

X115/303

NATIONAL
QUALIFICATIONS
2010

WEDNESDAY, 12 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 concern is clarified by the contrast between two characters.
Discuss how the dramatist's presentation of the contrast between the two characters adds to your understanding of this central concern.
2. Choose a play in which a central character experiences not only inner conflict but also conflict with one (or more than one) other character.
Explain the nature of both conflicts and discuss which one you consider to be more important in terms of character development and/or dramatic impact.
3. Choose from a play a scene in which tension builds to a climax.
Explain how the dramatist creates and develops this tension, and discuss the extent to which the scene has thematic as well as dramatic significance.
4. Choose a play which explores one of the following as a central concern: sacrifice, courage, integrity, steadfastness of purpose.
Show how the dramatist introduces and develops the central concern in a way which you find effective.

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 features a relationship between two characters which is confrontational or corrosive.
Describe how the relationship is portrayed and discuss to what extent the nature of the relationship influences your understanding of the text as a whole.
6. Choose a **novel** in which the novelist makes use of more than one location.
Discuss how the use of different locations allows the novelist to develop the central concern(s) of the text.
7. Choose a **novel** in which a character experiences a moment of revelation.
Describe briefly what is revealed and discuss its significance to your understanding of character and/or theme.
8. Choose a **novel** in which a character seeks to escape from the constraints of his or her environment or situation.
Explain why the character feels the need to escape and show how his or her response to the situation illuminates a central concern of the text.
9. Choose **two short stories** whose openings are crafted to seize the reader's attention.
Explain in detail how the impact of the openings is created and go on to evaluate which of the stories develops more successfully from its opening.

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 . . .

10. Choose a work of **biography** or of **autobiography** which describes triumph over adversity or triumph over misfortune.
Show how the writer's presentation of events and details in the subject's life leads you to an appreciation of her or his eventual success.
11. Choose a **non-fiction text** in which the writer's use of structure makes a significant impact.
Describe the important structural features of the text and show how these enhance the impact of the writer's message.
12. Choose a **non-fiction text** in which vivid description is an important feature.
Discuss in detail how the vivid description is created and go on to explain how it contributes to your appreciation of the text as a whole.

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 . . .

- 13.** Choose a poem in which the central concern(s) is/are clarified for you in the closing lines.
Show how these closing lines provide an effective clarification of the central concern(s) of the poem.
- 14.** Choose a poem in which there is an element of ambiguity.
Show how the poet's use of ambiguity enriches your appreciation of the poem as a whole.
- 15.** Choose a poem in which the creation of mood or atmosphere is an important feature.
Show how the poet creates the mood or atmosphere, and discuss its importance in your appreciation of the poem as a whole.
- 16.** Choose **two** poems in which differing stances are adopted on the same subject.
Show how the stances are revealed and discuss which treatment you find more effective.

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 . . .

- 17.** Choose a **film** or **TV drama*** in which a character overcomes apparently insuperable difficulties.

Briefly describe these difficulties and go on to discuss how the film or programme makers present the character's success in a way which you find satisfying.

- 18.** Choose a **film** or **TV drama*** in which the opening sequence successfully establishes key features of the text such as setting, mood, genre, character . . .

By referring to more than one key feature in the sequence, show how the film or programme makers achieve this success and go on to discuss the importance of the sequence to your appreciation of the text as a whole.

- 19.** Choose a **film** or **TV drama*** which portrays a family or group of people with a distinctive set of values.

Show how the film or programme makers reveal these values and discuss to what extent these contribute to your understanding of theme.

- 20.** Choose a **film** or **TV drama*** which deals with violence but does not glorify it.

Discuss the film or programme makers' exploration of violence, making clear why you consider the treatment to be acceptable.

*"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 . . .

21. Consider aspects of language shared by members of a vocational group.
Identify some examples of the language used within the group and evaluate the extent to which this shared language contributes to the effectiveness of the group's vocational activities.
22. Consider the language used to promote products, ideas or beliefs.
Identify some of the characteristics of this language and assess how effective it is in promoting these products, ideas or beliefs.
23. Consider the language of broadsheet and/or tabloid newspaper reporting of a specific subject area such as politics, environmental issues, crime, sport, education . . .
Identify some of the characteristics of this language and discuss its effectiveness in reporting on the chosen subject.
24. Consider the spoken language of a specific geographical area.
Identify some of the characteristics of the language of your chosen area and discuss to what extent it enriches community life.

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