

# X270/12/01

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NATIONAL  
QUALIFICATIONS  
2013

MONDAY, 20 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 1–5.
    - (a) In what ways does the mall seem to encourage consumerism? 2 U
    - (b) Show how the writer’s use of language in these lines emphasises the intensity of consumerism in the mall. 2 A
  2. Explain what the writer means, in the context of lines 6–11, when she says the young woman “doesn’t subscribe to this ideology” (lines 7–8). 1 U
  3. Read lines 12–25.
    - (a) Why, according to the writer in lines 12–17, might consumerism be considered harmless? 2 U
    - (b) Why, nevertheless, does she believe consumerism “cannot make us happy” (line 19)? 2 U
    - (c) Show how the writer uses imagery in lines 18–25 to emphasise her criticism of consumerism. 2 A
  4. Show how the writer’s use of language in lines 26–33 conveys her disapproval of the large amount of space that is now devoted to shopping.  
You should refer in your answer to such features as: word choice, sentence structure, tone, imagery, . . . 4 A
  5. To what extent does her description of the shoppers in lines 34–40 suggest that the writer believes she is “over-catastrophising the consumer phenomenon” (line 34)? 2 E
  6. Read lines 41–56.
    - (a) According to the writer in lines 41–47, how can “evolutionary psychology” explain our need for material goods? 2 U
    - (b) Why, according to the writer in lines 48–53 (“But here’s . . . their affection.”), is “much of this simply not true”? 2 U
    - (c) What does the writer mean by “selling the sizzle not the steak” (lines 55–56)? 2 U
  7. To what extent do you find the reference to the “two young shoppers” in lines 57–60 an effective way to conclude the ideas of the passage? 2 E
- (25)**

## 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. In lines 1–5, the writer claims his daughters are “addicted to shopping”.<br>Give <b>two</b> examples of their behaviour which justify this claim. | 2           | U |
| 9. Read lines 6–18.   |             |   |
| (a) Identify the key points made by critics of shopping.  | 4           | U |
| (b) Show how the writer’s use of language in lines 6–12 suggests that he does not agree with the critics of shopping.                                 | 2           | A |
| (c) Show how the writer’s use of language in lines 13–18 conveys the critics’ negative view of consumers.   | 2           | A |
| 10. Read lines 19–39.   |             |   |
| (a) Referring to specific words and/or phrases, show how lines 19–23 perform a linking function in the writer’s argument.                             | 2           | U |
| (b) Show how the writer’s sentence structure and word choice in lines 24–39 convey the pleasure of his shopping experience in Hong Kong.              | 4           | A |
| 11. Show how the writer’s word choice in lines 40–45 conveys his admiration for shopping malls in Hong Kong.  | 2           | A |
| 12. Referring to lines 46–54, explain why the writer believes people are doing “something important” when they shop.                                  | 2           | U |
|   | <b>(20)</b> |   |

### Question on both Passages

- |   |                   |     |
|---|-------------------|-----|
| 13. Consider the attitude displayed by each writer towards shopping.<br>Identify key areas on which they <b>disagree</b> . You should support the points you make by referring to important ideas in the passages.<br><br>You may answer 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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# X270/12/11

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NATIONAL  
QUALIFICATIONS  
2013

MONDAY, 20 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 shopping (**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

Writing in *The Times newspaper*, Carol Midgley considers the attraction of shopping and the power of “consumerism”.

### ADDICTED TO SHOPPING

This is a story about modern consumerism; it is being written inside a mall. From my vantage point on a wooden bench purposely designed to be uncomfortable and placed alongside a digital screen pulsing ever-changing adverts selling other outlets, other products, other ways here to spend, spend, spend, I can watch shoals of people  
5 hurrying in and out of stores honouring the creed of the turbo-consumer: live to shop.

A young woman rushes by at a semi-trot. On her shoulder is an eco tote-bag bearing the slogan “All You Need is Love”. But she evidently doesn’t subscribe to this ideology; she is laden with branded carrier bags. What she really needs, it seems, are more shoes, skirts, scarves, belts. How often do you go clothes shopping, I ask when  
10 I catch her up. “Most lunch breaks and every weekend ideally,” she says. Why? She eyes me dubiously: “Because I love it.”

How did we get here? How did we get to a point where shopping became the premier leisure activity, where we gladly boarded the work-to-spend treadmill, the insatiable pursuit of “more”, which resulted in there being, for example, 121 mobile phones for  
15 every 100 people in the UK? Does it even matter? Shopping doesn’t kill anyone, it keeps the economy going and provides one in six jobs. If it makes people happy, why not leave them to it?

Well, that’s just it. Turbo-consumerism—the age of instant gratification and voracious appetite for “stuff”—cannot make us happy and it never will. Every time  
20 we are seduced into buying one product, another appears that is “new”, “improved”, better than the one you have. Turbo-consumerism is the heroin of human happiness, reliant on the fact that our needs are never satisfied. A consumer society can’t allow us to stop shopping and be content because then the whole system would die. Instead it has to sell us just enough to keep us going but never enough that our wants are  
25 satisfied. The brief high we feel is compensation for not having a richer, fuller life.

For years, shops, retail centres, giant malls have been taking over public spaces worldwide, creating a mainstream monoculture. The pedestrianisation of city centres, though largely regarded as pro-citizen, is in fact primarily to maximise “footfall” and shoppers’ “grazing time”. This retail creep has ensured that increasingly there’s  
30 not much else to do but shop. The more we consume, the less space there is to be anything other than consumers. The space to be citizens and make decisions equally and collectively about the world around us is diminished. It may be a free country, but we simply have the freedom to shop. Kings as consumers, pawns as citizens.

Am I over-catastrophising the consumer phenomenon? In the Liverpool One  
35 shopping “experience”, where I am sitting, a place teeming with shoppers despite the credit crunch, and punctuated by *Massive Reductions!* signs, people don’t look particularly disempowered or depressed. Purposeful, I suppose, but also strangely distracted, as if they do not notice the environment around them, merely the magnetic shop signs. I understand the siren call of TK Maxx and how a £3 top can mend a bad  
40 day. But the question is, why does it?

We can answer this question from the basis of evolutionary psychology. The human body is a practical tool for reproduction and survival, but it is also the advertising and packaging for our genes and our “fitness indicators”. When a modern woman buys a new dress or a man a Rolex watch, they are really self-marketing, saying: “Look at me, I’m attractive, successful, fertile, healthy—mate with me.” It isn’t that we are materialistic; in a marketing-dominated culture we just don’t know any other way to do it.

But here’s the thing: much of this is simply not true. In reality, consumerism is a poor means of self-advertising because the vast majority of people don’t notice or care what you are wearing. The fundamental consumerist delusion is that branded goods are the most effective way of signalling to others our “fitness”. But even in a turbo-consumer world it’s a fallacy that we care more about the artificial products displayed by people than their conversation, their wit, or their affection. Yet when mineral water advertised with a photo of a nearly nude Jennifer Aniston sells for 870 times the price of tap water, then marketing dominates life on Earth. Marketers understand that they are selling the sizzle not the steak.

Back at the mall, I speak to two young shoppers staggering under the weight of their carrier bags. Will they go home now and put their feet up? “No, we’re taking these bags home in a taxi,” says one. “Then we’re coming back to do another hour before the shops close.”

## PASSAGE 2

*Writing in The Guardian newspaper, Will Hutton considers the same topic from a different point of view.*

### THE GENIUS OF SHOPPING

My two daughters have been addicted to shopping for years. From big city luxurious shopping mall to idiosyncratic old clothes shop, they fall upon it greedily. Sometimes they strike gold; but, even if they come away empty-handed, the experience of just sizing up and calibrating what’s on offer seems reason enough to have invested an irrational number of hours.

They are fully paid-up members of the allegedly futile and empty materialist culture: rootless, obsessive shoppers for whom filling up their shopping bags is a substitute for politics, community participation, family or faith. Critics of this culture indulge in a collective mass tut-tutting: shopping and everything that goes with it are apparently symbolic of what is wrong with the modern age. Serious shoppers are “slaves to the market”, enemies of collective action, whose individualistic appetite is helping to homogenise our high streets while destroying our moral wellbeing.

Critics also deplore the outcome—industrialised shopping malls, mass advertising, the manipulation of desire by producers and retailers—as if the consumers at the other end of all this effort were just brainwashed dolts colluding unwittingly in the destruction of their spiritual life and the interpersonal relationships which are central to their happiness. Shopping on this scale and with this degree of commitment, critics believe, is a form of psychosis.

There is a partial truth in this condemnation, but it too quickly casts the individual shopper as an empty vessel morally corroded by the dark forces of anonymous markets. Critics of shopping are so busy delivering their views that they rarely have the time to surrender to savouring that moment when they might unexpectedly enhance their lives by finding another diverting item on which to spend money—in short, by shopping.

25 My experience of shopping in Hong Kong recently has made me realise that shopping  
is enormous fun and profoundly satisfying. I'd dashed in to buy cheap gifts for my  
family and had intended to spend no more than 30 minutes. Instead, I found myself  
drawn into the heady delights of shopping. Choosing between a cornucopia of famous  
watch brands, not one of which costs more than £4, is an experience I defy anybody not  
30 to enjoy. And on top of that, you can pick and mix every detail: case, colour, buckle,  
strap. I was shopping as my daughters shop—giving myself over to the minutiae of the  
experience.

On three floors almost every shop you pass excites another taste or way you might  
express yourself. Binoculars and telescopes; pocket DVD players; walking sticks; silk  
wall hangings; leather belts; mirrors; porcelain figurines—it was endless. The bargain  
35 prices were an invitation to the recognition that individuals have an infinity of wants,  
some of which we don't even know about or have forgotten; I fell upon the binoculars  
with all the delight of a child. Much of the pleasure is not even the buying; it is acquiring  
the knowledge of the immense range of goods that exist that might satiate your possible  
wants. Shopping, as my daughters tell me, is life-affirming.

40 I would even extend the argument to the shopping mall—the quintessential expression  
of the alleged degradation of shopping. Hong Kong proclaims itself the shopping  
capital of the world; its malls are marble-floored temples to consumption that make  
their British counterparts look tawdry. But instead of recoiling from the excess, I found  
it attractive. The effort made to present the goods well is an act of creativity in its own  
45 right. The collective impact throbs with vitality.

To condemn shopping as somehow degrading to those who take it seriously as a cultural  
expression of themselves is to obscure an important dimension of our lives. True  
happiness may be about the quality of our interpersonal relationships and wanting to  
belong to a just society; but it is also about the opportunity to express how we want to  
50 live through what we buy. The genius of shopping is that it offers ordinary people the  
chance both to generate and to satisfy their multiple wants—as well as propelling our  
economy. Instead of the denigration of shopping culture it is time to recognise that the  
millions who love it are not stupid, being manipulated or slaves to the market—they are  
doing something important.

[END OF TEXT]

**[OPEN OUT]**

## ACKNOWLEDGEMENTS

Passage 1—Article is adapted from “*Buying stuff is the ‘heroin of human happiness’*” by Carol Midgley, taken from *The Times*, 22 July 2009. Permission is being sought from News Corp UK & Ireland Ltd.

Passage 2—Article is adapted from “*Shopping and tut-tutting*” by Will Hutton from *The Guardian*, 4 September 2005. © Guardian News and Media Ltd 2005.

# X270/12/02

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NATIONAL  
QUALIFICATIONS  
2013

MONDAY, 20 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 is slow to understand fully the seriousness of his or her situation.

Explain how this situation has developed and discuss how the character's behaviour influences your overall assessment of him or her.

2. Choose a play which explores one of the following: the nature of heroism, the impact of self-delusion, the burden of responsibility.

Discuss how the dramatist explores this central concern through her or his presentation of one or more than one character.

3. Choose a play in which the action involves an element of disguise or subterfuge or concealment.

Discuss how the dramatist's use of this feature adds to your overall appreciation of the play.

4. Choose from a play a scene in which you consider a character makes a significant error of judgement.

Briefly explain the nature of this error of judgement and discuss how this error and its consequences influence your understanding of character and/or theme 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** in which envy or malice or cruelty plays a significant part.  
Explain how the writer makes you aware of this aspect of the text and discuss how the writer's exploration of it enhances your understanding of the text as a whole.
6. Choose a **novel** in which a character is influenced by a particular location or setting.  
Explain how the character is influenced by the location or setting and discuss how this enhances your understanding of the text as a whole.
7. Choose a **novel** or **short story** in which there is an act of kindness or of compassion.  
Explain briefly the nature of the act and discuss its importance to your understanding of the text as a whole.
8. Choose a **novel** in which the death of a character clarifies an important theme in the text.  
Show how this theme is explored in the novel as a whole and discuss how the death of the character clarifies the theme.
9. Choose **two short stories** in which a central character feels threatened or vulnerable.  
Compare how this situation is presented in each story and discuss which story is more effective in arousing your sympathy for the central 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 . . .*

10. Choose a work of **biography** or **autobiography** or **travel writing** which you feel is inspirational or moving.  
Explain why you find the text inspirational or moving and discuss how the writer evokes this response.
11. Choose a **non-fiction text** which presents difficult or challenging ideas in an accessible way.  
Explain what is difficult or challenging about the writer's ideas and show how he or she presents them in an accessible way.
12. Choose **two non-fiction texts** which take different approaches to the same subject.  
Outline the important differences and discuss which text you find more successful.

[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 . . .*

- 13.** Choose a poem which explores the pain of love or the pleasure of love or the power of love.  
Show how the poet's exploration deepens your understanding of the pain or the pleasure or the power of love.
- 14.** Choose a poem in which humour is used to convey a serious message.  
Show how the poet uses humour to convey the underlying seriousness of the poem.
- 15.** Choose a poem in which there is a powerful evocation of place.  
Show how the poet powerfully evokes a specific place to explore an important theme.
- 16.** Choose a poem in which the poet or narrator is reflecting on a joyful experience.  
Show how the reflections of the poet or narrator convey the joyfulness of the experience.

## 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 central character's principles are put to the test.

Explain how the character's principles are put to the test and show how her or his response illuminates a central concern of the text.

18. Choose a **film or \*TV drama** in which a particular atmosphere is an important feature.

Show how the film or programme makers create this atmosphere and discuss how it contributes to your appreciation of the text as a whole.

19. Choose a **film or \*TV drama** which explores a crisis in a relationship or the break-up of a family.

Discuss how the film or programme makers' exploration of the crisis or break-up contributes to your understanding of character and/or theme.

20. Choose a **film or \*TV drama** which gains impact from the era in which it is set.

Show how the film or programme makers evoke the era and discuss how this setting enhances 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 . . .*

- 21.** Consider aspects of language associated with a particular vocational group such as lawyers, doctors or engineers.

Identify some examples of the language used within the group and evaluate the extent to which this shared language contributes to the effectiveness of the group's vocational activities.

- 22.** Consider the contribution made by aspects of the Scots language to life in Scotland today.

Identify some examples of how the language is used and evaluate its contribution to communication in Scotland today.

- 23.** Consider some of the rhetorical devices which underpin success in speechmaking.

Referring to one or more than one important speech, identify and discuss the effectiveness of your chosen rhetorical devices.

- 24.** Consider the language of live broadcasting, eg live news coverage, sports commentaries, award ceremonies.

Identify some of the characteristics of this language and discuss to what extent it is effective in communicating the event to its target audience.

[END OF QUESTION PAPER]

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