

X115/301

NATIONAL
QUALIFICATIONS
2010

WEDNESDAY, 12 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 the changing nature of cities (**Understanding—U**);

analyse their choices of language, imagery and structures to recognise how they convey their points of view and contribute to the impact of the passage (**Analysis—A**);

evaluate how effectively they have achieved their purpose (**Evaluation—E**).



PASSAGE 1

In this passage, the journalist De yan Sudjic, writing in The Observer newspaper in March 2008, considers the irresistible growth of cities in the modern world.

THE FUTURE OF THE CITY

In a world changing faster now than ever before, the dispossessed and the ambitious are flooding into cities swollen out of all recognition. Poor cities are struggling to cope. Rich cities are reconfiguring themselves at breakneck speed. China has created an industrial powerhouse from what were fishing villages in the 1970s. Lagos and Dhaka
5 attract a thousand new arrivals every day. In Britain, central London's population has started to grow again after 50 years of decline.

We have more big cities now than at any time in our history. In 1900, only sixteen had a population of one million; now it's more than 400. Not only are there more of them, they are larger than ever. In 1851, London had two million people. It was the largest
10 city in the world by a long way, twice the size of Paris, its nearest rival. That version of London would seem like a village now. By the official definition, London has getting on for eight million people, but in practical terms, it's a city of 18 million, straggling most of the way from Ipswich to Bournemouth in an unforgiving rash of business parks and designer outlets, gated housing and logistics depots.

15 Having invented the modern city, 19th century Britain promptly reeled back in horror at what it had done. To the Victorians exploring the cholera-ridden back alleys of London's East End, the city was a hideous tumour sucking the life out of the countryside and creating in its place a vast polluted landscape of squalor, disease and crime. In their eyes, the city was a place to be feared, controlled and, if possible,
20 eliminated.

Such attitudes continue to shape thinking about the city. Yet, like it or not, at some point in 2008, the city finally swallowed the world. The number of people living in cities overtook those left behind in the fields. It's a statistic that seems to suggest some sort of fundamental species change, like the moment when mankind stopped being
25 hunter gatherers and took up agriculture.

The future of the city has suddenly become the only subject in town. It ranges from tough topics such as managing water resources, economic policy, transport planning, racial tolerance and law enforcement to what is usually presented as the fluffier end of the scale, such as making public spaces people want to spend time in and deciding the
30 colour of the buses. But it is this diversity which powerfully affirms the city as mankind's greatest single invention.

For all their agonies, cities must be counted as a positive force. They are an engine of growth, a machine for putting the rural poor onto the first rung of urban prosperity and freedom. Look at London, a city that existed for several centuries before anything
35 approximating England had been thought of. It has a far stronger sense of itself and its identity than Britain as a whole or England. It has grown, layer on layer, for 2000 years, sustaining generation after generation of newcomers.

You see their traces in the Spitalfields district, where a French Huguenot chapel became, successively, a synagogue and a mosque, tracking the movement of waves of
40 migrants from poverty to suburban comfort. London's a place without an apparent structure that has proved extraordinarily successful at growing and changing. Its old residential core, sheltering in the approaches to its Tower of London fortress, has made the transition into the world's busiest banking centre. Its market halls and power stations have become art galleries and piazzas. Its simple terraced streets, built for the

45 clerks of the Great Western Railway in Southall, have become home to the largest Sikh community outside India.

And all of these worlds overlap in space and time. London is different for all its people. They make the most of the elements in it that have meaning for them and ignore the rest. A city is an à la carte menu. That is what makes it different from a village, which
50 has little room for tolerance and difference. And a great city is one in which as many people as possible can make the widest of choices from its menu.

The cities that work best are those that keep their options open, that allow the possibility of change. The ones that are stuck, overwhelmed by rigid, state-owned social housing, or by economic systems that offer the poor no way out of the slums, are
55 in trouble. A successful city is one that makes room for surprises. A city that has been trapped by too much gentrification or too many shopping malls will have trouble generating the spark that is essential to making a city that works.

Successful cities are the ones that allow people to be what they want; unsuccessful ones try to force them to be what others want them to be. A city of freeways like Houston or
60 Los Angeles forces people to be car drivers or else traps them in poverty. A successful city has a public transport system that is easy to use; an unsuccessful city tries to ban cars.

A successful city has room for more than the obvious ideas about city life, because, in the end, a city is about the unexpected, about a life shared with strangers and open to
65 new ideas. An unsuccessful city has closed its mind to the future.

PASSAGE 2

The following passage is adapted from 'The Dreaming City, a report about Glasgow's future produced by a political think tank in 2007.

Glasgow is a city which has experienced constant change and adaptation, from its period as a great industrial city and as the Second City of Empire, to its latter day reinvention as the City of Culture and the Second City of Shopping. This is a city with pull, buzz, excitement, and a sense of style and its own importance. It has a
5 potent international reach and influence. Glasgow's story continually weaves in and out of a global urban tapestry: following the trade threads of Empire, there are nearly two dozen towns and cities around the world named after Glasgow—from Jamaica to Montana to Nova Scotia. And there is even a Glasgow on the moon.

Glasgow's constant proclamation of its present success story is justified on the basis
10 that it benefits the city: confidence will breed confidence, tourists will visit, businesses will relocate and students will enrol. But, despite the gains this approach has brought for Glasgow and cities like it, there are signs that the wind is starting to come out of the sails. What felt radical when Dublin, Barcelona and Glasgow embarked on the city makeover path in the late 1980s and early 1990s, now feels derivative and is delivering
15 diminishing returns. When every city has commissioned a celebrity architect and pedestrianised a cultural quarter, distinctiveness is reduced to a formula.

Yet "official" Glasgow continues to celebrate its new-found status as a shopping mecca and top tourist destination, revelling in the city's new role as a place for conspicuous consumption, affluent lifestyles and global city breaks. There are several problems
20 with this. One is that this is a city with historic and deep inequalities, a city of sharp

divisions in income, employment, life chances and health. Another is that it can be seen as promoting a way of living that is unsustainable in terms of people's disposable income and growing levels of debt. And yet another problem is the clutter of cities on the world-class trail with the same familiar formula supporting
25 their campaign—shopping, tourism, mega-events, cultural events, iconic architecture and casinos—leaving little room for distinctiveness.

The politicians and the Establishment talk the language of “opportunity”, “choice” and “diversity” for the people of the city, but do not really believe in or practise them. They impose a set menu, rather than the choice offered “à la carte”,
30 confident that they know best. For all the rhetoric about new ways of working, partnership and collaboration, there can still be a very old-fashioned top-down approach in parts of institutional Glasgow that retains a faith that experts and professionals must hold all the answers. There is an implicit belief that people are poor because of low aspirations and Glaswegians are unhealthy because they won't
35 accept responsibility, make the right choices and eat healthily.

This dichotomy between the powerful and the powerless undermines the whole concept of the “resurgence” of cities such as Glasgow. At the moment, the city and its people only come together for mega-events such as the Commonwealth Games or City of Music bids. The question is whether this unity can be mobilised in a more
40 sustained way. There is an urgent need to find some new shared values and vision to help bridge the gap between the city and its people—to close the gap between the cities people want and the cities people get.

[END OF TEXT]

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ACKNOWLEDGEMENTS

Close Reading Passage 1—Article is adapted from “Cities on the Edge of Chaos” by Deyan Dudjic, taken from *The Observer*, 9 March 2008. Copyright Guardian News & Media Ltd 2008.

Close Reading Passage 2—Passage is adapted from *The Dreaming City* by Gerry Hassan/Melissa Mean/Charlie Tims ISBN 9781841801865. Reproduced by kind permission of DEMOS.

X115/302

NATIONAL
QUALIFICATIONS
2010

WEDNESDAY, 12 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

*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 1–6. | | |
| (a) Explain which groups of people are being attracted to cities. | 2 | U |
| (b) Show how any two examples of word choice in this paragraph emphasise the impact of the growth of cities. | 2 | A |
| 2. Referring to lines 7–14, explain two ways in which “That version of London would seem like a village now” (lines 10–11). | 2 | U |
| 3. Show how the writer’s use of language in lines 15–20 conveys the Victorians’ disgust at the city they had created. You should refer in your answer to such features as imagery, word choice, sentence structure . . . | 4 | A |
| 4. In lines 21–25, the writer tells us that for the first time in history more people are now living in cities than in the countryside. Show how the writer’s use of language in this paragraph emphasises the momentous nature of this change. | 2 | A |
| 5. Read lines 26–31.
Explain in detail why the writer thinks the city is “mankind’s greatest single invention” (line 31). | 2 | U |
| 6. Read lines 32–37.
Give any two reasons why cities “must be counted as a positive force”. | 2 | U |
| 7. Read lines 38–46. | | |
| (a) Explain how any one of the examples in these lines illustrates the surprising nature of the way London has changed over time. | 2 | U |
| (b) Show how the sentence structure of the paragraph as a whole emphasises the idea of change. | 2 | A |
| 8. Show how the image of the “à la carte menu” illustrates the point the writer is making in lines 47–51. | 2 | A |
| 9. Read lines 52–65. | | |
| (a) According to the writer, what is the key difference between successful cities and unsuccessful cities? | 1 | U |
| (b) Show how the writer’s use of language in these lines emphasises this difference. | 2 | A |

(25)

Questions on Passage 2

*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.*

- 10.** Read lines 1–8.
- (a) Explain why, according to the writer, Glasgow was in the past an important world city. 1 U
- (b) Explain why Glasgow could be considered important now. 1 U
- (c) Show how the writer’s use of language in lines 3–8 (“This is a city . . . the moon.”) emphasises Glasgow’s importance. 2 A
- 11.** Read lines 9–16.
- (a) What does the writer mean by the words “radical” (line 13) and “derivative” (line 14) in his discussion of city development? 2 U
- (b) Show how the writer’s use of language in lines 9–16 suggests his doubts about the alleged “success story” of Glasgow. 4 A
- 12.** Read lines 17–26.
- (a) “There are several problems with this.” (lines 19–20). Explain briefly what these “problems” are. 3 U
- (b) Explain fully how the structure of lines 19–26 (“There are . . . room for distinctiveness.”) helps to clarify the writer’s argument. 2 A
- 13.** Read lines 27–35.
- (a) What is the writer’s main criticism of the way the “politicians and the Establishment” run Glasgow? 1 U
- (b) Show how the writer’s use of language in this paragraph creates a tone of disapproval. 2 A
- 14.** Read lines 36–42.
- Explain the approach the writer would prefer to see in the way Glasgow is run. 2 U
- (20)**

Question on both Passages

- 15.** Which passage do you think offers the more thought-provoking ideas about the nature of cities?
Justify your choice by close reference to the **ideas** of **both passages**. 5 U/E
- (5)**
- Total (50)**

[END OF QUESTION PAPER]

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X115/303

NATIONAL
QUALIFICATIONS
2010

WEDNESDAY, 12 MAY
11.05 AM – 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 concern is clarified by the contrast between two characters.
Discuss how the dramatist's presentation of the contrast between the two characters adds to your understanding of this central concern.
2. Choose a play in which a central character experiences not only inner conflict but also conflict with one (or more than one) other character.
Explain the nature of both conflicts and discuss which one you consider to be more important in terms of character development and/or dramatic impact.
3. Choose from a play a scene in which tension builds to a climax.
Explain how the dramatist creates and develops this tension, and discuss the extent to which the scene has thematic as well as dramatic significance.
4. Choose a play which explores one of the following as a central concern: sacrifice, courage, integrity, steadfastness of purpose.
Show how the dramatist introduces and develops the central concern in a way which you find effective.

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** or **short story** which features a relationship between two characters which is confrontational or corrosive.
Describe how the relationship is portrayed and discuss to what extent the nature of the relationship influences your understanding of the text as a whole.
6. Choose a **novel** in which the novelist makes use of more than one location.
Discuss how the use of different locations allows the novelist to develop the central concern(s) of the text.
7. Choose a **novel** in which a character experiences a moment of revelation.
Describe briefly what is revealed and discuss its significance to your understanding of character and/or theme.
8. Choose a **novel** in which a character seeks to escape from the constraints of his or her environment or situation.
Explain why the character feels the need to escape and show how his or her response to the situation illuminates a central concern of the text.
9. Choose **two short stories** whose openings are crafted to seize the reader's attention.
Explain in detail how the impact of the openings is created and go on to evaluate which of the stories develops more successfully from its opening.

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 of **autobiography** which describes triumph over adversity or triumph over misfortune.
Show how the writer's presentation of events and details in the subject's life leads you to an appreciation of her or his eventual success.
11. Choose a **non-fiction text** in which the writer's use of structure makes a significant impact.
Describe the important structural features of the text and show how these enhance the impact of the writer's message.
12. Choose a **non-fiction text** in which vivid description is an important feature.
Discuss in detail how the vivid description is created and go on to explain how it contributes to your appreciation of the text as a whole.

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 in which the central concern(s) is/are clarified for you in the closing lines.
Show how these closing lines provide an effective clarification of the central concern(s) of the poem.
- 14.** Choose a poem in which there is an element of ambiguity.
Show how the poet's use of ambiguity enriches your appreciation of the poem as a whole.
- 15.** Choose a poem in which the creation of mood or atmosphere is an important feature.
Show how the poet creates the mood or atmosphere, and discuss its importance in your appreciation of the poem as a whole.
- 16.** Choose **two** poems in which differing stances are adopted on the same subject.
Show how the stances are revealed and discuss which treatment you find more effective.

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 character overcomes apparently insuperable difficulties.

Briefly describe these difficulties and go on to discuss how the film or programme makers present the character's success in a way which you find satisfying.

- 18.** Choose a **film** or **TV drama*** in which the opening sequence successfully establishes key features of the text such as setting, mood, genre, character . . .

By referring to more than one key feature in the sequence, show how the film or programme makers achieve this success and go on to discuss the importance of the sequence to your appreciation of the text as a whole.

- 19.** Choose a **film** or **TV drama*** which portrays a family or group of people with a distinctive set of values.

Show how the film or programme makers reveal these values and discuss to what extent these contribute to your understanding of theme.

- 20.** Choose a **film** or **TV drama*** which deals with violence but does not glorify it.

Discuss the film or programme makers' exploration of violence, making clear why you consider the treatment to be acceptable.

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

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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, or orthography, abbreviation . . .

21. Consider aspects of language shared by members of a vocational group.
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 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 the spoken language of a specific geographical area.
Identify some of the characteristics of the language of your chosen area and discuss to what extent it enriches community life.

[END OF QUESTION PAPER]

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