

X270/10/01

NATIONAL
QUALIFICATIONS
2014

WEDNESDAY, 30 APRIL
9.00 AM – 10.00 AM

ENGLISH
INTERMEDIATE 1
Close Reading

Answer all questions.

30 marks are allocated to this paper.

Read the passage carefully and then answer **all** the questions, **using your own words where asked to do so**.

The questions will ask you to show that:

you understand **what** the writer has said (main ideas and supporting details) (**Understanding—U**);

you can identify **how** the writer has said it (techniques of structure and style) (**Analysis—A**);

you can comment on **how well** the writer has achieved his/her purpose (using appropriate evidence) (**Evaluation—E**).

A code letter (U, A, E) is used alongside each question to identify its purpose for you.



THE PROCLAIMERS—THE MUSICAL SCOTTISH TWINS WHO DEFIED FASHION

This article appeared at a time when the well-known band were celebrating twenty-five years in the music business.

They were once dismissed as short-sighted curiosities with strong Scottish accents. But having just turned 50, the twin brothers Craig and Charlie Reid—The Proclaimers—are still defying the odds in the precarious world of pop music.

5 This week they are celebrating their 25th anniversary of pop fame with a new album, their ninth, as well as the news that a feature film based on their songs is about to go into production.

10 They are also about to headline some of Britain's biggest summer festivals before an exhaustive autumn tour encompassing places as diverse as the Scottish islands and Singapore. They remain one of Scotland's most enduring and extraordinary musical exports.

Not even the most gifted pop pundit could have foreseen the uniquely Scottish duo's global appeal—a phenomenon that has generated million-selling albums and singles, theme tunes for various Hollywood films, and the elevated status of national treasures at home. The brothers have lost none of their momentum.

15 They put their enduring appeal down to the raw honesty of the songs and ferocious energy of their shows. Charlie, the older of the twins by 30 minutes, no longer wears the trademark spectacles in “civilian life”, in favour of contact lenses, but admits that the hornrims are “part of the uniform” on stage. “We were never about image, it was always about the songs and a necessity to play music. There's something addictive in performance at a very deep level for us. The most important thing for me is to perform.”

20 “The older we get the more we realise, each time we go out, that this might be the last time,” says Charlie. “Popularity comes and goes and, as you get older, health comes and goes. I hope we've got a good number of years yet, but you never know. So I treasure playing live more than ever, and the feedback the crowd gives to us.”

25 The twins' obsession with music is matched by a lifelong love of Hibernian Football Club—and for them the most important date in a crowded year was a Scottish Cup Final. They turned down a lucrative US tour because it clashed with Hibs' game against their hometown rivals Heart Of Midlothian—the first all-Edinburgh final since 1896—at Hampden Park.

30 They are so attached to the club that *Sunshine on Leith*, the Proclaimers' song in praise of their home town, and the title track of their second album—which sold two million copies worldwide—is Hibernian FC's adopted anthem, played before every home match. The *Sunshine On Leith* album also produced *I'm Gonna Be (500 miles)*, which became The Proclaimers' stomping signature tune. They made their break-through performance in 1987 on Channel 4's pop programme *The Tube*. When they appeared nervous and desperately unfashionable in thick spectacles, sensible haircuts and well-ironed shirts, the bemused presenter Paula Yates told the studio audience: “Now you're going to hear something really weird.”

40 But the lyrical bite of the songs made them one of pop's most unconventional overnight sensations. The duo were signed to the Chrysalis label within a month; their debut album, *This Is The Story*, quickly followed, and their first single, *Letter From America* produced by Gerry Rafferty, went into the top 3, with a lament about economic emigration from an industrial wasteland.

45 “We were considered oddities then, and people had trouble with our accents,” says
 Craig. “But I think there’s a respect for people who lay it on the line, which we tried
 to do.” They still sing with an unnerving passion, enunciating their lyrics in close
 harmony broad Scots about love and loss, football and emigration, economic meltdown
 and sunshine on Leith—songs that have touched successive generations and are about
 50 to extend into cinema. In tandem with the Proclaimers’ autumn tour, shooting is soon
 to begin on the feature film version of *Sunshine On Leith*, the acclaimed stage musical
 based on their songs.

Written by Stephen Greenhorn for the original Dundee Rep production, the musical
 follows the lives of two soldiers who return from Afghanistan to their families in Leith.

55 “When we first heard about the musical, I was very sceptical,” says Charlie. “But I was
 proven wrong. So I’m delighted about the film. Stephen took the story line from the
 songs, rather than sticking tunes in here and there, like, say, *Mamma Mia*.”

60 The brothers once said they would be happy if music got them off the dole, but after
 over two decades of success their image and outlook remain relatively unchanged. “I
 think we’re still going because we came into it for the right reasons,” says Charlie. “It
 wasn’t because we wanted to be cool, we were compelled to make music. And even if I
 tried to be cool, I could never do it. So why bother? Just iron the shirt, comb the hair
 and get out there. We’re always going to be the two speccy guys with guitars.”

Ben Flynn, in *The Times* (slightly adapted)

QUESTIONS

Marks Code

1. Look at the first paragraph and then **using your own words**:

(a) give **one** reason why The Proclaimers were “once dismissed”; 1 U

(b) say what is meant by the world of pop music being “precarious”. 1 U

2. Look at lines 4–9 (“This week . . . Singapore”), and then:

(a) explain what the writer’s main point about The Proclaimers is; 1 U

(b) give **two** facts from these lines which help to make this point; 2 U/A

(c) explain how effective you find the expression “as diverse as the Scottish
 islands and Singapore” at this point in the passage. 2 E

3. “They remain one of Scotland’s most enduring and extraordinary musical
 exports” (lines 9–10).

Choose any part of this sentence, and then explain how it helps to sum up an
 idea from the first three paragraphs of the passage. 2 A

QUESTIONS (continued)*Marks Code*

4. Look at lines 11–14.
- (a) Explain how the writer develops the idea of “global appeal”. 2 A
- (b) Explain **in your own words** what is meant by “national treasures”. 2 U
5. Explain why the writer uses inverted commas round “civilian life” in line 17. 1 A
6. Explain how any **one** example of the words quoted in lines 18–20 makes clear the band’s attitude to performing. 2 A
7. Look at lines 21–24, and then explain **in your own words** Charlie’s reasons for saying “I treasure playing live more than ever”. 2 U
8. Explain why the sentence beginning in line 25 provides an appropriate link at this point in the passage. 2 A
9. Look again at lines 25–29, and then explain **in your own words**:
- (a) why it is surprising that The Proclaimers turned down an American tour; 1 U
- (b) why it is understandable that they did so. 2 U
10. Explain how effective you find the writer’s **word choice** of “stomping” in line 34. 1 E
11. Explain **in your own words** what the reaction of the presenter Paula Yates (mentioned in line 37) to The Proclaimers was. 1 U
12. The writer refers to “the lyrical bite of the songs” (line 39).
Show how he develops this idea in the next paragraph (lines 44–51). 2 A
13. Look at lines 54–56, and then **explain in your own words one** reason why Charlie is “delighted about the film”. 1 U
14. Select an expression from the final paragraph (lines 57–62), and show how it relates effectively to an idea mentioned earlier in the passage. 2 E

Total (30)*[END OF QUESTION PAPER]*

[Open out for Questions]

ACKNOWLEDGEMENT

Close Reading Text—Article is adapted from “*Not over and done with: Proclaimers after 25 years*” taken from *The Times*, 12 May 2012. Reproduced by permission of News Syndication. © The Times, May 2012.

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2014

WEDNESDAY, 30 APRIL
10.20 AM – 11.05 AM

ENGLISH
INTERMEDIATE 1
Critical Essay

Answer **one** question only.

Each question is worth 25 marks.



Answer ONE question only, taken from any of the Sections A to E.

In all Sections you may use Scottish texts.

Write the number of the question in the margin of your answer booklet.

The following will be assessed:

- the relevance of your essay to the question you have chosen
- your understanding of the main points of the text(s) through some reference to the relevant areas of content
- your explanation of the ways in which aspects of structure/style/language contribute to the meaning/effect/impact of the chosen text(s)
- your personal reaction to the content or style of the text(s) supported by some textual reference
- the quality and technical accuracy of your writing.

Each question is worth 25 marks.

SECTION A—DRAMA

Answers to questions in this section should refer to such relevant features as: conflict, character, key scene(s), theme, plot . . .

1. Choose a play which you enjoyed because of your interest in a main character.
Say how the writer makes the character interesting for you throughout the play.
2. Choose a play in which there is an important scene which affects the rest of the play.
Describe the important scene and show how it affects the rest of the play.

SECTION B—PROSE

Answers to questions in this section should refer to such relevant features as: content, key incident, character, theme, imagery . . .

3. Choose a novel **or** a short story which has an exciting ending.
Briefly say what happens in the story and go on to show how the exciting ending makes a good finish to the story.
4. Choose a novel **or** a short story **or** piece of non-fiction which deals with an important topic.
Say what the theme or topic is and show how the writer makes it interesting for you.

SECTION C—POETRY

Answers to questions in this section should refer to such relevant features as: content, word choice, theme, imagery, sound . . .

5. Choose a poem which deals with a person's experience.
Say what the experience is and show how the poet uses words and phrases to help you understand how the person feels.
6. Choose a poem which you found memorable.
Say what the poem is about and go on to show how the poet makes it memorable for you.

SECTION D—FILM AND TV DRAMA

Answers to questions in this section should refer to such relevant features as: character, use of camera, key sequence(s), editing, sound/music, plot, setting . . .

7. Choose a film **or** TV drama* which deals with an important relationship.
Describe the relationship and explain how the film or programme makers keep you interested in the relationship.
 8. Choose a film **or** TV drama* which explores an important issue.
Say what the issue is and explain how the film or programme makers help you to understand the issue.
- * "TV drama" includes a single play, a series or a serial.

SECTION E—LANGUAGE

Answers to questions in this section should refer to such relevant features as: vocabulary, accent, dialect, tone, abbreviation, register . . .

9. Consider the language of an advertisement used to persuade you to: try something for the first time; visit a particular place; buy something you have never previously owned; or to change an aspect of your daily life.
Give examples of the kind of language used and say how successful it is in persuading you to try the product promoted in the advertisement.
10. Consider the language used by a group of people who use a special code, specific vocabulary, abbreviations or any other unusual language feature.
Give some examples of the features of language used by your chosen group and show how these features help the members of the group to communicate with each other.

[END OF QUESTION PAPER]

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