

# X270/12/11

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NATIONAL  
QUALIFICATIONS  
2015

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 James Bond (**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

*An article on an American website discusses the cultural importance of the fictional British spy hero James Bond, who was created by the novelist Ian Fleming in 1953 and has been the subject of many films since 1962.*

### THE STUFF OF MODERN MYTH

There really is something important about James Bond—very important. James Bond is a hero for the modern age, a claim which has often been made. But I mean it in a special sense: Bond is a hero in spite of modernity, an anti-modern hero who manages to triumph over—and, indeed, harness—the very forces that turn most modern men  
5 into soulless appendages to their desktop computers. In this modern world we are all functionaries and office flunkies. This is why Bond is important, and this is why we've worshipped at the cinematic altar of Bond for half a century. We long to be as unfettered as he is.

Day after day, we grow more and more anxious about the extent to which work encroaches  
10 on our lives, and a huge part of this problem has to do with our much ballyhooed advances in technology. Technology has always been a big part of the James Bond films. There are gadgets galore in the Bond films; they seem to celebrate technology. But things are much more complicated than they seem.

If we pay careful attention to the Bond films, we realise that Bond's attitude towards  
15 technology is disdainful. It is clear that he regards the real business of spying as a matter of physical stamina and mental agility. He is contemptuous of the idea that what he does could be done better by—or even with—machines. Again and again when the time finally comes for Bond to save the day, he does so with his own wits and guts. In other words, the films wind up siding with Bond and declaring that technology is not the  
20 answer, often concluding with Bond taking delight in destroying the villains' hardware.

The classic Bond villains tend to set themselves up with ultra-modern lairs filled with impressive technological marvels, and all of it constructed out of miles and miles of gleaming stainless steel. By contrast, Bond's own environment—M's office, Whitehall, and Bond's apartment—is ultra-traditional. The contrast could not be clearer. The  
25 good dwell in small, warm, and human spaces surrounded by organic materials and decorations chosen for their charm, or because they suggest national heritage. The evil, by contrast, dwell in huge, cold, intimidating, depersonalised spaces made of metal, stripped of anything charming and anything that suggests national identity—or cluttered with objects suggesting a confusion of national identities. And here the space  
30 is inhabited by emotionless human automata, who often refer to each other only as numbers.

Unlike his enemies, Bond is very much a patriot who sees himself as serving Queen and Country. Much has been made of the fact that Bond is a kind of wish fulfilment for the post-imperial British. He came along at a time when British power and prestige were on  
35 the wane. But Bond allows the British to pretend that they are still a world power, and that it's up to them to come riding to the rescue with Bond as a latter day Sir Lancelot fighting against evil incarnate.

That the Bond stories are “modern myths” has often been asserted, and there’s quite a bit to this. The Bond books and films have become twentieth-century folk epics. They  
40 are the same basic stories that have been passed down through the centuries but with the hero and the villain adapted to our technological age. No longer is it the Devil’s power that people fear but the new demons of machinery and atomic power. The evil vampire has exchanged his castle for the villainous Dr. No’s subterranean laboratory, his fangs for Dr. No’s steel claws, and his unholy source of power for Dr. No’s atomic  
45 reactor. In the same vein, Bond’s gadgets are simply modernised versions of things like magic swords and spears, helmets of invisibility, and indestructible shields.

All the traditional mythic elements are present in Bond. So how exactly do the Bond myths make clear the difference between good and evil? Well, Bond may not be an idealist, but he certainly is a moralist. I have always been convinced that one of the  
50 reasons liberal critics tend to hate Bond is that, unlike them, he is not morally confused. Bond has no compunction at all about passing moral judgements.

Bond electrocutes people, harpoons them, strangles them, feeds them to piranha fish, dumps them into pits of boiling mud, explodes them with shark gun pellets, drops them off cliffs, throws them from airplanes, sets them on fire, and sometimes just shoots  
55 them. He doesn’t agonise over it later. He doesn’t wonder if he did the right thing. No, one of the things that characterises Bond is moral certainty. He knows who the bad guys are, and he knows they deserve it. Bond relies entirely on his own judgement, and is sure of his moral authority to punish evildoers.

Myths such as James Bond make clear the difference between good and evil. They show  
60 us eternal truth shining through; they erect archetypes of heroism and virtue; they give us something to aspire to. Audiences respond to Bond so strongly because he provides a kind of spiritual fuel. Bond is indeed the stuff of modern myth.

## PASSAGE 2

*Writing in The Times newspaper in November 2012, shortly after the release of the Bond film Skyfall, Ben Macintyre discusses what James Bond represents today.*

### TOTAL CERTAINTY IN AN UNCERTAIN WORLD

Right, pay attention, 007. After 50 years and 23 films, your franchise has achieved mission impossible. You have single-handedly made Britain feel good about growing old and answered the question first posed by Ian Fleming in 1953: how do you maintain British pride in a declining British empire?

5 “Where are we going?” asks M in *Skyfall*, the most recent Bond film. “We’re going back to the past,” James Bond replies. “Somewhere where we have the advantage.” *Skyfall* is about the past and its relationship with the present. It is about ageing robustly, as characters and as a country. It is about patriotism without cloying nostalgia; about acknowledging the past without being trapped by it; about getting the job done with  
10 grit and wit.

*Skyfall* is the perfect testament to Britain’s new-found confidence in 2012, a fitting coda to the Queen’s Jubilee and the London Olympics, when the country took a long, hard look at itself and was quite pleased, in an understated, self-mocking, wry sort of way,

with what it saw. The film's motif is a kitsch figurine of a flag-wearing British bulldog  
15 on M's desk, cracked and battered, but glued together and still whole. Daniel Craig's  
Bond is comfortable in his own scarred skin like no 007 before him. His stubble is  
greying. He can't shoot straight, but he knows what to do, because "sometimes the  
old-fashioned ways are still the best". With Bond tied to a chair, the villain cackles:  
20 "Britain, the Empire, MI6, you're living in a ruin and you just don't know it yet." But  
he is wrong. This Bond knows perfectly well that he is not in his prime, that Britain is  
vulnerable, but 007 is still striving.

Bond was Fleming's answer to a country in imperial decline, a nation that had emerged  
from the Second World War victorious, but limping badly. Like many others in the  
early 1950s, Fleming was appalled by the legacy of war: the rationing, the slump in  
25 self-esteem, the withering of imperial self-assurance in the dreary, dowdy age of  
austerity.

Yet as an officer in naval intelligence, Fleming knew that British spy-craft and  
technological wizardry had been vital to victory; in the spy game, America had played  
second fiddle. But Britain's importance was fast disappearing when Fleming sat down  
30 to write *Casino Royale*. He created Bond as a counterweight to national insecurity, a  
character with the innate moral rectitude of the Second World War, but now fighting  
murkier, more ambiguous battles. In Bond's world, Britain still calls the shots; the  
Americans need Bond; the world needs Britain to save the world, as Britain had done  
during the war.

35 This was fantasy—inspired and enduring, but fantasy nonetheless—and increasingly  
divorced from reality as the Bond series progressed. The British Secret Service was  
revealed to be riddled with traitors. Far from relying on them, the CIA came to regard  
their British counterparts with mounting suspicion.

Fleming (and Bond) strove to ignore Britain's declining power. Britain may have been  
40 gripped by post-war anxiety, the old certainties may have crumbled, but no ambivalence  
was allowed to seep into either Fleming's novels or the films: the film Bond is immune  
to doubt, his legend burnished in each new incarnation, with faster cars, better tailoring,  
improved violence, more girls, more martinis. In Britain, the films allowed the post-war  
generation to wallow in nostalgia, that most British of afflictions, recalling a time when  
45 Britain was great (or believed it was).

The film Bond displays total certainty in an uncertain world. For most of his film  
incarnation, however, Bond is actually straining to keep up the act, just as Britain has  
struggled to find a comfortable role in the post-war world.

But in *Skyfall*, Bond is Britain—not a mythical, made-up Britain inflated to bolster its  
50 historical self-image and impress foreigners, but a real Britain that has finally come to  
terms with what it is: proud, but not to the point of arrogance; stylish still, but a bit  
knackered.

[END OF TEXT]

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## ACKNOWLEDGEMENT

Close Reading Passage 2 – Article is adapted from “*007’s Latest Mission: Restoring Britain’s Pride*” by Ben Macintyre, from *The Times*, 2 November 2012. Reproduced by permission of News Syndication. © *The Times*, November 2012.

# X270/12/01

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NATIONAL  
QUALIFICATIONS  
2015

FRIDAY, 15 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 1–8.   |             |   |
| (a) Explain why the writer considers James Bond to be a hero who is “anti-modern”.   | 2           | U |
| (b) Show how the writer’s word choice in these lines emphasises the inferiority of “most modern men” to James Bond.  | 2           | A |
| 2. The films “seem to celebrate technology”, but “Bond’s attitude towards technology is disdainful”. What evidence of this contradiction does the writer provide in lines 9–20?        | 3           | U |
| 3. Show how the writer’s word choice <b>and</b> sentence structure in lines 21–31 make clear the contrast between Bond’s environment and the environment of his enemies.               | 4           | A |
| 4. According to lines 32–37, why might the character of Bond have been a figure of “wish fulfilment for the post-imperial British”?  | 2           | U |
| 5. Read lines 38–46.   |             |   |
| (a) According to the writer in lines 38–41 (“That . . . technological age.”), why can the James Bond books and films be described as “twentieth-century folk epics”?                   | 2           | U |
| (b) Explain how the writer exemplifies this idea in the rest of the paragraph.   | 2           | U |
| 6. Read lines 47–58.   |             |   |
| (a) In what ways, according to the writer, might James Bond be regarded as having “moral certainty”?   | 2           | U |
| (b) Show how the writer creates both a humorous and a serious tone in lines 52–58. In your answer you should refer to such features as register, sentence structure, word choice . . . | 4           | A |
| 7. Show how the writer’s imagery in lines 59–62 emphasises the importance of “Myths such as James Bond”.   | 2           | A |
|  | <b>(25)</b> |   |



## 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.*

- |   |             |     |
|---|-------------|-----|
| 8. Read lines 1–10.   |             |     |
| (a) Explain why the writer believes that James Bond has “achieved mission impossible”.  | 2           | U   |
| (b) Explain fully any <b>one</b> of the themes in the Bond film <i>Skyfall</i> .  | 2           | U   |
| 9. Referring to lines 11–21, explain why the writer believes the figurine on M’s desk is an important symbol in the film.   | 3           | U   |
| 10. Read lines 22–38.   |             |     |
| (a) Show how the writer’s word choice in lines 22–26 creates a negative impression of Britain in the 1950s.   | 2           | A   |
| (b) In what ways does <i>Casino Royale</i> present a more positive impression of Britain?   | 2           | U   |
| (c) What evidence does the writer provide in lines 35–38 to support his view that Bond’s world was “fantasy”?   | 2           | U   |
| 11. Show how the writer’s use of language in lines 39–45 emphasises the appeal of the Bond films.   | 2           | A   |
| 12. Read lines 46–52.   |             |     |
| (a) Explain the difference, according to the writer, between Bond in <i>Skyfall</i> and Bond in previous films.   | 2           | U   |
| (b) Discuss how effective you find the writer’s use of language in lines 49–52 in conveying the view of contemporary Britain which is presented in <i>Skyfall</i> . | 3           | A/E |
|   | <b>(20)</b> |     |

### Question on both Passages

13. Consider what each writer says about James Bond.
- 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 |
| <b>(5)</b>        |     |
| <b>Total (50)</b> |     |

[END OF QUESTION PAPER]

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# X270/12/02

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NATIONAL  
QUALIFICATIONS  
2015

FRIDAY, 15 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 provokes your dislike or disapproval.  
Explain how the dramatist creates this response and discuss how it adds to your understanding of character and/or theme in the play as a whole.
2. Choose a play in which rivalry between two characters is an important feature.  
Show how the dramatist's presentation of this feature enhances your understanding of the central concern(s) of the play.
3. Choose from a play a key scene in which a troubled relationship reaches a crisis point.  
Show how the scene reveals a crisis point in the relationship and discuss how it adds to your understanding of character and/or theme in the play as a whole.
4. Choose a play in which there is a threat to the state or to the society in which the play is set.  
Discuss how the dramatist explores this idea.

## 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 a central character's ambitions are thwarted by the behaviour of others and/or by circumstances beyond his or her control.  
Explain how the character's ambitions are thwarted and discuss how the character's reaction influences your understanding of character and/or theme in the novel as a whole.
6. Choose a **novel** or **short story** in which betrayal or deception or naivety plays an important part.  
Show how the writer explores this idea in a way which adds to your understanding of the central concern(s) of the text.
7. Choose a **novel** in which one incident acts as a turning point in your understanding of a central character.  
Describe the incident and discuss how it influences your understanding of the character and of the novel as a whole.
8. Choose a **novel** or **short story** in which, despite the bleakness of much of its content, you can discern an optimistic or uplifting message.  
Show how the writer achieves this.
9. Choose two **short stories** which have endings you consider to be deeply satisfying.  
Compare the ways by which each story is brought to a satisfying ending.

**[Turn over**

## SECTION B—PROSE (continued)

### *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 **non-fiction text** in which the writer's committed stance on an important issue in science or technology or the environment is clearly evident.

Explain briefly the key point(s) the writer makes about the issue and in greater detail show how the style of writing reflects his/her commitment.

- 11.** Choose a **non-fiction text** in which the writer uses humour or satire to engage the reader with his/her argument.

Show how the writer's use of this feature is effective in conveying the key idea(s) of the text.

- 12.** Choose a **non-fiction text** in which the mood is predominantly gloomy or sombre or pessimistic.

Show how the mood is created and discuss to what extent it is important to your understanding of the key idea(s) of the text.

## 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 which explores conflicting emotions.

Describe how the poet presents the conflicting emotions and discuss to what extent you find the poet's exploration illuminating.

- 14.** Choose a poem in which there is a strong sense of curiosity or of wonder or of celebration.

Show how the poet conveys this feeling and discuss how it adds to your understanding of the poem as a whole.

- 15.** Choose a poem which explores one of the following ideas: faith, sacrifice, suffering.

Show how the poet explores the idea and discuss to what extent you find the poet's exploration illuminating.

- 16.** Choose a poem in which the tone is persuasive or passionate or playful.

Show how the poet creates the tone and discuss its importance to your appreciation of the poem as a whole.

**[Turn over for SECTION D on *Page six***

## 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 major character could be described as symbolic.

Show how the presentation of the character creates a symbolic significance and discuss how this contributes to your understanding of the text as a whole.

18. Choose a **film or \*TV drama** in which prejudice has a significant influence on one or more than one key character.

Show how the film or programme makers make the audience aware of the prejudice and discuss the significance of its influence on the character(s).

19. Choose a **film or \*TV drama** in which the ending is unexpected yet still successfully concludes the text.

Show how the film or programme makers create such an unexpected ending and explain why you think it successfully concludes the text.

20. Choose a **film or \*TV drama** which deals with love in a way which is unsentimental or unconventional.

Discuss how this presentation of love influences your appreciation of the text.

\*“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 . . .*

21. Consider some of the ways in which language differs across generations.

Identify some of these differences and the factors which cause them. Go on to discuss to what extent this is advantageous to those involved.

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 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.

[END OF QUESTION PAPER]

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