

**2002 English & Communication**

**Higher**

**Close Reading**

**Finalised Marking Instructions**

## 2002 English and Communication Higher

### Close Reading

#### 1. Consider lines 1-12.

- (a) Using your own words as far as possible, identify two ways in which the world of "the Dark Ages of Europe" (line 4) was different from ours. (2) U

Blatant lifts – (0)

Any two of the following for one mark each:

- (i) their world was quieter than ours
- (ii) their world was drabber, less colourful than ours
- (iii) their world was more enclosed, more restricted than ours
- (iv) their world was more credulous/more naïve/simpler than ours
- (v) their world was more spiritual than ours
- (vi) their world was culturally and/or materially poorer than ours
- (vii) their world was more mundane than ours

- (b) Show how the writer's word choice in these lines illuminates any two aspects of either our world or theirs. (4) A

Marks will depend on the quality and relevance of comment about the selected words and may be gained 2+2 or 1+3. Mere identification of words – (0). Mere denotation of words/phrases will gain little credit. Generalised answers will gain little credit. For the possibility of full marks, reference must be made to two aspects (two from either 'world' or one from each).

Possible choices include:

Possible comments include:

- |                                     |   |
|-------------------------------------|---|
| (i) "dark remoteness"               | – mysterious, depressing, strange ...                               |
| (ii) "foreigners"                   | – so very different from us in so many ways ...                     |
| (iii) "almost silent"               | – world lacking non-natural noise, near music-less ...              |
| (iv) "bathed in light and colour"   | – full of uplifting, varied hues ...                                |
| (v) "hiding"                        | – cowed, fearful, enclosed, oppressed ...                           |
| (vi) "a cell or tunnel"             | – place of enclosure, limitations and/or asceticism                 |
| (vii) "like children"               | – simple, emotional, impressionable ...                             |
| (viii) "ghosts and miracles"        | – basely superstitious, credulous ...                               |
| (ix) "unquestioning beliefs"        | – unthinkingly religious ...  |
| (x) "indescribably rich and exotic" | – materially wealthy and/or unusual almost beyond comprehension ... |

2. (a) "At our end ... silence." (lines 13-15)

Using your own words as far as possible, explain the meaning of this sentence.

(2) U

Blatant lifts – (0). Marks will depend on the clarity of explanation. Less precise answers could gain overall – (1).

In modern society music can be heard in almost all places at all times – (1)

In the Dark Ages access to music was extremely limited – (1)

(b) Show how the writer's sentence structure and imagery emphasise the contrasting musical environments of people in the Dark Ages and people today. You should refer to lines 13-27 in your answer.

(4) A

Marks will depend on the quality and relevance of comment about the selected feature(s) and may be gained 2+2 or 1+3. Mere identification of feature or quotation – (0). For the possibility of full marks, both sentence structure and imagery must be dealt with and there must be a recognition of the contrast.

Possible references include:

Sentence structure

- (i) balanced structure of "At our end ... at theirs ..." (lines 13-15)
- (ii) repeat of this structure throughout paragraph
- (iii) listing in lines 20-21
- (iv) use of shorter sentences in lines 21-23

Imagery

- (v) "corridor" (line 13)
- (vi) "backdrop" (line 18)
- (vii) "blaring soundtrack" (lines 18-19)
- (viii) "overwhelm" (line 23)
- (ix) "cold and gloomy end" (line 24)
- (x) "trickle" (line 25)

Other references such as "cacophony" and "silence" may be seen by the candidates as being images. Such references may be given some credit.

**3. Consider lines 28-43.**

**(a) Explain briefly the importance of Gregorian plainsong:**

- (i) in the lives of the Dark Ages people; (1) U**

Blatant lifts – (0)

Any one of the following:

- (i) it is the only music that they hear – (1)
- (ii) it is their only link to previous musical culture – (1)
- (iii) it provides them with comfort/stimulation – (1)

- (ii) to the music of our times. (1) U**

Blatant lifts – (0)

Either of the following:

- (i) it provides the base for all of today's music – (1)
- (ii) it is our only link to musical culture prior to the Dark Ages – (1)

**(b) Explain briefly two reasons why the survival of Gregorian plainsong is "nothing short of miraculous" (lines 42-43). (2) U**

Blatant lifts – (0)

Any two from:

- (i) it survived without being written down – (1)
- (ii) acceptable gloss on "delicate" (line 40) eg intricate, complex – (1)
- (iii) "it had to survive for a very long time (without being written down)" – (1)
- (iv) it had to survive many forms of death and destruction – (1)

Note: glosses of "war, invasion and pestilence" should be awarded 1 mark total only.

**4. Consider lines 44-64.**

**(a) Explain why, according to the writer, people today should feel gratitude towards Guido Monaco. (2) U**

Blatant lifts – (0)

- (i) He devised an effective system for writing down music – (1)
- (ii) His system was extremely difficult to devise/his effort – (1)
- (iii) His system is still in use a thousand years later – (1)
- (iv) His system paved the way for all the great composers – (1)
- (v) Pleasure/enjoyment they have – (1)

- (b) **Show how the writer's language highlights the importance of what Guido Monaco did. You should refer to one technique in your answer.** (2) A

Marks will depend on the quality and relevance of comment about the selected technique. Mere identification of technique – (0). Mere quotation – (0). Possibilities include:

Word choice

- (i) "ancient, almost mystical gratitude"
- (ii) "humble monk"
- (iii) "jobbing musical director"
- (iv) "no less important than"
- (v) "father and facilitator"
- (vi) "served us unswervingly"
- (vii) "for a thousand years"

Imagery

- (viii) "father"
- (ix) "millennial corridor"
- (x) "worried out of a bewildering chaos"
- (xi) "like precious metal from ore"
- (xii) "birth of recorded music"

Sentence structure

- (xiii) use of short sentences lines 55-57
- (xiv) parenthetical comment lines 59-60

Answers which deal with other language features should be marked on their merits.

**5. Consider lines 65-92.**

- Using your own words as far as possible, identify five benefits the gramophone has brought to the world of music.** (5) U

Blatant lifts – (0)

Any five for one mark each from:

- (i) the quantity of music available to people increased
- (ii) music of all types became easily available
- (iii) music (from different cultures) became available across the globe
- (iv) the same piece of music could be heard repeatedly
- (v) music became instantaneously available
- (vi) live performance can be recorded (and enjoyed again)
- (vii) live performance can be archived as part of musical heritage
- (viii) mistakes by performers can be corrected
- (ix) music can be composed and recorded spontaneously

6. (a) **Using your own words as far as possible, explain the "battle" (line 95) described by the writer in lines 93-107.** 2 (U)

Blatant lifts – (0). Marks will depend on the clarity of explanation. Less precise answers could gain overall – (1).

The battle is between:

- (i) those who see music as something "live" based on performance – a relationship between performer, music and audience with all of its capacity for creativity, excitement, error ...

and

- (ii) those who see music as something recorded – the error-free interpretation of exactly what the composer wrote.

For full marks, the answer must identify both 'sides' of the battle.

- (b) **In lines 101-107, the writer poses three questions. What do you think his answer would be to each of these questions? Justify your view in each case by referring briefly to the language of each question.** (3) A

Blatant lifts (0). Marks will depend entirely on the quality of the justification and should be awarded 1+1+1. Reward those answers which provide comment to explain why in each case the writer's answer would almost certainly be 'yes'. Answers which identify a 'no' response should be marked on their merits.

Possible features which could be commented on in justification include:

- (i) "music-filled end"
- (ii) "the perfect copy"
- (iii) "a little too much"
- (iv) "at ease with the reproduction"
- (v) "genuine, live experience"
- (vi) "warts and all"
- (vii) "spoilt us"
- (viii) "numbed us"
- (ix) "the Real Thing"

## Passage 2

7. **Explain the significance of the word "ritual" (line 5) in the context of lines 1-7.** (2) U

One mark for simple meaning; one mark for implication.

The writer selects a word which usually means a religious or quasi-religious ceremony – (1)

He is implying that for the audience watching a live band is a spiritual experience – (1)

Other implications should be treated on their merits eg repetitive behaviour, routine

**8. Consider lines 8-37.**

**Show how the writer conveys his feelings about the whole experience described in these lines. In your answer you may refer to tone, point of view, onomatopoeia, imagery, or any other appropriate language feature.**

**(4) A**

Marks will depend on the quality and relevance of comment about the selected feature(s) and may be gained by extended comment on a single feature or 2+2 or 1+3 or even 1+1+1+1. Mere identification of feature or quotation – (0). Mere identification of feelings (excitement, fear ...) – (0).

Possibilities include:

Tone

- (i) irony of "typical modern amenity" (lines 8-9) followed by description
- (ii) irony of "To encourage an atmosphere ..." (lines 10-11)
- (iii) excitement of "stamping ... churning ... monstrous riff" (lines 13-14)
- (iv) excitement through comparison with hot-rod race (lines 22-27)
- (v) excitement of "crashed ... thundered ..." (lines 28-30)
- (vi) irony and excitement in presentation of the 'roadie' as a steel worker (lines 30-37)

Point of view

- (vii) as brother of band members therefore fearful and excited for them
- (viii) as older, 'wiser' person filtering his perception of many years ago

Onomatopoeia

- (ix) "BLAN, BLAN, BLAN ..."

Imagery

- (x) "churning"
- (xi) "crashed"
- (xii) "scuttled on"
- (xiii) "hot cymbal shards"
- (xiv) "monstrous"
- (xv) "thundered"
- (xvi) "fatigued metal"

Other features should be marked on their merits.

9. Consider lines 38-60.

- (a) Which contributes more to the writer's presentation of the singer: word choice or sentence structure? Justify your choice by referring closely to both of these features. (4) A/E

Marks will depend on the quality and relevance of the argument presented and may be awarded 2+2 or 1+3. For the possibility of full marks, both features must be dealt with. Reward fully those answers which present a clear line and illustrate this with well-chosen, fully analysed examples. Generalised answers will gain little credit. Mere identification of feature – (0). Mere quotation – (0). Give credit to answers which make a case for both word choice and sentence structure.

Possible examples include:

Word choice

Numerous possibilities from "confidence to spare ... mostly stood at the mike smoking"

Sentence structure

- (i) the definitive opening (line 38) of "No one had the confidence ..." slyly qualified by the throw-away ending, "except the singer, who ..." (lines 39-40)
- (ii) the repetitive sentence openings (lines 40-48) "He wore ... He seemed ... He lifted ..."
- (iii) the listing of actions (lines 44-51) – presumably lifted from the *Bumper Book of Mike-stand Manoeuvres*
- (iv) the listing of singer actions (lines 52-55)
- (v) the balanced certainty of statement followed by amplification in "It was an utterly ... whose show it was" (lines 55-57)
- (vi) the slow pace to drive home the bathos of the complex sentence "Accordingly ... " (lines 57-60)

- (b) Identify the tone of lines 57-60 ("Accordingly ... at the mike smoking"). (1) A

Ironic (do not accept 'sarcasm'), Bathetic, Anti-climactic, Tongue-in-cheek, Humorous ...

Simple identification of tone is all that is required for the mark. (Explanation or justification may be offered but is not needed.)

**10. "Breathtakingly meritless" (line 86)**

**By referring to lines 61-82, explain fully what justification the writer has for making this comment about Relic.** (3) U

Reference or quotation alone – (0). Generalised answers will gain little credit. For full marks, there must be clear explanation of the phrase and appropriate reference(s) to illustrate understanding.

Possible answers include:

- (i) so technically inept as to leave one staggered/shocked, amazed at their audacity etc + any appropriate reference(s) – (3)
- (ii) musically poor/limited and amazingly exciting/shocking to ear and eye in the style of punk rock + "first punk band" – (3)

**Question on both passages**

**11. Which passage did you find more stimulating?**

**In your answer you should refer to the styles and to the ideas of both passages. You may make reference to material you have used in earlier answers.** (6) E

Mark on merit. Marks will depend on the quality and relevance 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 and to style and ideas. Reference to one passage alone may gain up to 4 marks. Reference to either style or ideas alone may gain up to 4 marks.

[END OF MARKING INSTRUCTIONS]