

X270/11/11

NATIONAL
QUALIFICATIONS
2014

WEDNESDAY, 30 APRIL
1.00 PM – 2.00 PM

ENGLISH
INTERMEDIATE 2
Close Reading—Text

Read the passage carefully and then answer all the questions, which are printed in a separate booklet.

The questions will ask you to show that:

you understand the main ideas and important details in the passage—in other words, **what** the writer has said (**Understanding—U**);

you can identify, using appropriate terms, the techniques the writer has used to get across these ideas—in other words, **how** he/she has said it (**Analysis—A**);

you can, using appropriate evidence, comment on how effective the writer has been—in other words, **how well** he/she has said it (**Evaluation—E**).

A code letter (U, A, E) is used alongside each question to identify its purpose for you. The number of marks attached to each question will give some indication of the length of answer required.



TEENAGE BEDROOM

In this passage, the writer explores the reasons behind teenage untidiness.

The untrained eye might just see some discarded clothes and mugs – but teenage mess is an emotional issue.

The other morning, I found myself on my knees in my son’s bedroom, sobbing into a rather iffy smelling sock. All around me was the detritus of 16-year-old male life: piles of discarded clothes of indeterminate cleanliness, BB gun pellets, shards of glass from the mirror shattered by said BB gun. I counted five towels, all damp and heaped on the floor. One smelt as if it might have started sprouting its own fungal lifeform. On the plus side, there were also plenty of books, mostly school textbooks, which had been put to ingenious uses: a handy breakfast tray (with bowl and spoon virtually welded to the front cover), a prop to jam open the window. At first I’d been cautiously optimistic to see that the dirty washing basket actually contained some items of clothing. I was considerably less thrilled to find it filled mostly with the clean laundry that had gone up, freshly folded, to his room earlier in the week. Clearly the effort required to put it away in drawers was too great when it could just as easily be recycled straight into the wash basket, thus cutting out the middle man. Underneath the bed, on top of the mantelpiece and balancing precariously on the mattress, were 13 (count ‘em) mugs featuring dregs of tea in various stages of decay. The bedding had mostly come off the bed and was trailing on the floor, and everywhere the eye could see were single socks. Lots and lots of socks. Like the one into which I wept.

Let me make one thing clear. I’m not a tidy person. Ours is the type of home where visitors try to make “lived in” into a compliment. But there is something about the particular mess of the teenager’s room that goes beyond untidiness into something far deeper. Once, after we were burgled a few years back, a tutting CID officer looked into my daughter’s bedroom and said, “Disgusting! Who’d do that to a little girl’s room?” It was the one part of the house that had been left untouched.

As parents, our response to a messy room is often similarly emotional.

Years ago, when my own children still went to bed neatly scrubbed in fresh Thomas the Tank Engine pyjamas and sheets scented with fabric conditioner rather than stale sweat, I watched a documentary on the late, great John Peel, in which the famously easy-going DJ was reduced almost to tears when talking about the state of his teenage son’s bedroom—the arguments it triggered and the feelings it evoked in him. I was astounded. What a disproportionate reaction! How bizarrely out of character!

Now, of course, I understand only too well where those feelings came from. The powerlessness, the sense of failing in your parental duties, the feeling of not being considered, not respected.

The fact is that even the most laidback parents can find that children’s bedrooms become emotional battlefields within the family home. According to Professor Tanya Byron, a clinical psychologist, this could be because the mess plays right into our deep-seated fears as parents.

“On one level, seeing your child surrounded by squalor and chaos makes you worry about the future. Will he be able to cope with life and look after himself or will he end up in a flea-ridden squat?

On another level, it’s yet more evidence of your child asserting independence. And on a different level still, it can feel like total disrespect, as if your child is sticking two fingers up at you.”

One mother says that her 13-year-old daughter regards it as an invasion of her human rights if she goes into her room or tells her to tidy up. “She has the best room in the house, in the loft, and regards the shower room next door as ‘her bathroom’. But there are pressing reasons why I have to go up there: she leaves the windows open in all
50 weathers, she uses my expensive hair products and hides them, she takes a fancy to certain items of clothing that don’t belong to her, which I otherwise might never see again and she drops her hated school uniform in a heap on the floor so if I didn’t pick it up, she’d go to school looking like a tramp. Now there’s a new one: I’ve been used to finding apple cores in various states of putrefaction in her room for years, but since
55 having fixed braces fitted, she can no longer bite into them, so guess where I have to go looking for my chopping boards and sharp knives?”

This mother has more arguments with her daughter over the state of her room than anything else, something that doesn’t surprise a clinical psychologist specialising in children, adolescents and families.

60 “Your teenager’s job in life is to pull on the rope that’s joining them to you as they prepare to step out and be adults. Sometimes the bedroom mess is their way of saying ‘this is my room. It’s different from the rest of the house’.

“Sometimes our reaction is about recognising that they are growing up and moving away and that we won’t always be able to tidy up for them. They’re going to have to
65 look after themselves. Adolescence is a very chaotic time emotionally. The trivia of life—the towels on the floor, the washing not put away—can be a safe area for parents to vent worry and tension.”

Part of the problem is that as our children grow up, we expect them to show the same consideration and empathy as adults. Wrong, says Professor Byron.

70 “Adolescence is about making the transition from dependent child to independent adult. There are all these changes happening. The biological, psychological and social elements are thrown into a big washing machine and whirled about. It’s all part of the process, but it’s confusing.”

75 But that doesn’t mean we have to accept that one room in our home will look permanently as if it has had an encounter with Hurricane Katrina.

“It’s still OK to set boundaries for adolescents, just different boundaries,” says Professor Byron. “It’s OK for there to be family contracts that say these are the rules.

“Teenagers need to understand that life isn’t all about their needs. A family is like a team. You all work together and pull your weight.”

80 However you deal with it, experts and parents who’ve already been through it and out the other side all agree it’s important not to lose perspective. You haven’t failed as a parent because your son can’t remember the colour of his bedroom carpet. Your daughter won’t go off the rails just because you once found half a fossilised Arctic Roll under her bed.

85 Look at it in context. Is this part of a wider pattern of worrying behaviour, or is it just a messy room? If she’s getting her work done and she’s got a nice group of mates, you’re just going to have to grit your teeth and get through it.

Tammy Cohen, in *The Times* (slightly adapted)

[END OF TEXT]

ACKNOWLEDGEMENT

Article is adapted from “*I looked at my son’s room and wept*” by Tammy Cohen, taken from *The Times*, 21 November 2011. Reproduced by permission of News Syndication.
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NATIONAL
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WEDNESDAY, 30 APRIL
1.00 PM – 2.00 PM

ENGLISH
INTERMEDIATE 2
Close Reading—Questions

Answer all questions.

30 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

Marks Code

- | | | |
|--|---|---|
| 1. Having read the whole passage, explain how appropriate you find the opening paragraph (lines 1–2) as an introduction to the article. | 2 | E |
| 2. Look at the sentence in lines 4–6, and then explain how the words after the colon (:) help us to realise the meaning of “detritus”. | 2 | U |
| 3. Explain why the words “On the plus side” (lines 7–8) are ironic . | 2 | A |
| 4. Explain what is suggested or implied by the word “actually” in the expression “the dirty washing basket actually contained some items of clothing” (line 11). | 1 | U |
| 5. Explain any one reason for the effectiveness of the sentence “Like the one into which I wept” (line 19). | 1 | A |
| 6. Explain the humour of “Ours is the type of home where visitors try to make ‘lived in’ into a compliment” (lines 20–21). | 1 | A |
| 7. Look again at lines 27–32.
Explain fully and in your own words why the writer was “astounded”. | 3 | U |
| 8. Explain why the sentence “Now, of course, I understand only too well where those feelings came from” (line 33) provides an effective link between paragraphs at this point in the passage. | 2 | A |
| 9. Re-read lines 40–42, which tell us about worries parents have for their children.
How does a feature of either the structure or the word choice of the second sentence in this paragraph help convey the idea of worry? | 2 | A |
| 10. How effective do you find the comparison “as if your child is sticking two fingers up at you” (lines 44–45)? | 1 | E |
| 11. Re-read lines 46–56, choose one example of the writer’s use of a colon (:) in these lines, and then explain fully why it is appropriate to use this punctuation mark at the point you have selected. | 2 | A |
| 12. How effective do you find the “rope” metaphor used in lines 60–61? | 2 | E |
| 13. What is the purpose of the words in dashes (parenthesis) in lines 65–66? | 1 | A |
| 14. Re-read lines 68–73, and then explain in your own words two reasons why, according to Professor Byron, we are wrong to expect growing children “to show the same consideration and empathy as adults”. | 2 | U |
| 15. Explain how effective you find any aspect of the sentence in lines 74–75.
Your answer could deal with a language feature such as imagery , tone or structure . | 2 | E |

QUESTIONS (CONTINUED)

Marks Code

- 16.** Consider the expression “not to lose perspective” (line 81).

Now explain what this means: show how an expression from later in the paragraph helps make this meaning clear.

2 U

- 17.** Consider the passage **as a whole**.

The writer has set out to persuade her (adult) readers to accept her argument about teenagers’ lack of tidiness.

Identify, by means of example, at least one language feature or persuasive technique the writer uses, and show how well it helps her to achieve her purpose.

2 E

Total (30)

[END OF QUESTION PAPER]

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2014

WEDNESDAY, 30 APRIL
2.20 PM – 3.50 PM

ENGLISH
INTERMEDIATE 2
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**
- **your knowledge and understanding of key elements, central concerns and significant details of the chosen texts**
- **your explanation of ways in which aspects of structure/style/language contribute to the meaning/effect/impact of the chosen texts**
- **your evaluation of the effectiveness of the chosen texts, supported by detailed and relevant evidence**
- **the quality and technical accuracy of your writing.**

Each question is worth 25 marks. The total for this paper is 50 marks.

SECTION A—DRAMA

Answers to questions in this section should refer to the text and to such relevant features as: characterisation, key scene(s), structure, climax, theme, plot, conflict, setting . . .

1. Choose a play which explores a relationship between the members of one family.
Describe the relationship and go on to show how this relationship affects the outcome of the play.
2. Choose a play which deals with an issue of importance to society.
State what the issue is and go on to show how the writer increases your understanding of the issue.
3. Choose a play in which one of the characters has to overcome a difficulty.
Briefly state what the difficulty is and go on to show to what extent the character is successful in dealing with the difficulty.

SECTION B—PROSE

Answers to questions in this section should refer to the text and to such relevant features as: characterisation, setting, language, key incident(s), climax, turning point, plot, structure, narrative technique, theme, ideas, description . . .

4. Choose a novel **or** a short story which has an incident involving tension.

Describe briefly what happens at this point in the story and go on to show how it is important to the outcome of the story as a whole.

5. Choose a novel **or** a short story which deals with a powerful human emotion such as: love, hatred, jealousy, despair, etc . . .

Show how the powerful emotion affects **at least one** of the characters and go on to show how it affects the outcome of the story.

6. Choose a prose work (fiction **or** non-fiction) which deals with a serious aspect of life.

State what this serious aspect is and go on to show how the writer deepens your understanding of it.

SECTION C—POETRY

Answers to questions in this section should refer to the text and to such relevant features as: word choice, tone, imagery, structure, content, rhythm, theme, sound, ideas . . .

7. Choose a poem which seems to be about an ordinary, everyday experience but actually makes an important point about life.

Briefly state what experience is being described and go on to show how the writer makes the important point about life.

8. Choose a poem which deals with nature or the natural world.

Briefly state what is being described and go on to show how the use of poetic techniques deepens your understanding of the topic.

9. Choose a poem which could be considered as having a powerful message.

State what the message is and go on to show how the poet conveys this message through the use of poetic techniques.

[Turn over

SECTION D—FILM AND TV DRAMA

Answers to questions in this section should refer to the text and to such relevant features as: use of camera, key sequence, characterisation, mise-en-scène, editing, setting, music/sound, special effects, plot, dialogue . . .

- 10.** Choose a film **or** TV drama* which involves conflict between two groups of people.
Explain the reasons for the conflict and go on to show how the conflict is important to the rest of the film **or** TV drama.
- 11.** Choose a scene or sequence from a film **or** TV drama* in which an atmosphere of suspense or tension or horror is created.
Describe what happens in the scene or sequence, and explain how the techniques used by the film or programme makers create this atmosphere.
- 12.** Choose a film **or** TV drama* which depends on humour to make its impact.
Briefly state what you consider to be the humorous aspects of the film or TV drama and go on to show how techniques are used to convey the humour.

* “TV drama” includes a single play, a series or a serial.

SECTION E—LANGUAGE

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

- 13.** Consider the language used by two groups of people who are significantly different from each other.
By looking at examples of the language used by each group, describe the main differences between the two and explain which group’s language you found most effective.
- 14.** Consider the language used in advertisements.
Choose **two** advertisements promoting equivalent products and explain the features of the more successful advertisement in persuading you to buy the product.
- 15.** Consider **one** modern way of communicating such as through e-mailing or texting.
Explain what the key features of the language are and go on to explain the differences between this form of communication and an older form such as letter writing.

[END OF QUESTION PAPER]