

X270/12/01

NATIONAL
QUALIFICATIONS
2014

THURSDAY, 1 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. Show how the writer’s use of language in lines 1–5 emphasises the contrasting nature of the battlefields before and after “11 a.m. on Monday, 11 November 1918”. | 2 | A |
| 2. Read lines 6–13. | | |
| (a) Show how the writer’s word choice in lines 6–9 (“For those . . . rejoicing.”) conveys the effect of the war on the landscape. | 2 | A |
| (b) According to the writer, what effects did the war have on “those left alive”? | 3 | U |
| 3. In lines 14–18, what does the writer suggest is surprising about the way Britain views the First World War? | 2 | U |
| 4. Read lines 19–27. | | |
| (a) Show how the sentence structure of lines 19–22 emphasises the scale of British losses during the First World War. | 2 | A |
| (b) In addition to the loss of life, what other loss, according to lines 23–27, did the First World War bring about? | 2 | U |
| (c) Show how the writer’s word choice in lines 23–27 suggests a nostalgic view of Britain before 1914. | 2 | A |
| 5. Show how the writer’s use of language in lines 28–35 conveys how important the First World War has become to us. | 2 | A |
| 6. Read lines 36–42. | | |
| (a) Give two reasons why many people believe that the First World War was “uniquely horrible”. | 2 | U |
| (b) What does the writer mean by “revisionist” historians? | 1 | U |
| 7. Read lines 43–56. | | |
| Show how the writer uses Harry Patch and his recollections of the First World War to provide a thought-provoking and emotional conclusion to the passage. | 4 | E |
| | (24) | |

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.*

Questions removed due to copyright issues	2	U
	1	U
	2	U
	4	A
	4	U
	2	U
	2	A
	2	A
	2	U
	(21)	

Question on both Passages

- 14.** Consider the reasons offered by each writer for the enduring interest in the First World War.

Identify **three** key areas on which they **agree**. You should support the points you make 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]

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X270/12/11

NATIONAL
QUALIFICATIONS
2014

THURSDAY, 1 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 First World War (**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

The passage is taken from the introduction to Peter Parker's book "The Last Veteran", published in 2009. The book tells the life story of Harry Patch, who fought in the First World War, and eventually became the last surviving soldier to have fought in the trenches. He died in 2009, aged 111.

MUD, BLOOD AND FUTILITY

At 11 a.m. on Monday, 11 November 1918, after four and a quarter years in which howitzers boomed, shells screamed, machine guns rattled, rifles cracked, and the cries of the wounded and dying echoed across the battlefields of France and Belgium, everything suddenly fell quiet. A thick fog had descended that morning and in the
5 muffled landscape the stillness seemed almost palpable.

For those left alive at the Front—a desolate landscape in which once bustling towns and villages had been reduced to piles of smoking rubble, and acre upon acre of woodland reduced to splintered and blackened stumps—there was little cause for rejoicing. The longed-for day had finally arrived but most combatants were
10 too enervated to enjoy it. In the great silence, some men were able to remember and reflect on what they had been through. Others simply felt lost. The war had swallowed them up: it occupied their every waking moment, just as it was to haunt their dreams in the future.

There have been other wars since 1918 and in all of them combatants have had to
15 endure privation, discomfort, misery, the loss of comrades and appalling injuries. Even so, the First World War continues to exert a powerful grip upon our collective imagination. In Britain, the international catastrophe that was the First World War has been adopted as a peculiarly national trauma.

When remembering the War, the British continue to talk about a lost generation. The
20 statistics are, of course, extraordinary: over thirty per cent of British men who were aged between twenty and twenty-four in 1914 were killed in action or died of wounds; on the first day of the Battle of the Somme alone, 20,000 British soldiers were killed.

There is a sense that we have never quite recovered from this loss. Not only was the
25 flower of British youth cut down in Picardy and Flanders, but an almost prelapsarian state of innocence was destroyed for ever in the years 1914–1918. Cast out of our pre-war Eden, where it was somehow always perfect summer weather, we have ever after tended to look yearningly back rather than expectantly forward.

The War continues to occupy a tremendously large place in our sense of the world and
its history. It has become a seemingly endless resource not only for historians but for
30 novelists, poets, dramatists, filmmakers and composers. The sounds and images of the First World War are engraved on the national consciousness. We recognise them instantly: the foreign place names such as the Somme, Ypres and Passchendaele; the lines of men at the recruiting offices on 4 August 1914; the rows of crosses in war cemeteries; the scarlet poppies blowing in a landscape rendered unrecognisable by
35 shellfire.

Our popular notion of the First World War is that it was indeed uniquely horrible; that it was conducted by an incompetent High Command that repeatedly sacrificed thousands of men in order to gain a few yards of churned earth; that it was characterised by “mud, blood and futility”. There is, however, another view of the conflict: that

40 not all the generals were callous incompetents, not all ordinary soldiers hapless and
unwilling victims. Nowadays, revisionist historians insist that some of the battles were
brilliantly planned and fought. They remind us that we did, after all, win the war.

By giving an overview of campaigns and strategy, military historians can tell us what
the war was about; although what really interests us is what it was *like*. For that we
45 have always turned to those who were there, notably the poets and memoirists, but
latterly to those more ordinary people, the diminishing band of living witnesses. The
gulf between military history and personal experience was exemplified by the man who
became Britain's Last Veteran, Harry Patch.

For Harry, the War was not about military intelligence or the plan of attack. He may
50 have forgotten exact dates and places, but he knew what a battlefield was like. It was,
he said, about wading around in filth with no opportunity to bathe or to change your
lice-ridden clothes for the months you were at the Front. It was about discomfort
and exhaustion and fear and having your friends quite literally "blown to pieces".
Revisiting the battlefields he commented, "Millions of men came to fight in this war. I
55 didn't know whether I would last longer than five minutes. We were the Poor Bloody
Infantry—and we were expendable. What a waste. What a terrible waste."

PASSAGE 2

This passage has been removed due to copyright issues.

[*END OF TEXT*]

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ACKNOWLEDGEMENTS

Close Reading Passage 1 – Passage is adapted from ‘The Last Veteran’ by Peter Parker, ISBN 9780007357963. Published by 4th Estate.

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X270/12/02

NATIONAL
QUALIFICATIONS
2014

THURSDAY, 1 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 central character experiences rejection, isolation or loneliness.
Show how the dramatist makes you aware of the character's situation and discuss how it adds to your understanding of character and/or theme in the play as a whole.
2. Choose a play which features one of the following conflicts: traditional values versus modern thinking; duty versus self-interest; delusion versus self-awareness.
Show how the dramatist presents this conflict and discuss how it affects your response to the play as a whole.
3. Choose a play in which the opening scene establishes important elements of mood and/or character.
Show in detail how these elements are established in the opening scene and discuss how this contributes to your understanding of the central concern(s) of the play as a whole.
4. Choose a play in which the setting in time and/or place is an important feature.
Show how the dramatist exploits aspects of the setting in a way which enhances your understanding of the central concern(s) 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** in which loyalty or bravery or trust plays an important part.
Show how the writer explores the idea in a way which adds to your understanding of the central concern(s) of the text.
6. Choose a **novel** in which the vulnerability of a central character is apparent at one or more than one key point in the text.
Explain the situation(s) in which the character's vulnerability emerges and discuss the importance of the vulnerability to your understanding of character and/or theme in the text as a whole.
7. Choose a **novel** in which a character makes a decision which you consider unexpected or unwise or unworthy.
Explain the circumstances surrounding the decision and discuss its importance to your understanding of character and theme in the novel as a whole.
8. Choose a **novel** or **short story** in which ideas and/or characters and/or incidents appear to be designed to shock the reader.
Explain what you find shocking about the text and discuss to what extent this enhances your understanding of the text 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 a **non-fiction text** in which the writer's own personality emerges as a significant feature.
Show how the style of writing conveys a sense of the writer's personality and discuss to what extent this is important to your understanding of the key idea(s) of the text.
10. Choose a **non-fiction text** which, in your opinion, deals with a fundamental truth about human nature.
Show how the writer's presentation of key ideas enhances your understanding of this fundamental truth.
11. Choose a **non-fiction text** which is written in the form of a diary or a journal or a letter.
Discuss to what extent the writer's exploitation of specific features of the chosen form is important in conveying the key idea(s) of the text.

[Turn over for Section C on Page four

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 presents an apparently ordinary situation or event in an extraordinary way.
Show how the poet does this in such a way as to add to your understanding of the poem as a whole.
13. Choose a poem in which the poet creates a distinctive voice and/or credible persona.
Show how the poet creates the voice and/or persona, and discuss how this adds to your understanding of the poem as a whole.
14. Choose a poem in which **two or more** of the following techniques significantly enhance the impact of the poem: rhyme, rhythm, sound, imagery.
Show how the poet's use of your chosen techniques enhances your understanding of the poem as a whole.
15. Choose a poem which you find emotionally unsettling or intellectually challenging.
Show how the poem elicits the response from you and discuss how it contributes to your understanding of the central concern(s) of the poem.

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 presents a mainly bleak vision of life.

Show how the film or programme makers convey the bleakness and discuss to what extent you feel the text offers any optimism.

- 17.** Choose a **film or *TV drama** in which the true nature of a central character is gradually revealed.

Show how the film or programme makers present the gradual revelation and discuss how this added to your appreciation of the text.

- 18.** Choose a **film or *TV drama** which presents an individual or community under threat.

Show how the film or programme makers convey this threat and discuss how the way in which the threat is responded to is important to your understanding of the text.

- 19.** Choose from a **film** a sequence in which a tense mood is created through at least two key filmic techniques such as mise-en-scène, montage, soundtrack . . .

Show how the film makers use these techniques to create a tense mood in the sequence and discuss the importance of the sequence to your appreciation of the text as a whole.

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

[Turn over for Section E on Page six

SECTION E—LANGUAGE

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

20. Consider the spoken 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.

21. 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.

22. Consider aspects of language within a specific interest group.

Identify aspects of language which are typical of this group and discuss to what extent these aspects of language operate to the advantage of its members.

23. Consider the language of television programmes **or** radio programmes **or** magazines **or** websites which are aimed at an audience defined by such features as shared cultural or leisure or political interests.

Identify some of the characteristics of the language and evaluate its effectiveness in communicating with its target audience.

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