

X270/12/11

NATIONAL
QUALIFICATIONS
2012

THURSDAY, 17 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 the Olympic Games (**Understanding—U**);

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

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



PASSAGE 1

Permission has been refused to publish this passage.

PASSAGE 2

James Lawton, writing in The Independent newspaper just before the 2004 Olympic Games in Athens, considers the Olympics in the light of drug scandals.

A CHILL IN THE SUNLIGHT

If you stand on the Acropolis you can see the new stadia glinting in the fierce sunlight, and you understand why the Greeks are so proud of staging the 2004 Olympics. A gnarled old man with a flowing moustache welcomes you to the soil of Zeus and says you are going to enjoy the best days of your life. He says he has never felt so much pride.

5 So why don't you feel his warmth? Why is it so hard to share in the joy of a people who believe so fervently they have delved into their past, at potentially ruinous cost, and found the best of themselves? It is because it is hard to warm your hands – or your heart – on a lie, the stupendous, never-ending lie which the Olympics have become and which no amount of breath-taking ceremony and superb sports architecture can obscure.

10 If you think that is too bleak a view, that people who care about sport as a metaphor for some of the most inspiring qualities in life have a duty to believe in the Olympics, where have you been for the last 30 years – or, for that matter, the last 30 hours? Here, a few days before the Olympic flame shoots up towards the ancient gods, is the latest smorgasbord of drug cheats: an Irish distance runner who was suddenly carving vast
15 chunks out of his personal best times, an American sprinter, a Swiss cyclist, a Spanish canoeist, a Kenyan boxer.

It is the Spanish canoeist who perhaps shocks the most. We know about the impurities of athletics. We know about cycling and its serial drug scandals. But a canoeist! Why, Jovano Gonzalez, why? Not for the big money that follows an athletics or cycling medal,
20 we know that. For what then? Maybe to show your children, and their children, a medal that you would always know was false.

The trouble is that such questioning has long been abandoned in the culture of sports drugs. You do not dope to cheat, you do it to stay in the race, to give yourself a chance. It only deepens the unease, the sense that when you have been around the Olympics for
25 so long, when you have been deceived so many times, these may well be one Games too many, and that they should be happening here, in Athens, of all places, only deepens the feeling that we are party to an ideal that is all played out. That is the killer, the dragging of the spirit.

30 So what do you do at these Olympics? Cherry-pick moments of glory and grace, and hope you have not been deceived? What, when you really think about it, is the alternative? You could reel back the years of Olympic history and, sure, only a dead soul would not feel surges of excitement: Seb Coe coming back at Steve Ovett in Moscow; Carl Lewis winning gold in Atlanta in 1996 with his last jump; Michael Johnson in his gold shoes after Muhammad Ali came blinking into the spotlight and lit the flame.

35 But nowadays only a fool digs into the past without questioning, however fleetingly, what was true and what was false. You couldn't go through the 1988 Olympics in Seoul and ever abandon the need to ask that question. There was never a betrayal like Ben Johnson's. He took us to the stars with that 100 metres run, which etched disbelief
40 on the face of second-placed Carl Lewis. He shattered the world record, and you knew when it happened you would never forget the coiled power that was released so astonishingly. And then, in the grey dawn of the following day, you saw him exposed as a drugs cheat, hustled to the airport, a stunned, inarticulate man, who for the rest of his life will say, in a halting voice forever invaded by bitterness, that he committed athletics' only unforgivable sin—being caught.

45 We should have known then, finally, that the Olympics would never truly outrun the sin of Johnson. The truth is that the Olympic lie has simply become too flagrant; the drugs battle is unwinnable. That is why there is such little uplift as the Olympics come home to Athens, to the city that stretches below you in its glory of dazzling stadia. That is why there is such a chill in the sunlight.

[*END OF TEXT*]

[OPEN OUT]

ACKNOWLEDGEMENT

Close Reading Passage 1—Text is adapted from “*The Meaning of Sport*” by Simon Barnes, ISBN 978 1 904977 85 8. Permission is refused to by Short Books.

Close Reading Passage 2—Article is adapted from “*Why Believers in Olympic Dream make Dopes of us all*” by James Lawton, taken from The Independent, 11 August 2004. Permission is being sought from The Independent.

X270/12/01

NATIONAL
QUALIFICATIONS
2012

THURSDAY, 17 MAY
9.00 AM – 10.45 AM

ENGLISH
HIGHER
Close Reading—Questions

Answer all questions.

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.

When answering questions coded “U—Understanding”, use your own words as far as is reasonably possible and do not simply repeat the wording of the passage.



Questions on Passage 1

Marks Code

*You are reminded of the instruction on the front cover:
When answering questions coded “U—Understanding”, use your own words as far as is reasonably possible and do not simply repeat the wording of the passage.*

- | | | |
|---|---|---|
| 1. Read lines 1–6. | | |
| (a) Give any two reasons why, according to the writer, people watch sport. | 2 | U |
| (b) Show how the sentence structure in this paragraph suggests the difficulty of answering “the question everyone asks” him about sport. | 2 | A |
| 2. Show how the writer’s use of language in lines 7–12 clarifies his definition of “big sporting events”. | 2 | A |
| 3. Referring to lines 13–19, explain the writer’s “revelation” (line 13). | 2 | U |
| 4. Show how the writer’s use of language in lines 20–28 highlights the scale of the media operation at the Sydney Olympic Games.

In your answer you should refer to such features as sentence structure, word choice, imagery . . . | 4 | A |
| 5. Explain why, according to lines 29–34, few people in Britain realise the true scale of the Olympic Games. | 2 | U |
| 6. Read lines 35–40.

Explain how the writer’s reference to curling helps to clarify his main point in this paragraph. | 2 | U |
| 7. Show how the writer’s use of language in lines 41–46 conveys the extreme pressure on competitors in the Olympic Games. | 2 | A |
| 8. Show how the writer’s use of language in lines 47–56 emphasises his belief that the Olympic Games is more significant than any other sporting event.

In your answer you should refer to such features as imagery, word choice, contrast, sentence structure . . . | 4 | A |

(22)

Questions on Passage 2

Marks Code

*You are reminded of the instruction on the front cover:
When answering questions coded “U—Understanding”, use your own words as far
as is reasonably possible and do not simply repeat the wording of the passage.*

- | | | | |
|--------|--|------|---|
| 9. (a) | Give any two reasons from lines 1–9 why “the Greeks are so proud of staging the 2004 Olympics” (line 2). | 2 | U |
| | (b) Show how the writer’s use of language in lines 5–9 conveys his negative view of the Olympic Games. | 2 | A |
| 10. | Read lines 10–21. | | |
| | (a) Why do some people believe that there is “a duty to believe in the Olympics” (line 11)? | 2 | U |
| | (b) Explain why the writer finds the drug-cheating of Jovano Gonzalez particularly difficult to comprehend. | 2 | U |
| | (c) Show how the writer’s use of language in lines 10–21 emphasises his feelings about drug cheats.

In your answer you should refer to such features as tone, sentence structure, imagery, word choice . . . | 4 | A |
| 11. | Read lines 22–28. | | |
| | (a) Explain why, according to the writer, competitors choose to take drugs. | 1 | U |
| | (b) Show how the writer’s mood of disillusionment is conveyed by his word choice in these lines. | 2 | A |
| 12. | Read lines 29–44. | | |
| | (a) Referring to specific words and/or phrases, show how the sentence “But nowadays . . . false.” (lines 35–36) performs a linking function in the writer’s argument. | 2 | U |
| | (b) Why, according to lines 35–44, was Ben Johnson’s cheating so significant? | 2 | U |
| | (c) Show how the writer’s word choice in lines 38–44 (“He took us . . . caught.”) creates a powerful contrast between Johnson in triumph and Johnson in disgrace. | 2 | A |
| 13. | How effective do you find the final paragraph (lines 45–49) as a conclusion to the writer’s exploration of the “Olympic lie” in the passage as a whole? You may refer in your answer to ideas or to language or to both. | 2 | E |
| | | (23) | |

[Turn over for Question 14 on Page four

Question on both Passages

Marks Code

- 14.** Consider the attitude displayed by each writer towards the Olympic Games. Identify key areas of agreement and disagreement in their points of view. You should support your answer by referring to important ideas in the passages.

You may present your answer to this question in continuous prose or in a series of developed bullet points.

5 U/E

(5)

Total (50)

[END OF QUESTION PAPER]

X270/12/02

NATIONAL
QUALIFICATIONS
2012

THURSDAY, 17 MAY
11.05AM – 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 character shows signs of instability at one or more than one key point in the play.

Explain the reason(s) for the character's instability and discuss how this feature adds to your understanding of the central concern(s) of the play.

2. Choose a play in which an important part is played by one of the following: crime, punishment, retribution.

Show how the dramatist explores the issue and discuss its importance to your understanding of character and/or theme in the play as a whole.

3. Choose from a play a scene which you find amusing or moving or disturbing.

Explain how the scene provokes this response and discuss how this aspect of the scene contributes to your understanding of the play as a whole.

4. Choose a play in which a central character's changing view of himself/herself is an important feature.

Show how the dramatist makes you aware of the character's changing view of himself/herself and discuss how this affects your understanding of the character in 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 explores loss or futility or failure.
Discuss how the writer explores one of these ideas in a way you find effective.
6. Choose a **novel** in which a main character refuses to accept advice or to conform to expectations.
Explain the circumstances of the refusal and discuss its importance to your understanding of the character in the novel as a whole.
7. Choose a **novel** in which a particular mood is dominant.
Explain how the novelist creates this mood and discuss how it contributes to your appreciation of the novel as a whole.
8. Choose a **novel** or **short story** in which there is a character who is not only realistic as a person but who has symbolic significance in the text as a whole.
Show how the writer makes you aware of both aspects of the character.

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 **non-fiction text** which you consider to be a successful blend of narration and observation.
Show how the writer successfully blends narration and observation, and discuss how this blend contributes to your appreciation of the text as a whole.
10. Choose a **non-fiction text** the conclusion of which you think is particularly effective.
Explain why you find the conclusion to be so effective.
11. Choose a **non-fiction text** which engages you not only intellectually but also emotionally.
Show how the writer successfully engages both your mind and your emotions.

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 which features a complex character.

Show how the complexity of the character is presented and discuss how significant this aspect of characterisation is to the impact of the poem.

13. Choose a poem in which aspects of structure (such as verse form, rhyme, metre, repetition, climax, contrast, narrative development ...) play a significant role.

Show how the poet uses **at least two** structural features to enhance your appreciation of the poem as a whole.

14. Choose **two** poems which approach a similar theme in different ways.

Explain the nature of these different approaches and discuss which approach leads, in your opinion, to the more pleasing poem.

15. Choose a poem which explores **either** the problems of growing older **or** the joys of being young.

Show how the poet presents these aspects and discuss to what extent she/he succeeds in deepening your understanding of them.

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*** which explores the experience of war.

Show how the film or programme makers explore the experience and discuss to what extent they are successful in deepening your understanding of important aspects of war.

17. Choose a **film or TV drama*** in which symbolism is an important feature.

Show how the film or programme makers create this symbolism and discuss its importance to your understanding of the text as a whole.

18. Choose a **film or TV drama*** set in a restricted environment such as an island, a ship, a prison, a hospital, a village, a house, a room . . .

Show how the film or programme makers' use of this setting contributes to your understanding of character and theme.

19. Choose a **film or TV drama*** which explores a social, environmental or moral issue.

Briefly explain the issue and go on to show how the film or programme makers explore it in a way you find effective.

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

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 some of the ways language is evolving as a result of advances in communication technology.

Basing your answer on specific examples, discuss to what extent these advances are improving or impeding communication.

21. Consider the spoken language of a particular geographical area.

Identify some of the characteristics of the language and discuss to what extent it enhances communication for the people of that area.

22. Consider the language of persuasion used in advertising or in politics.

Discuss several ways in which the language you have chosen attempts to be persuasive.

23. Consider aspects of language associated with a particular group in society which shares a professional or leisure activity.

Identify some examples of the language used and discuss how these examples facilitate communication within the group.

[END OF QUESTION PAPER]

[BLANK PAGE]

[BLANK PAGE]