

X270/11/11

NATIONAL
QUALIFICATIONS
2015

THURSDAY, 14 MAY
9.00 AM – 10.00 AM

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.



QWERTY is the key to our love of language

People grumbling about e-mails and tweets don't get it. Technology enriches the written word.

Jonathan Franzen, the American novelist, is in rage against the machines. He objects to the way that modern gizmos, screens and keyboards are affecting the written word. He wants to make some corrections.

Franzen seems to object to just about every form of modern digital communication. Recently he railed against Twitter: “Unspeakably irritating ... the ultimate irresponsible medium.” Before that, he attacked e-books as “just not permanent enough” and incompatible “with a system of justice or responsible self-government”. Before that he clobbered Facebook: “All one big endless loop ... we like the mirror and the mirror likes us.”

10 Mr Franzen’s pronouncements reflect a fear, shared by many writers and readers, that digitisation is a threat to literature itself, that the world is becoming so swamped with e-distractions, Facebook and Twitter, that we may forget how to read big books with paper pages that sit on shelves.

15 The digital revolution has indeed transformed our relationship with words, but mostly for the better. We are communicating in writing as never before; we are now able to speak instantly across cultures and among languages, and millions are alert to the importance of written words in a way once restricted to an intellectual elite.

20 So far from killing off literature, e-mail, social networking and digital publishing may be creating a generation of humanity that is more closely in touch with words than any before it. Words are surging around and across the world in an extraordinary, unstoppable blizzard, written and read at a rate and on a scale that is mind-boggling and quite new: more than 100 billion entries a day on Facebook and more than one billion tweets a week. E-book sales are soaring in the UK.

25 In 1995 the average mobile telephone user sent one message every two and a half months. Today, the Philippines holds the record for texting: 27 per user per day. In Scandinavia, more than 85 per cent of the population communicates by text. Some 294 billion e-mail messages are sent every day, or 2.8 million per second.

30 These are communications that, until recently, were made by telephone, by letter or face to face; or not at all. These messages may be ungrammatical, misspelt, slang or spam. Language purists shudder at the way text-speak mangles, simplifies and abbreviates. But these are nonetheless written words, deliberately chosen.

35 I am not suggesting that a texting teenager will necessarily move on to *War and Peace*, but since words cost money and time, word selection and word understanding are growing, not diminishing, in cultural importance. We write almost unconsciously as part of our everyday lives and we are reading and writing more and more words, as the technology enabling us to do so grows ever faster.

40 The machines are certainly changing the way we read and write. Many digital readers are magpies, skipping from one shiny object to the next. With so much information available, we tend to skim and browse through what one infuriated Franzen character calls “a trillion bits of distracting noise”. Franzen famously writes with the internet disconnected, and believes no good novelist could write otherwise.

But the multifaceted nature of digital life can enhance as well as distract from the written word: the recent app of T. S. Eliot’s classic poem *The Waste Land* offers not just the

text, but also critical notes, Ezra Pound's annotations and the sound of Eliot reading his
45 own poetry.

Franzen insists that a printed book is "permanent and unalterable" (a view contradicted
by book burners, censors and bowdlerisers down the ages), whereas "a screen always feels
that we could delete that, change that, move it around". But as a writer of nonfiction,
I relish the opportunity to return to a text and amend and refine it after publication,
50 as additional historical evidence emerges. As a digital phenomenon, the book is not
pickled in literary aspic, as Franzen seems to want, but a continuous work in progress.

Twitter imposes a strange but fascinating discipline of its own. E-mail and text are
forging new language and usage. And the very layout of the computer keyboard, now
an immutable if arbitrary fact of world culture, may be shaping our perception of words.

55 The layout of the QWERTY keyboard may mean we attach more positive meaning to
words with letters located on the right-hand side of the keyboard (ie, to the right of T,
G and B), because for the right-handed majority they are easier to type. We know how
a word is spoken can affect its meaning. So can how it's typed.

The keyboard layout we all use today was invented in 1868 by a newspaperman from
60 Milwaukee. In the old alphabetical layout the typewriter tended to jam because certain
commonly used combinations of letters were close to each other. The QWERTY
layout led to faster typing and fewer typos, but was also intended to make life easier for
Remington salesmen demonstrating the new typewriter, since TYPEWRITER can be
tapped out using only the top line.

65 The QWERTY keyboard was flawed—other layouts are less likely to cause repetitive
strain injury—but it stuck, and now, as millions of words are communicated through
the fingers of computer-users every day, it may be altering the nature of language itself.

The typewriter made writing easier and for ever changed the way the written word was
produced. The same is true of modern technological vehicles for reading, writing and
70 connecting. Instead of resisting Twitter, Facebook, e-book, text and blog, readers and
writers alike should embrace each new advance in the deployment and enjoyment of
words.

The e-book will not harm reading any more than the camera damaged the art of painting.
The emoticon will not, in the end, prevent readers from absorbing the deeper emotions
75 of a Jonathan Franzen novel.

As the history of the keyboard shows, when a new writing or reading technology takes
root, it is very hard to control, shift or delete. We live in a QWERTY world, and there
is no going back.

Ben Macintyre, in *The Times*,

[END OF TEXT]

ACKNOWLEDGEMENT

Close Reading – Article is adapted from “*Qwerty is the key to our love of language*” by Ben Macintyre, taken from The Times, 13 March 2012. Reproduced by permission of News Syndication. © The Times, March 2012.

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NATIONAL
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2015

THURSDAY, 14 MAY
09.00 AM – 10.00 AM

ENGLISH
INTERMEDIATE 2
Close Reading—Questions

Answer all questions, **using your own words where asked to do so.**

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.



QUESTIONS

Marks Code

- | | | |
|--|---|---|
| 1. Explain in your own words what the writer means by “gizmos” (line 2). | 1 | U |
| 2. Show how one example of word choice in lines 4–9 helps us to understand the meaning of the expression “railed”, and say what that meaning is. | 2 | U |
| 3. Explain how effective you find the expression “swamped” (line 11) as an image or metaphor . | 2 | E |
| 4. (a) Show how one expression from lines 15–17 expands on the idea introduced by “for the better” (line 15). | 2 | A |
| (b) Show how one example of the writer’s word choice in lines 18–23 makes clear the nature of the change. | 2 | A |
| 5. Look at lines 28–31, and then: | | |
| (a) explain what is meant by “Language purists shudder”; | 2 | U |
| (b) explain in your own words one reason why they do so; | 1 | U |
| (c) explain how effective you find the writer’s use of “nonetheless”. | 2 | E |
| 6. Look at the paragraph beginning in line 37. | | |
| (a) Explain in your own words how the way we read and write is changing. | 1 | U |
| (b) Show how the writer’s imagery or word choice illustrates the nature of this change. | 2 | A |
| 7. Look at lines 42–45.
Show how the rest of the paragraph helps us understand in what way “the multifaceted nature of digital life can enhance” our reading. | 2 | A |
| 8. Explain how the words in brackets in lines 46–47 help the writer’s argument. | 2 | A |
| 9. Consider the expression “pickled in literary aspic” (line 51). | | |
| (a) Explain what the writer means by this description. | 1 | U |
| (b) What does this expression tell us about the writer’s attitude to Franzen’s views? | 1 | A |
| 10. Look at the paragraph in lines 52–54, and explain how this provides an appropriate link at this point in the passage. | 2 | A |
| 11. Look at lines 59–64, and then explain in your own words one reason for the now-traditional QWERTY keyboard layout. | 1 | U |

QUESTIONS (CONTINUED)

Marks Code

12. The writer tells us (line 73) “The e-book will not harm reading any more than the camera damaged the art of painting”.
- Explain why this helps to strengthen his argument. **1 A**
13. Consider the final paragraph (line 76–78).
- (a) Explain the appropriateness of the expression “control, shift or delete”. **1 A**
- (b) Explain how effective you find any other part of this paragraph as a conclusion to the passage as a whole. **2 E**

Total (30)

[*END OF QUESTION PAPER*]

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2015

THURSDAY, 14 MAY
10.20 AM – 11.50 AM

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 where there is conflict between two important characters.

Show how the conflict arises and go on to explain to what extent the conflict is resolved by the end of the play.

2. Choose a play with a strong theme.

State what the strong theme is and go on to show how the writer explores this theme throughout the course of the action.

3. Choose a play which has an important scene which acts as a turning point in the events of the play.

Give a brief account of the scene and go on to show why it is important in the play as a whole.

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 a character who has to struggle with difficulties.

Describe what these difficulties are and go on to explain how the character tries to deal with these difficulties.

5. Choose a novel **or** a short story which has a character who provokes a strong reaction in you.

Describe how you feel about this character and show how the writer leads you to feel so strongly about the character.

6. Choose a prose work (fiction **or** non-fiction) which presents you with an interesting place or topic.

Briefly identify the place or topic and go on to show how the writer makes it interesting for you.

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 describes an interesting character.

Briefly describe the character and go on to show how the poet uses poetic techniques to make the character interesting.

8. Choose a poem in which the poet creates a particular mood or atmosphere.

Briefly describe this mood **or** atmosphere and go on to show how the poet uses poetic techniques to make the mood **or** atmosphere clear.

9. Choose a poem which deals with a topic **or** event which makes the reader think.

Explain what the topic **or** event is and go on to show how poetic techniques help to provoke thought in the reader.

[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 has an effective opening sequence.
Briefly describe the opening sequence and go on to show how the techniques used by the film or programme makers create this effect.
- 11.** Choose a film **or** TV drama* in which setting is important to the success of the film or TV drama.
Explain how the setting is established and go on to show how the setting is important to the success of the film **or** TV drama.
- 12.** Choose a film **or** TV drama* which deals with the subject of “good versus evil.”
Describe the situation explored in the film **or** TV drama and go on to show to what extent the conflict between good and evil is resolved.

* “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 young people to communicate in text messages, on the internet or in any other way using an electronic device.
How does the language they use differ from formal written English and what features of this language are most likely to appeal to young people?
- 14.** Consider the language used in two advertisements.
Discuss the key language features used and explain the effectiveness of the persuasive language used in each advertisement.
- 15.** Consider some aspects of current vocabulary which are partially or wholly derived from another language.
Explain the source of your chosen examples and go on to show how and why they are used in today’s world.

[END OF QUESTION PAPER]