons for the conflict and then by examining the scene in detail, show how it gave you a deeper appreciation of the text as a whole.
In your answer you must refer closely to the text and to at least two of: key scene, characterisation, dialogue, aspects of mise-en-scène, or any other appropriate feature.
- 18.** Choose a TV drama* in which the character struggles with her or his conscience.
Outline briefly the reasons for the character's dilemma and go on to discuss how successfully the programme-makers engage your sympathy for her or him.
In your answer you must refer closely to the text and to at least two of: theme, characterisation, editing, aspects of mise-en-scène, or any other appropriate feature.
- 19.** Choose a film or TV drama* in which setting in time and/or place is significant.
Explain why you think the setting is important for your appreciation of the text.
In your answer you must refer closely to the text and to at least two of: setting, aspects of mise-en-scène, theme, soundtrack, or any other appropriate feature.

*“TV drama” may be a single play, series or serial.

SECTION E—LANGUAGE

20. Choose an aspect of language which you have investigated within a specific interest group in society. Identify the kind of group or groups you investigated, making clear what it was they had in common. Show to what extent the specialist language connected with the interest of the group(s) increased the effectiveness of communication within the group(s).
You must refer to specific examples, and to at least two language concepts such as jargon, register, technical terminology, abbreviations or any other appropriate concept.
21. Choose an aspect of communication technology, such as TV, e-mail, mobile phone, which has brought about developments in our language in the last decade.
Explain the nature of the developments you have investigated and evaluate what impact they had on the effectiveness of communication.
You must refer to specific examples and to at least two language concepts such as jargon, register, orthography or any other appropriate concept.
22. Choose an aspect of spoken language which you have investigated within a particular age group.
Briefly describe the parameters of your investigation. Show how far the language characteristics of the group you investigated differed from the general population and go on to evaluate the advantages and disadvantages of these differences.
You must refer to specific examples and to at least two language concepts such as register, dialect, accent, vocabulary or any other appropriate concept.
23. Choose an area of communication in which emotive language is commonly used to influence the reader, viewer or listener.
Outline the purposes of the communication(s) you have chosen. Go on to analyse the methods used and evaluate the effectiveness of the communication in achieving its purpose.
You must refer to specific examples and to at least two language concepts such as word choice, tone, presentation, structure, or any other appropriate concept.

[END OF SPECIMEN QUESTION PAPER]

[C115/SQP215]

NATIONAL
QUALIFICATIONS

ENGLISH
HIGHER

Critical Essay

Specimen Marking Instructions

(for examinations in and after 2003)

Marking principles for Critical Essay are as follows.

- Each essay should first be read to establish whether the essay achieves success in **all** the Performance Criteria for Grade C, including relevance and the standards for technical accuracy outlined in Note 1 below.
- If minimum standards are not achieved in any **one** or more of the Performance Criteria, the maximum mark which can be awarded is 11.
- If minimum standards have been achieved, then the supplementary marking grids will allow you to place the work on a scale of marks out of 25.
- The Category awarded and the mark should be placed at the end of the essay.

Notes

- 1 “Sufficiently accurate” can best be defined in terms of a definition of “consistently accurate”.

- *Consistently accurate*

Few errors will be present. The candidate may use complex language. Sentences may be internally complex in terms of main and subordinate clauses. Paragraphs, sentences and punctuation are organised so that linkage and expression allow clear understanding of the writing. Spelling errors (particularly of high frequency words) should be infrequent.

- *Sufficiently accurate*

As above but with an allowance made for speed and the lack of opportunity to redraft.

- 2 Using the Category descriptions

- Categories are not grades. Although derived from performance criteria at C and the indicators of excellence for Grade A, the four categories are designed primarily to assist with placing each candidate response at an appropriate point on a continuum of achievement. Assumptions about final grades or association of final grades with particular categories should not be allowed to influence objective assessment.
- Once an essay has been deemed to pass the basic criteria, it does not have to meet all the suggestions for Category II (for example) to fall into that Category. More typically there will be a spectrum of strengths and weaknesses which span categories. Assessment at this stage is holistic.

Critical Essay

GRADE C Performance Criteria

a) **Understanding**

As appropriate to task, the response demonstrates secure understanding of key elements, central concerns and significant details of the text(s).

b) **Analysis**

The response explains accurately and in detail ways in which relevant aspects of structure/style/language contribute to meaning/effect/impact.

c) **Evaluation**

The response reveals clear engagement with the text(s) or aspects of the text(s) and stated or implied evaluation of effectiveness, substantiated by detailed and relevant evidence from the text(s).

d) **Expression**

Structure, style and language, including use of appropriate critical terminology, are deployed to communicate meaning clearly and develop a line of thought which is sustainably relevant to purpose; spelling, grammar and punctuation are sufficiently accurate.

It should be noted that the term “text” encompasses printed, audio or film/video text(s) which may be literary (fiction or non-fiction) or may relate to aspects of media or language.

Higher Critical Essay Supplementary Advice

This advice, which is supplementary to the Performance Criteria, is designed to assist with the placing of scripts within the full range of marks. However, the Performance Criteria as published give the primary definitions. The mark range for each Category is identified.

IV 8–11	III 12–15	II 16–19	I 20–25
<p>An essay which falls into this category may do so for a variety of reasons.</p> <p>It could be</p> <ul style="list-style-type: none"> that it fails to achieve sufficient technical accuracy or that any knowledge and understanding of the text(s) is not deployed as a response relevant to the task or that analysis and evaluation attempted are unconvincing or that the answer is simply too thin. 	<p>Understanding</p> <ul style="list-style-type: none"> Knowledge of the text(s), and a secure understanding of the central concerns will be used 	<p>Understanding</p> <ul style="list-style-type: none"> Knowledge and understanding of the central concerns of the text(s) will be clearly demonstrated 	<p>Understanding</p> <ul style="list-style-type: none"> Thorough knowledge of the insight into the central concerns of the text(s) will be demonstrated at this level
	<ul style="list-style-type: none"> to provide an answer relevant to the task. 	<ul style="list-style-type: none"> and deployed sensibly to form a sound developed answer which is relevant to the task. 	<ul style="list-style-type: none"> and there will be a relevant, well-structured response to the demands of the task.
	<ul style="list-style-type: none"> Detailed reference to the text(s) to support the candidate's argument will be made. 	<ul style="list-style-type: none"> Detailed reference to the text(s) will be used appropriately as evidence for the candidate's argument. 	<ul style="list-style-type: none"> Extensive and skilful reference to the text(s) will be used appropriately as evidence for the argument.
	<p>Analysis</p> <ul style="list-style-type: none"> There will be an accurate explanation of the contribution of literary/linguistic techniques to the impact of the text. 	<p>Analysis</p> <ul style="list-style-type: none"> There will be analysis of literary/linguistic techniques and how they affect the impact of the text(s). 	<p>Analysis</p> <ul style="list-style-type: none"> There will be a convincing evaluative analysis of the writer's literary and linguistic techniques.
	<p>Evaluation</p> <ul style="list-style-type: none"> There will be a positive engagement with the text(s) which will state or imply an evaluation of its effectiveness. 	<p>Evaluation</p> <ul style="list-style-type: none"> There will be a positive engagement with the text(s) (which may be implicit) leading to a considered evaluative stance with respect to the text(s). 	<p>Evaluation</p> <ul style="list-style-type: none"> There will be an appreciative response allied to a committed stance with respect to the text(s) which may be implicit.
	<p>Expression</p> <ul style="list-style-type: none"> Language will communicate the argument clearly, and there will be appropriate critical terminology deployed. Spelling, grammar and punctuation will be sufficiently accurate. 	<p>Expression</p> <ul style="list-style-type: none"> Language will be used confidently and the deployment of critical terminology will add to the strength of the candidate's argument. 	<p>Expression</p> <ul style="list-style-type: none"> The language used will be controlled and fluent, making accurate and appropriate use of critical terminology in pursuit of skilful analysis.
		<p>At this level there should be no doubt that the question has been answered out of a sound knowledge and understanding of the text(s).</p>	<p>An answer of this standard will give the impression that it is drawing skilfully on an extensive knowledge of the text(s) to focus on the demands of the question.</p>

[END OF SPECIMEN MARKING INSTRUCTIONS]