

X270/12/02

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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