

# Higher English

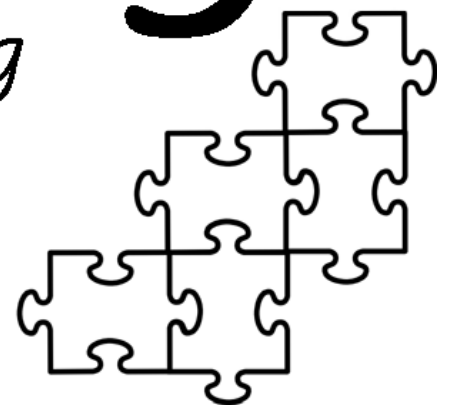


# Reading

*Understanding*

*Analysis*

*Evaluation*



Welcome to Higher Paper 1, also called Reading for Understanding, Analysis and Evaluation (RUAE)!

You will be familiar with RUAE having done National 5 English last year.

Higher RUAE asks you to use and develop all the same skills but there are a couple of differences you should be aware of....

1. The passages will be more challenging than the ones you read at Nat 5 – longer; more mature content; more sophisticated stylistically.
2. You will be given two passages to read in the exam. Questions will all be on passage 1 except the last question which will ask you to spot common ground between the two passages. ( Panic not – this is possibly a new skill to you and you will be taught how to do this last question!)
3. Whilst the paper is still worth 30 marks (and 30% of your final grade), you have an extra half an hour to complete it! Paper 1 is allocated 1 hour 30 minutes.  
YAY!

This unit will take you through all the question types that you could be asked in the final exam. Work your way through the unit and you'll know all that could be thrown at you!

Good luck!



R Richardson—Wade Academy

A Macfie—St Andrews H S

G Keir—Kirkland H S

P Robinson—Kirkland H S

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# Understanding Questions

Understanding questions require you to be able to express ideas in your own words. (This you know from Nat 5.)

Why? Quite simply, it is the best, most natural way to check

Understanding questions will feature words or phrases like:

“identify”

“explain”

“in what way(s)”



Examples:

1. “From the first paragraph, **identify** two feelings the writer had as she watched the tree in her garden being cut back.” (*New Higher Specimen paper*)
2. **Explain** how the writer continues the idea that the Central Valley dairy farming is “nightmarish”. Use your own words in your answer. You should make three key points. (*2015 New Higher RUAE paper*)

3. According to the writer in lines 13—18, **in what ways** are the protestors different from how we might expect them to be? (*New Higher Specimen paper*)

And all you have to do to score full marks in both of these questions is show your understanding by using your own words. Now... you will quite probably complete these papers with your teacher so let’s look at another example...

This is a story about modern consumerism; it is being written inside a mall. From my vantage point on and a wooden bench purposely designed to be uncomfortable 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 hurrying in and out of stores honouring the creed of the turbo-consumer: live to shop.

Identify three ways in which the mall seems to encourage consumerism. (3)

2013 Old Higher passage

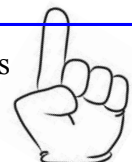


*NB: There is a four step process to answering such questions correctly. Highlighters or underlinings can also help.*



<p><b>Step One</b> Note the obvious from the question -</p> <ol style="list-style-type: none"> <li>Asks you to “identify” = say in your own words</li> <li>Asks for three ways (not one or two...) and is worth three marks</li> </ol> <p><i>Which means -</i></p> <ul style="list-style-type: none"> <li>* You need to use your own words</li> <li>* You need to state at least three ways</li> </ul>	<p><b>Step Two</b> Understand the question –</p> <p>So far, you have to say in your own words, three ways “the mall seems to encourage consumerism”.</p> <p>Get the question in your own words so you are clear exactly what you are looking for e.g. three ways the mall seems to promote buying / makes you shop and spend etc</p>	<p><b>Step Three</b> Find the right bit from the extract and make your selections. You are looking for three ways the mall makes you shop.</p> <ul style="list-style-type: none"> <li>• a wooden bench purposely designed to be uncomfortable</li> <li>• placed alongside a digital screen</li> <li>• screen pulsing ever-changing adverts</li> <li>• other outlets, other products, other ways here to spend, spend, spend</li> </ul>	<p><b>Step Four</b> Once you have made your selections, put them in your own words .</p> <ul style="list-style-type: none"> <li>• The seats in the mall are not made to encourage you to sit on them for long</li> <li>• The seats are right in front of adverts for the products on sale</li> <li>• Technology is used to show lots of different promotions and products</li> <li>• The screen also show various different shops and means to</li> </ul>
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And that’s it! No need to (in fact – DON’T!) write a paragraph – just list the points as above showing the marker you have indeed identified three ways as the question instructed.



# Try These

1. Is your journey really necessary? Who would have thought that, in the absence of world war and in the midst of unprecedented prosperity, politicians would be telling us not to travel? Just as working people have begun to enjoy the freedoms that the better-off have known for generations—the experience of other cultures, other cuisines, other climates—they are threatened with having those liberating possibilities priced out of their reach.

Identify two reasons why the writer finds it surprising that politicians are “telling us not to travel”. (2)

*2009 Old Higher passage*

2. The trouble is that such questioning has long been abandoned in the culture of sports drugs. You do not dope to cheat, you do it to stay in the race, to give yourself a chance. It only deepens the unease, the sense that when you have been around the Olympics for so long, when you have been deceived so many times, these may well be one Games too many, and that they should be happening here, in Athens, of all places, only deepens the feeling that we are party to an ideal that is all played out. That is the killer, the dragging of the spirit.

Explain why competitors choose to take drugs. (2)

*2012 Old Higher passage*

3. 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 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.

In what ways has Glasgow been an important city over the years? (4)

*2010 Old Higher passage*

# Summarising

Another question type that requires you to use your own words in this way is the summarising question.

The summarising question is likely to ask you to explain the main points in a section of the passage.

It is likely to be worth around 5 marks and thus will require you to explain several points in your own words.



*NB: Remember that summarise means explain the main points in your own words.*

# Example

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 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 their campaign—shopping, tourism, mega-events, cultural events, iconic architecture and casinos—leaving little room for distinctiveness.

Summarise what the “problems” the writer refers to are. (5)

2010 Old Higher passage



*NB: Approach these questions in the same way as ‘using your own words’ questions. All you have to make sure is that you are selecting the **main points** from the section and explaining them.*



### Step One

Note the obvious from the question -

Summarise = explain main points

5 marks, so look for 5 problems

### Step Two

Understand the question –

Explain in your own words what the 5 main problems are.

### Step Three

find the right bits from the extract and make your selections. You are looking for five problems the writer refers to.

- this is a city with historic and deep inequalities
- a city of sharp divisions in income, employment,
- a city of sharp divisions in life chances and health
- promoting a way of living that is unsustainable in terms of people’s disposable income and growing levels of debt
- the clutter of cities on the world-class trail with the same familiar formula supporting their campaign—shopping, tourism, mega-events, cultural events, iconic architecture and casinos—leaving little room for

### Step Four

Once you have made your selections, put them in your own words .

- Throughout the years Glasgow has been a place where not everyone has been treated fairly / there has been severe discrimination
- There is a vast gap between the rich and poor in terms of the amount people earn and the jobs they can hope to get
- There is also a big difference between the opportunities the rich and the poor have and their level of physical wellbeing
- Glasgow advertises itself as having a standard of living that is not realistic. Its citizens don’t have the money to spend and in fact owe more and more
- It is not an original place. It is just the same as all big tourist cities



1. Never mind that the universal presence of adequate heating has almost eliminated those perennial scourges of the poor—bronchitis and pneumonia—which once took the very young and the very old in huge numbers every winter. Never mind that the generous use of hot water and detergent, particularly when combined in a washing machine for the laundering of bed linen and clothing, has virtually eliminated the infestations of body lice and fleas (which once carried plague) that used to be a commonplace feature of poverty. Never mind that the private car, the Green Public Enemy Number One, has given ordinary families freedom and flexibility that would have been inconceivable in previous generations.

Summarise the benefits modern technology has brought as described in the lines above (3)

*2009 Old Higher passage*

2. It's the snarl that gives the game away. It's the sobbing and the shrieking and the horrible pleading—that's how you know your children are undergoing a sudden narcotic withdrawal. As the strobing colours die away and the screen goes black, you listen to the wail of protest from the offspring and you know that you have just turned off their drug, and you know that they are, to a greater or lesser extent, addicts. Millions of seven-to-fifteen-year olds are hooked, especially boys, and it is time someone had the guts to stand up, cross the room and just say no to Nintendo. It is time to garrotte the Game Boy and paralyse the PlayStation, and it is about time, as a society, that we admitted the catastrophic effect these blasted gizmos are having on the literacy and the prospects of young males.

Summarise the negative effects that, according to the writer, playing video games has on young people. (4)

*2011 Old Higher passage*

# Language Questions

You have now learned how to identify and answer understanding type question.

Next, you have to master language questions.

The marks available for language questions will make up between  
You can identify language questions because they use phrases and words like:

“analyse”

“how”

“the writer’s use of language”

“such features as sentence structure, word choice, imagery, contrast, tone . . .”



Language questions ask you to deconstruct the work of the writer, and explain how the writer has created an effect, a meaning, or how they have influenced the reader. You should have done tackled questions like this in National Five English but in Higher you will have to answer on more features, and write clearer, more detailed analysis.

# Elements of Language Questions



This section will show you how to answer on the main language features (word choice, sentence structure, imagery, tone, linking) and allow you lots of practice. Once you have mastered these skills you should try to select what type of answer to give in a general language question. There is a section at the back of this booklet which helps you with this.

# Word Choice

Discussing a writer's word choice requires you to analyse (look closely and discuss) the effects of specific words the writer has chosen to use.

To gain marks you need to identify specific words, comment on the effect they have, and explain how they achieve this effect.

Although occasionally you may comment on an expression, almost always it is better to focus on individual words.

The best place to start with word choice questions is connotations.

## Some things to consider about word choice

## How to answer

1. Colloquial language / slang. An informal tone is created\*. Perhaps uses second person (you), informal reference to a person e.g. using their first name or a nickname, abbreviations.
2. Emotive language – strong words to stir / manipulate emotions. These words will have strong connotations. Emotive language often reveals the writer's attitude to their topic.
3. Jargon – technical / formal language.
4. Archaisms – old fashioned words.
5. Dialect – the opposite to Standard English; English spoken in a particular area, e.g. Glaswegian dialect. This makes language more expressive, lively and natural.

\* see separate section on *tone*

1. Identify the word(s) or phrase(s) / the writer's attitude from the text. Pick out the important words or phrases and put them into quotation marks.
2. Explain why the word is effective in the passage. Do this by giving connotations of the word. Connotations are the words that spring to mind when you read / hear certain words. E.g. Dove = freedom, peace, happiness. Red = danger, upset, fear. It is worth exhausting all connotations you can think of.
3. Use the connotations to show how it conveys a particular attitude / feeling / effect / meaning.
4. Make sure that the word you have

When did we start worrying about binge drinking? Not when I was growing up, when the wilder adolescents of the town would congregate in the swing parks to swig vodka chased down with lime cordial. Not at university, when we all got blitzed on whatever the union bar was promoting that month at knock-down prices. None of this was considered binge drinking – we never used the phrase.

Nor do I recall the many respectable middle class people at the posh functions I occasionally attend referring to their consumption of champagne and wine in these terms. Or, on more relaxed summer evenings, when neighbours distribute chilled white wine at garden barbeques or tipple on front steps until the light eventually fades ... no, that's not binge drinking either.

Show how the writer's word choice in these lines creates a clear contrast between the drinking habits of the young and those of the middle aged. (4)



*NB: Because this question asks you to show a contrast, full marks are only available if you identify the drinking habits of both groups. Possible answers might include . . .*

Young people –  
 “congregate” suggests an unplanned, casual meeting  
 “swing parks” suggests innocence, a place for young children to play; the activities here are very different; gathering in a swing park suggests an incongruity, perhaps lack of regard or respect  
 “swig” suggests rushed drinking, undignified; there is no sense of enjoyment  
 “chased down” suggest speed, lack of control  
 “blitzed” is slang and suggests completely out of control, drunk to the point of incapacity; recalls the bombing of WW2 where vast parts of cities were destroyed

Middle aged –  
 “Posh” suggests up-market, elegant or stylish  
 “Functions” suggests a gathering which is high class and more dignified than ‘party’; attended by well-off, socially respectable people  
 ‘distribute’ is a dignified process, contrasts to ‘hang around;’

*Notice the use of ‘suggests’ and ‘implies’: this is good answer style.*



Try These

1. I blundered on: "Were you away long then? I mean during the" - I hoisted the name gingerly - "Cultural Revolution."

Show how the word choice of the lines indicates that the narrator feels his questions may be tactless or insensitive. (2)

2. Astrophysics expert, Dr Alan Fitzsimmons of Queen's University, Belfast, who advises UK NEO (Near-Earth Objects) Information Centre in Leicester, is optimistic that Earth will come through the latest asteroid scare unscathed: "In all probability, within the next month we will know its future orbit with an accuracy which will mean we will be able to rule out any impact."

By commenting on specific words or phrases, show to what extent you would have confidence in Dr Alan Fitzsimmons. (2)

3. It was perhaps inevitable that someone, somewhere would attempt to use the revolutionary gene-editing technique of "Crispr" to try to modify the DNA of a human embryo, and so take the first steps towards the utopia of ridding families of inherited diseases – or the dystopia of "designer babies" chosen for such attributes as beauty, intelligence or sporting prowess.

Analyse how word choice shows the writer's disapproval of the latest genetic developments. (2)

4. When I came home later than agreed, I faced a full-on interrogation from my parents. There was no ‘good cop, bad cop’; they both went for it big style. I had been in the park with my mates, chatting and listening to music not mugging old ladies. Since I didn’t want to face the teenage equivalent of the ‘naughty step’ – being grounded without PlayStation or internet privileges – I took a deep breath, hung my head in a suitably penitent fashion and answered all their waspish questions without the slightest hint of ‘attitude’.

Show how the writer demonstrates that the boy and his parents have very different views of his lateness. (4)

5. That is a lesson from history some of our more hysteria-prone politicians would do well to ponder as they devise ever more unfriendly welcomes for those who would come here today to live and work.

Show how the writer’s word choice makes clear her attitude towards certain politicians. Refer to **two** examples in your answer. (2)

6. Public service broadcasting means a network that produces a range of well-made programmes, particularly in less popular genres, which are financed according to their intrinsic needs and not the size of the audience. Chasing ratings is not what the BBC should be doing. Yet the BBC schedules are stuffed with cheap, populist rubbish which can hardly be said to be needed since commercial producers make them with even greater enthusiasm and vulgarity. Intoxicated with the popularity of such genres, BBC1 and BBC2 have allowed them to run rampant like some nasty kind of pondlife and crowd out other programmes.

Show how the writer’s word choice in this paragraph makes clear her disapproval of the type of programme currently on the BBC schedules. (4)

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7. Is your journey really necessary? Who would have thought that, in the absence of world war and in the midst of unprecedented prosperity, politicians would be telling us not to travel? Just as working people have begun to enjoy the freedoms that the better-off have known for generations – the experience of other cultures, their cuisines, other climates – they are threatened with having those liberating possibilities priced out of their reach.

And when I hear politicians – most of them comfortably off – trying to deny enlightenment and pleasure to “working class” people, I reach for my megaphone. Maybe Tommy Tattoo and his mates do use cheap flights to the sunshine as an extension of their binge-drinking opportunities, but for thousands of people whose parents would never have ventures beyond Blackpool or Rothsay, air travel has been a social revelation.

Show how the writer’s word choice conveys the strength of her commitment to air travel for all. (4)

8. If you hail from Glasgow you will have friends or relatives whose roots lie in the Irish Republic. You will have Jewish friends or colleagues whose grandparents, a good number of them Polish or Russian, may have fled persecution in Europe. You will eat in premises run by Italian or French proprietors. It is a diverse cultural heritage enriched by a large and vibrant Asian population and a smaller but significant Chinese one.

Referring to at least one example of effective word choice in this paragraph, show how the writer makes clear her positive attitude to the people she is describing. (2)



9. Speaker after speaker bemoaned how the public had somehow misunderstood the aviation industry and had come to believe that aviation is a huge and disproportionate polluter. Let's get this in perspective, said repeated speakers: this is small fry compared with cars, factories, even homes. Why are we being singled out, they cried? Why not, they said, chase after other industries that could easily make efficiency savings instead of picking on an industry that gives so much to the world, yet is currently so economically fragile?

Show how the writer's use of word choice conveys his unsympathetic view of the speakers at the conference. (4)

10. Waiting to see the *Mona Lisa* has all the thrill of standing in an airport check-in queue. The crowd pushes forward, cattle-like and unquestioning, performing a ritual they know they have to go through with in order to complete a pre-ordained tourist experience.

By midday the room is seething with visitors, the line heaves towards the front, a slow, weary museum trudge, and around 70 more people file in every minute. Caged in a box of bullet-proof glass, the picture looks unimpressive under the harsh institutional lighting.

Show how the writer's word choice in these paragraphs conveys the unpleasantness of the experience. (4)

# Imagery

Imagery refers to simile, metaphor, and personification: nothing else.

Similar to word choice, a question on imagery asks you to write about what language suggests.

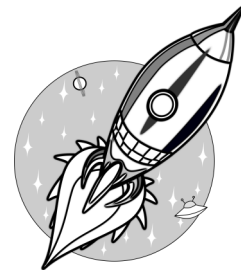
You should deconstruct the simile, metaphor or personification first, and then explain why it has been used.

Oil prices have rocketed. The industry has made colossal profits reaching a peak in the aftermath of the war. Vast deposits of oil still lie untapped and experts have predicted an explosion in prices with the unveiling of new oil fields.

## Think

Oil Prices

=



This is the comparison the writer is making. To answer successfully, you need to explore both sides of the comparison.

## How to answer

- The writer uses the word “rocketed” metaphorically.
- Oil prices are compared to the speed and direction of travel of a rocket.
- Just as a firework shoots up into the sky so oil prices have risen sharply.
- The word “explosion” further develops this metaphor as it suggests oil prices may go out of control just as a firework would

1. The Thames marks the edge of things. Like a twisty ruler, it measures out the intricate social and economic gradations between the east and west of the city.

By referring to at least one example, analyse how the writer's use of imagery describes the "social and economic" divisions within London. (2)

2. The moment sits separate and vivid in my memory, without explanation, like a rootless flower.

Analyse how the writer's use of imagery is used to describe this memory? (2)

3. My joy did not last; my happiness was dead again before it had time to breathe.

Analyse how the writer's use of imagery conveys the nature of happiness? (2)

4. All the doubts and fears of yesterday came slithering back again like many legged insects crawling out of the slime of a nightmare pond.

Discuss the writer's state of mind by analysing the use of imagery. (2)

5. Everything was dark and blurred and shifting as the wind ripped off sand and stone, now from one crest, now from another, and flung it hither and thither like chaff from a gargantuan thresher.

What does the writer want to convey about the wind? Your answer should analyse the writer's use of imagery. (2)

6. Unease welled up in him, sudden as blood from a knife cut.

What feelings does the writer want to convey? Your answer should analyse the writer's use of imagery. (2)

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7. Half buried in the sand like the carcass of some strange monster from another world lies a concrete radar post, its slit eyes sealed with sea kelp and its walls crumbling and cracked.

Analyse the writer's use of imagery in describing the radar post?  
(2)

8. The island is one of the most remote and lonely places in the world, which rises, falls and breathes to the recurrent beat of waves and tide.

Analyse the writer's use of imagery in describing the island. (2)

9. There was a good crystal frost in the air; it cut the nose and made the lungs blaze like a Christmas tree inside: you could feel the cold light going on and off, all the branches filled with invisible snow.

By referring to at least two example analyse how the writer's use of imagery shows the effect of the cold. (4)

10. "Isolated and withdrawn, he needed his daily fix. He was drawn to it – compelled by the demons that controlled him. He was addicted to the flashing lights of the machine and he fed his habit with coin after coin, oblivious to the world around him."

Analyse what the writer's use of imagery reveals about the man described (2).



# Link Questions

Questions on linking sentences and linking paragraphs tend to be disliked by candidates, at first. However, although you have to write a lot for your marks once you have learned how to answer they should be easy marks to pick up.

## Think

- a) carefully read the link sentence (or paragraph) to which you have been directed by the question.
- b) look at (usually) the first few words of the sentence and work out to which preceding words or ideas they refer;
- c) look at the remainder of the link sentence and work out which words in this part of the sentence refer to ideas to follow,
- d) identify the conjunction, or linking phrase (if there is one)
- e) now you are ready to answer - quote the words from the beginning of the link sentence and explain the link to the actual ideas or words that come before. Then quote the words from the end of the sentence and explain to which new ideas these words refer
- f) You may also identify the conjunction or linking phrase and indicate if it is a link of contrast (but) or a link of alternatives (on the other hand) or a link of continuance (similarly) etc.

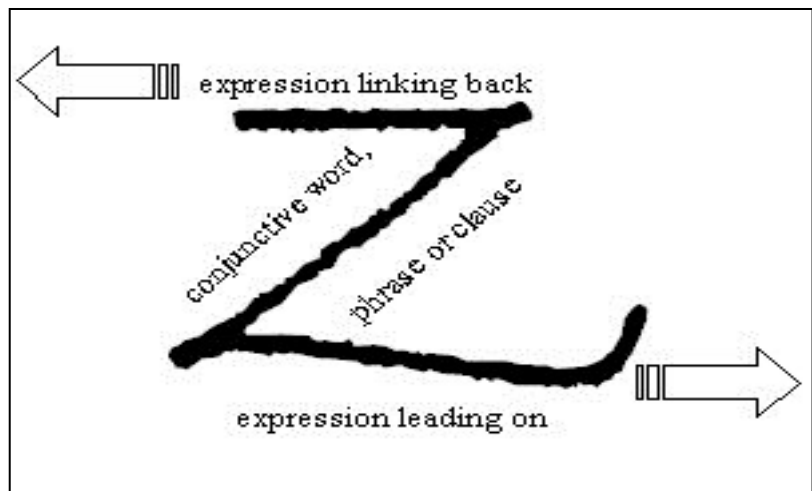
To answer the question you must quote and show how the words quoted do the job of linking ideas.

## How to answer

You can think of the linking answer as having four parts:

1. words quoted and
2. demonstrating the link back to previous paragraph(s)
3. words quoted and
4. outlining the link forwards (or explaining

## Remember Zorro



Remembering an outline (or formula) like this might help you:

The words “...” refer back to the idea that ..., contained in the previous paragraph.  
The words “...” refer forward to the next paragraph which is about ...

Example

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 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 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

Explain the function of the opening sentence of the second paragraph in the development of the writer's argument. You should make close reference to the passage in your answer.

- The words "all their agonies" refer back to the difficulties / problems (minutiae) which come up as cities are developed and improved outlined in the previous paragraph.
- The words "cities must be counted as a positive force" introduce the ideas in the following paragraph which deals with all the benefits / the larger picture / outlining the ways cities are beneficial.

The underlined parts of this suggested answer can be used—almost as a formula—for most answers, helping you keep on track and make your answer clear and concise.



# Try These

1. The popular press found copy in Einstein and in the apparently far-reaching consequences of his theories. Newspaper photographers discovered a highly photogenic, tolerant subject: his was a face of character: drooping kindly eyes and wrinkles of humour surrounded by a leonine mane of hair. The habits of the man were a little irregular; he lived a simple life; sometimes when there was no need to be careful he even wore no socks.

All these qualities, combined with the publicised qualities of the man, kindness, gentleness and warmth, would still not have been enough to turn Einstein into the international figure he was to become. The missing ingredient in this recipe for public fame was the apparently incomprehensible nature of Einstein's work.

Show how the sentence beginning "All these qualities" performs an important linking function between the two paragraphs. (2)

2. Last time, only 65% voted. During the campaign I've heard many bad reasons for not voting. You can wag a finger at non-voters, telling them about the millions around the world who would willingly risk lives to evict dictators. You can recall the Chartists and the suffragettes, but vote refuseniks have their own bad reasons.

The most depressing non-voters are those whose lives will change for much better or much worse from day one of the next government – yet the poor and the young vote least. David Cameron pledges unimaginable cuts to the benefits of the lowest paid and their children, yet many who will be most affected will fail to vote today.

Explain the function of the sentence beginning "The most depressing non-voters..." in the development of the writer's argument. You should make close reference to the passage in your answer. (2)

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3. B C was a sort of cantankerous ocelot much given to mussing up the hair and yanking the ties of his partner on screen. The po-faced jocularly of the announcers was left in tatters. It isn't hard to decode the appeal of this to young children: the puppet becomes a surrogate for one of their own number, a noisy brat who refuses to conform to adult notions of decorum.

This is the strategy taken up by Edd the Duck, who is childish monstrosity personified, the return of the quacking repressed. Edd interrupts when he shouldn't, snatches what isn't his, bangs and crashes and sulks and pouts, entirely undermining the parental / elder sibling authority of the presenter. He is the apotheosis of nuisance.

Show how the sentence beginning "This is the strategy ..." acts as a link. (2)

4. Much more ominous is the B.B.C.'s determination to go into direct broadcast satellites, which will be very costly. The B.B.C. has decided on a course which would be needlessly, even perilously, expensive. The figures fluctuate between 200 and 300 million pounds.

All this might be excusable if the B.B.C. had plenty of money to spare. But every where we turn we discover B.B.C. complaints about shortfalls and shortages.

We know about the cutbacks - real and proposed in radio drama, radio documentaries, radio talks. But what about an area in which the B.B.C. has shone brilliantly – television drama? Original drama is way below what it was a few years ago and it is now almost impossible to get a major series off the ground without it.

Explain the function of the paragraph beginning "All this might be excusable..." in the development of the writer's argument. You should make close reference to the passage in your answer. (2)

5. Even now we do not know why these cave dwellers painted. Perhaps the designs were part of a religious ritual, maybe they were drawn to bring success in hunting. Maybe they were made during increase rituals to ensure the fertility of herds or maybe their function was less complicated and people painted simply because they enjoyed doing so.

Perhaps it is a mistake to seek a single universal explanation. The most ancient of the paintings is thought to be about 30,000 years old, the youngest maybe 10,000. There is no more reason to suppose that the same motives lay behind these paintings than there is to believe that background music in hotels serves the same function as a medieval chant.

Explain how the sentence "Perhaps it is a mistake . . ." links the two paragraphs. (2)

6. Six million people visited the British Museum last year, from all over the world, free. They flock to the blockbuster exhibitions; but they also come to explore, to fall into unexpected conversations with distant, ancient, foreign peoples. And that, of course, was exactly what the museum's creators imagined when it was founded by Act of Parliament in 1753: a great cornucopia of different civilisations, an encyclopaedic storehouse of universal knowledge, displaying the great cultures side by side, with equal veneration, to enlighten not just an elite, but the world.

That simple, brilliant idea is now under assault from the concept of 'cultural property', a struggle over ownership of the past. In the past half century, but gathering pace in recent years, so called 'source countries' have successfully begun to reclaim and repatriate artefacts from museums around the world. The governments of Italy Greece, Egypt, China, Cambodia and other geographical homes of ancient civilisations argue that antiquities in foreign museums are national property, vital components of national identity that should be returned 'home' as a matter of moral urgency.

Explain the function of the sentence, "That simple . . . of the past" in the writer's argument. (2)

7. The Getty Museum was satisfied. Fourteen months after their investigation of the kouros began, they agreed to buy the statue. In the autumn of 1986, it went on display for the first time. The New York Times marked the occasion with a front-page story.

However, the kouros had a problem. It didn't look right. The first to point this out was an Italian art historian named Federico Zeri. When Zeri was taken down to the museum's restoration studio to see the kouros in December of 1983, he stared at the sculpture's fingernails. In a way he couldn't immediately articulate, they seemed wrong to him.

Explain the function of the line "However, the kouros had a problem" in the development of the writer's argument. You should make close reference to the passage in your answer. (2)

8. Just as working people have begun to enjoy the freedoms that the better-off have known for generations – the experience of other cultures, other cuisines, other climates – they are threatened with having those liberating possibilities priced out of their reach.

And when I hear politicians – most of them comfortably off – trying to deny enlightenment and pleasure to "working class" people, I reach for my megaphone. Maybe Tommy Tattoo and his mates do use cheap flights to the sunshine as an extension of their binge drinking opportunities, but for the thousands of people whose parents would never have ventured beyond Blackpool or Rothesay, air travel has been a social revelation.

So, before we all give the eco-lobby's anti-flying agenda the unconditional benefit of the doubt, can we just review the strategy as a whole?

Remember it is not just air travel that the green lobby is trying to control: it is a restriction on mobility. Clamping down on one form of movement, as the glib reformers have discovered, simply creates intolerable pressure on the others. Londoners, for example, had just become accustomed to the idea that they would have to pay an £8 congestion charge...

Explain the function of the paragraph beginning "So, before we all ..." in the development of the writer's argument. You should make close reference to the passage in your answer. (2)

9. This week the Home Secretary was assuring his French counterpart that Britain would clamp down even more severely on those working here illegally. Plans are advanced for accommodation centres, while children of immigrants are to be denied the harmonising effect of inter-racial schooling. Ever more sophisticated technology is to be employed to stem the numbers of young men who risk their lives clinging to the underside of trains and lorries.

Yet at the heart of this ever more draconian approach to immigration policy lie a number of misconceptions. The UK is not a group of nations swamped by a tidal wave of immigration. Relatively speaking, Europe contends with a trickle of refugees compared to countries who border areas of famine, desperate poverty, or violent political upheaval. The countries of origin of the highest numbers coming here change from year to year, depending on the hotspots of global conflict. A significant proportion of refugees want nothing more than to be able to return to that homeland when conditions allow.

Explain the function of the sentence beginning “Yet at the heart of ...” in the development of the writer’s argument. You should make close reference to the passage in your answer. (2)

10. The year 1966, when the Red Guards were unleashed upon the country, still touched me with a faint, naive regret. I still remembered Mae Zedong's belief that the Chinese were a blank sheet of paper on which could be written a poem of creative and unending revolution.

But men turned out to be different of course. Between 1966 and 1968 China sank into a terrified collective madness. Nobody was safe.

Explain the function of line “But men turned out to be different of course” in the development of the writer’s argument. You should make close reference to the passage in your answer. (2)

# Sentence Structure

The first step to success in a structure question is being able to **identify features of structure**. These features are not limitless and you can familiarise yourself with them and the kind of effects they have. You should already have some skill in identifying and analysing structural features from your National 5 course. Furthermore, your teacher will probably direct you to one of the many helpful chapters in school text books or web sites in order to further consolidate your skills.

Here is a reminder of some of the key features of structure to look out for when answering a question.

## Word Order

- Does the arrangement of the words in the sentences create a notable effect?
- Do sentences begin or end with words that emphasise or dramatise the writer's views?
- Is there an inversion or alteration of the expected word order?

- Is there a variety of sentence lengths?
- Are there any short sentences that stand out? (Short sentences can often have dramatic impact).
- Is where they are placed significant? (beginning or end of a paragraph). Are they emphasised by being in a paragraph of their own?
- Is the type of sentence significant? (questions, statements, exclamations, commands, conjecture)

## Sentence Length

# Repetition

- Are any words or phrases repeated?
- Is there a pattern to the repetition?
- What is the *effect* of this?

You need to be aware of how colons, semi colons, dashes, inverted commas and other punctuation marks function.

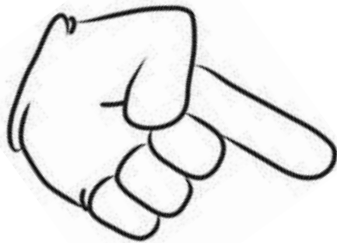
Lists, separated by commas or semi colons are often a feature. You need to be able to identify and explain their effect.

- Do they contribute to climax or anti climax? (see below)
- What is the content of the list?
- Is its effect accumulative or climactic?

# Punctuation

# Climax / Anti-climax

- Is there a build towards a climax of sorts in the paragraphs?
- Has the writer deliberately ordered any lists for effect?
- Is the final item emphasised by its position?.
- Has point or observation been delayed for effect?



*NB: Markers are usually given the following instruction: "Marks will depend on the quality of comment. A single, insightful comment will be worth 2 marks; more basic comments might be worth 1 mark each. Mere identification of a feature of sentence structure = 0."*

Example

**The Isle itself is one of the most desolate places I have ever seen: its docks deserted, windows smashed, walls spray-painted.**

Show how the structure of this sentence assists the writer in making his meaning clear. (2)

- *Statement about how depressing the place is*
- *Colon introduces exemplification*



Try These

1. I blundered on: "Were you away long then? I mean during the" - I hoisted the name gingerly - "Cultural Revolution."

Show how the sentence structure of the lines indicates that the narrator feels his questions may be tactless or insensitive. (2)

2. Mexico City, they thought, even as their leader Cortés dismounted that morning with solemn deliberation from that magical creature, the horse, to meet an advancing Montezuma ornately caparisoned in gold and silver and bird feathers - Mexico City, they thought as they approached, could only outdo Iztapalapa. And it did. With Montezuma's tentative welcome they were free to wander in its various precincts. Mexico City confirmed the image of a people gardening with meticulous care and with exquisite attention to line and detail at the edge of nature.

Show how the sentence structure makes the meeting of the two leaders, Cortés and Montezuma, a dramatic moment. (2)

3. The mummy films were never a major cycle - women generally hated them - but they certainly scared the pants off plenty of boys in my generation - boys who had usually defied the Adults Only rule to huddle in a seat near the front and shudder as the ominous music grew louder, and louder, and louder.

Analyse the different uses of dashes. (2)

4. Anyone who claims to like quality television and watches "Gogglebox" – the media equivalent of a train derailment happening alongside a motorway pile up – has a serious misconception of the definition of 'quality' . .

Show how the sentence structure makes clear the writer's opinion. (2)

5. Because it suits politicians to jump onto the circling band-wagons of eco-scaremongering, we are told we should limit our use of natural resources. Because they say so, we should consider whether our journey is really necessary. Planes, trains and automobiles, if they had their way, would be the purview of the transparently-certifiable carbon neutral. The congestion charge is the thin end of a very large wedge – delicately aimed to inconvenience us where it hurts most – our pockets. Restricted travel is just the beginning: the flag-flying eco-lobbyist would also see to it that the heating of our very homes would be restricted to those who could pay to offset the eco-cost – a new ‘tax’ on top of what are already pretty-extortionate prices for oil and electricity. Turn your heating on once; pay twice.

Never mind that the universal presence of adequate heating has almost eliminated those perennial scourges of the poor – bronchitis and pneumonia – which once took the very young and the very old in huge numbers in winter. Never mind that the generous use of hot water and detergent, particularly when combined in a washing machine for the laundering of bed linen and clothing, has virtually eliminated the infestations of body lice and fleas (which once carried plague) that used to be a commonplace feature of poverty. Never mind that the private car, the Green Public Enemy Number One, has given ordinary families freedom and flexibility that would have been inconceivable in previous generations.

Show how the writer uses sentence structure in the second paragraph to strengthen her argument. (2)

6. I showed Arberore, now a student at Middlesex University, some press cuttings on asylum seekers. She was particularly shocked by one headline A DOOR WE CAN'T CLOSE. She said, "It makes me feel like vermin." And of another GET THEM OUT, she demanded, "Who wrote that? It makes me feel as if I'm no one. I can give something to this country. But I want to say to those reporters: we're all human beings and who knows when British people might need someone's help? We left everything there: we had a job, a huge house and a garden; we had a nice life. But the most important thing was our freedom."

By referring to sentence structure, show how you are made aware of how strongly Arberore feels about the press cuttings. (2)

7. When the world was a simpler place, the rich were fat, the poor were thin, and right-thinking people worried about how to feed the hungry. Now, in much of the world, the rich are thin, the poor are fat, and right-thinking people are worrying about obesity.

Show how the sentence structure in these lines emphasises change. (2)

8. There is no doubt that obesity is the world's biggest public-health issue today – the main cause of heart disease, which kills more people these days than AIDS, malaria, war; the principal risk factor in diabetes; heavily implicated in cancer and other diseases. Since the World Health Organisation labelled obesity an epidemic in 2000, reports on its fearful consequences have come thick and fast.

How does the writer use sentence structure to stress the seriousness of the health problem? (2)

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9. Because that would contravene the long-held myth that green belts are vital “lungs” for cities. Well, lungs they might be. But they benefit chiefly those who live in nice houses inside the green belts (not least by keeping their property values sky high); and then those who live in nice houses in the leafy outer suburbs; and not at all the people who need the fresh air most: those on inner-city estates.

The writer doubts that green belts benefit everyone.

Show how he uses sentence structure to highlight his doubts. (2)

10. For more than two centuries the possibility that the earth might be struck by comets has been debated and three questions have been raised from the start: will a comet again hit the earth; might comet impact lead to the extinction of mankind; is it possible that the flood legends from so many world cultures be explained by past comet impact in the oceans which triggered enormous tsunamis?

How does the use of punctuation help you to understand the writer’s main points? (2)



# Language Questions

Most of your marks from language questions will come from four mark (or occasionally five or six mark) questions.

The language features to which you should refer are:

**Word choice**

**Imagery**

**Tone**

**Sentence Structure**

You can remember WITS if it helps.

You should use the strategies outlined in this booklet, and by your teacher (s) to answer questions on word choice, imagery, sentence structure and tone in the usual way.

You should use bullet points and headings to organize your answer.

## Some things to consider

### about language questions

Sometimes there will be a restriction on how you can answer these questions, for example, they might specify you can only answer on sentence structure and imagery but if you have completed this booklet you will be confident in doing this.

Most of these big mark questions will only allow you full marks if you refer to at least two separate language features. Dealing successfully with any two of these features will allow you access to all the marks available. However, in a four mark question you will have to find four examples (these could break down to three word choice answers and an imagery answer or two word choice answers, an imagery answer and a sentence structure answer, or many other combinations).

## How to answer

*To write a good explanation of a writer's use of language you will need to quote the phrase you are discussing and identify the technique used. All of this is expected in your explanation although your answer is looked at holistically. You will get one mark, or occasionally two for identifying,*

A lot has been learned about the nature of cosmic collisions and this new knowledge has given a remarkable twist to the story of our origins. We now recognise that comet and asteroid impacts may be the most important driving force behind evolutionary change on the planet. Originally, such objects smashed into one another to build the earth 4.5 million years ago. After that, further comet impacts brought the water out oceans and the organic molecules needed for life. On many occasions, comets slammed into earth with such violence that they nearly precipitated the extinction of all life. In the aftermath of each catastrophe, new species emerged to take the place of those that had been wiped out.

Show how the writer's use of language in these lines highlights the writer's ideas? You should refer to at least two of the following techniques: structure, word choice, imagery. (4)



Marks will depend on the quality of comment. An insightful comment on one technique could score up to 3 marks; alternatively, a candidate could make more basic comments for 1 mark each.

Answers on imagery must "deconstruct" the image, ie show an understanding of the literal root of the image and then explore how the writer is extending it figuratively.

Reference alone: 0. Mere identification of an image or a feature of sentence structure: 0.

### Sentence Structure

- openings of sentences: reference to some of "Originally/After that ..." convey a sequence through time of effects caused on the planet by comet impact
- repetition of simple sentence structure (of the first three sentences) contributes to the ongoing, repetitive, inevitable nature of the effects of comets on creation
- structure of last two sentences (eg placing of "all life" and "wiped out")
- could be seen as climactic, dramatically emphasising point

### Word Choice

- "violence" emphasises force, suggestion of aggression
- "precipitated" brought matters to an

### Word Choice—continued

- "smashed"/"slammed" connotations of the force/impact/violence with which these objects hit earth
- "extinction" extremity of the danger to life
- "catastrophe" idea of total, extreme devastation
- "wiped out" total nature of disaster/blanket disappearance

### Imagery

- "punctuate the story" just as punctuation marks show divisions in a sentence or paragraph, the impacts act as landmarks, divisions in the history/narrative of the earth's evolution
- "aftermath" just as there is debris left after harvesting, there were the later (bad) consequences of impacts
- "wiped out" just as a blackboard etc

# Try These

1.

Judy Garland is most famous for her portrayal of Dorothy in “The Wizard of Oz”. To understand Judy Garland, one must try to understand Hollywood. Any researcher delving into that fantastical collection of images must sift, like some drunken archeologist, through a glittering garbage heap of strange tales, myths, half-truths and outright lies. There are facts too, but they sometimes seem bland and commonplace. In comparison with the shimmering brilliance of the Hollywood illusion, the truth might seem mundane. The ruins of Judy’s past are booby-trapped with carefully planted stories. Even after thirty years, nuggets of misinformation still lie there, waiting to blow up in the face of the unwary researcher.

By referring to at least two features of language, analyse what is revealed about the difficulties of researching Judy Garland. (4)

2.

Judy described her mother as “the real life Wicked Witch of the West” - the archetypal, fire-eating, greedy, ambitious stage matron; a child-devouring monster that was always waiting in the wings.

Analyse how language features are used to create an idea of the personality of Judy’s mother. (3)

3.

In the seething, elbowing, cursing, foot-aching maelstrom of the “Merry” Christmas shopping experience, a piercing cry goes up from along the aisle. You look over and there is a harassed, desperate woman - occasionally a man - on the edge of losing it completely with a child who is having a tantrum. The tot, or schoolchild, is furiously demanding something on the shelf. It could be an overpriced “gonk” with huge, round pleading eyes or a metallic robotic contraption that has bright, hypnotic, pulsar rays (lights!- to you or I) or even a tiny piece of chocolate wrapped in shiny, coloured paper that has caused this scene. It is too expensive, or it is too full of sugar or fat, and the parent is trying again to say no. Childless shoppers often look disgusted at the lack of control. Anyone with kids will roll a sympathetic eye.

By referring to at least two features of language, analyse how the writer shows her feelings towards the consumerism of Christmas. (4)



4. For many families, Christmas is not the season of goodwill, still less of charity or reflecting on higher things. It is the ultimate festival of pester-power. It is the time of the year when our shopping mania reaches its climax, so the whole country seems to resound not to the sound of sleighbells or carols, but a chorus of screeching demands - "gimme, gimme, gimme ... wanna, wanna, wanna" - the klaxon of consumerist kids.



By referring to at least two features of language, analyse how the writer creates contrast between the traditional idea of Christmas, and the consumerist reality. (4)

*NB: This question adds further complexity by asking you about contrast. You should answer the question in the normal way but you must make sure you have at least one comment about the consumerist idea of Christmas, and one comment about the traditional idea of Christmas.*

5. Calmness is a totally unnatural state. In a universe created by a big bang, you wouldn't expect anything to be sitting quietly, and nothing does. When you think you've found something tranquil, it's generally the calm before the storm. On the bright side, when you're in a storm, it's worth remembering that you're in the storm before the calm.

By referring to at least two different features of language, analyse how the writer shows that a state of calm is not worth seeking. (2)

6. "People everywhere brag and whimper about the woes of their early years, but nothing can compare with the Irish version: the poverty; the shiftless loquacious father; the pious defeated mother moaning by the fire; pompous priests; bullying school masters; the English and the terrible things they did to us for eight hundred long years.

Above all, we were wet."

Analyse how the writer's use of language emphasises how difficult his Irish childhood was. You should refer in your answers to such features as sentence structure, word choice, imagery, contrast, tone... (4)

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7. Not long after I moved with my family to a small town in New Hampshire I happened upon a path that vanished into a wood on the edge of town. A sign announced that this was no ordinary footpath, but the celebrated Appalachian Trail. Running more than 2,100 miles along America's eastern seaboard, through the serene and beckoning Appalachian Mountains, the AT is the granddaddy of long hikes. The Virginia portion alone is twice the length of the Pennine Way. From Georgia to Maine, it wanders across fourteen states, through plump, comely hills whose very names – Blue Ridge, Smokies, Cumberlands, Catskills, Green Mountains, White Mountains – seem an invitation to amble. Who could say the words 'Great Smoky Mountains' or 'Shenandoah Valley' and not feel an urge, as the naturalist John Muir once put it, to 'throw a loaf of bread and a pound of tea in an old sack and jump over the back fence?' And here it was, quite unexpectedly, meandering in a dangerously beguiling fashion through the pleasant New England community in which I had just settled. It seemed such an extraordinary notion – the idea that I could set off from home and walk 1,800 miles through woods to Georgia, or turn the other way and clamber over the rough and stony White Mountains to the fabled prow of Mount Katahdin floating in forest 450 miles to the north in a wilderness few have ever seen. A little voice in my head said: 'Sounds neat! Let's do it!'

Analyse how the writer's use of language emphasises why he felt "Let's do it!". You should refer in your answers to such features as sentence structure, word choice, imagery, contrast, tone... (4)

8. Over the past few years I've had an uncomfortable sense that someone, or something, has been tinkering with my brain, remapping the neural circuitry, reprogramming the memory. My mind isn't going—so far as I can tell—but it's changing. I'm not thinking the way I used to think. I can feel it most strongly when I'm reading. Immersing myself in a book or a lengthy article used to be easy. My mind would get caught up in the narrative or the turns of the argument, and I'd spend hours strolling through long stretches of prose. That's rarely the case anymore. Now my concentration often starts to drift after two or three pages. I get fidgety, lose the thread, begin looking for something else to do. I feel as if I'm always dragging my wayward brain back to the text. The deep reading that used to come naturally has become a struggle.

By referring to at least two features of language, analyse how the writer conveys that his mind is "changing". You should refer in your answers to such features as word choice, sentence structure, tone, imagery . . . (4)

9. Oil prices have rocketed. The industry has made colossal profits reaching a peak in the aftermath of the war. Vast deposits of oil still lie untapped and experts have predicted an explosion in prices with the unveiling of new oil fields."

Analyse how the writer's use of language is used to describe how much money the oil companies can make. (3)

10. "The house-builders and planners have bulldozed the landscape and scythed down the "greenbelt". Slicing through historic towns, bypasses and new unnecessary roads scar the countryside and damage our environment – damage which could take generations to heal."

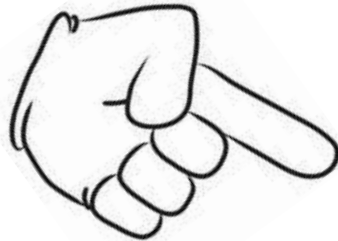
How does the writer show his/her attitude to house-builders and planners by use of language features? (3)

# "Conclusion" Questions

This kind of question, usually at the end of the questions on passage 1, is used to check that you have followed the writer's argument in the passage. You will have to explain WHY it is a good conclusion.

## A Good Conclusion

- Will pull together and tie up all the writer's ideas explored in the passage.
- Will make clear/ drive home his or her point of view.
- May echo words/ phrases from earlier in the passage, sometimes from the introduction.
- May use similar features of style, such as word choice, imagery or sentence structure.
- May end in a dramatic or emphatic way to drive home the writer's point of view (e.g. by using a short or minor sentence for emphasis.)



In answering this question you **MUST** show that you appreciate the final paragraph **as a conclusion**. An understanding of what makes a good conclusion is important to revise before the exam.

(Higher paper 2015)

*Passage 1 explores the idea that intensive farming in America has had a detrimental impact on the environment and animal welfare. Whilst providing us with cheap food, it is of poor quality which is bad for our health. The writer’s main concern is that these dangerous farming methods are beginning to creep into the UK, almost unnoticed, with the fear of a similar negative impact on our environment, animal welfare and our own health.*

Final paragraph of passage 1:

It may seem hard to imagine such a scene in Britain but it is not far-fetched. Proposals for an 8,000 cow mega-dairy in Lincolnshire, based on the American model, were thrown out after a public outcry. On local radio, the man behind the scheme claimed that “cows do not belong in fields.” It will be the first of many similar fights, because dairies are expanding and moving indoors. The creep of industrial agriculture in Britain has taken place largely unnoticed, perhaps because so much of it happens behind closed doors. The British government calls it “sustainable intensification”. Without fuss or fanfare, farm animals have slowly disappeared from fields and moved into hangars and barns.

Evaluate the effectiveness of the final paragraph as a conclusion to the writer’s criticism of industrial farming. (2)

- By giving details of the proposed mega-dairy in Lincolnshire, the writer reminds us of her earlier point that the British countryside faces a similar fate to that of California.
- By including the ridiculous claim that “cows do not belong in fields” the writer forcefully reminds us that those who practise intensive farming don’t care about nature.
- The writer includes a warning that factory farms are getting larger, in an almost unnoticed way (‘creep’) suggesting that we are being duped by the unscrupulous owners of these farms.



The final question is worth 2 marks, so any 2 of these points would be acceptable.

*James Lawton, writing in The Independent newspaper just before the 2004 Olympic Games in Athens, considers the Olympics in the light of drug scandals.\**

#### A CHILL IN THE SUNLIGHT

If you stand on the Acropolis you can see the new stadia glinting in the fierce sunlight, and you understand why the Greeks are so proud of staging the 2004 Olympics. A gnarled old man with a flowing moustache welcomes you to the soil of Zeus and says you are going to enjoy the best days of your life. He says he has never felt so much pride. So why don't you feel his warmth? Why is it so hard to share in the joy of a people who believe so fervently they have delved into their past, at potentially ruinous cost, and found the best of themselves? It is because it is hard to warm your hands – or your heart – on a lie, the stupendous, never-ending lie which the Olympics have become and which no amount of breathtaking ceremony and superb sports architecture can obscure.

If you think that is too bleak a view, that people who care about sport as a metaphor for some of the most inspiring qualities in life have a duty to believe in the Olympics, where have you been for the last 30 years – or, for that matter, the last 30 hours? Here, a few days before the Olympic flame shoots up towards the ancient gods, is the latest smorgasbord of drug cheats: an Irish distance runner who was suddenly carving vast chunks out of his personal best times, an American sprinter, a Swiss cyclist, a Spanish canoeist, a Kenyan boxer.

It is the Spanish canoeist who perhaps shocks the most. We know about the impurities of athletics. We know about cycling and its serial drug scandals. But a canoeist! Why, Jovano Gonzalez, why? Not for the big money that follows an athletics or cycling medal, we know that. For what then? Maybe to show your children, and their children, a medal that you would always know was false.

The trouble is that such questioning has long been abandoned in the culture of sports drugs. You do not dope to cheat, you do it to stay in the race, to give yourself a chance. It only deepens the unease, the sense that when you have been around the Olympics for so long, when you have been deceived so many times, these may well be one Games too many, and that they should be happening here, in Athens, of all places, only deepens the feeling that we are party to an ideal that is all played out. That is the killer, the dragging of the spirit.

So what do you do at these Olympics? Cherry-pick moments of glory and grace, and hope you have not been deceived? What, when you really think about it, is the alternative? You could reel back the years of Olympic history and, sure, only a dead soul would not feel surges of excitement: Seb Coe coming back at Steve Ovett in Moscow; Carl Lewis winning gold in Atlanta in 1996 with his last jump; Michael Johnson in his gold shoes after Muhammad Ali came blinking into the spotlight and lit the flame.

But nowadays only a fool digs into the past without questioning, however fleetingly, what was true and what was false. You couldn't go through the 1988 Olympics in Seoul and ever abandon the need to ask that question. There was never a betrayal like Ben Johnson's. He took us to the stars with that 100 metres run, which etched disbelief on the face of second-placed Carl Lewis. He shattered the world record, and you knew when it happened you would never forget the coiled power that was released so astonishingly. And then, in the grey dawn of the following day, you saw him exposed as a drugs cheat, hustled to the airport, a stunned, inarticulate man, who for the rest of his life will say, in a halting voice forever invaded by bitterness, that he committed athletics' only unforgivable sin—being caught.

We should have known then, finally, that the Olympics would never truly outrun the sin of Johnson. The truth is that the Olympic lie has simply become too flagrant; the drugs battle is unwinnable. That is why there is such little uplift as the Olympics come home to Athens, to the city that stretches below you in its glory of dazzling stadia. That is why there is such a chill in the sunlight.

1. Evaluate the effectiveness of the final paragraph as a conclusion to the writer's exploration of the "Olympic lie" . (2)

*Writing on his own website, the politician and journalist Boris Johnson blames video games for a drop in reading standards.\**

#### STRIKE A BLOW FOR LITERACY

It’s the snarl that gives the game away. It’s the sobbing and the shrieking and the horrible pleading—that’s how you know your children are undergoing a sudden narcotic withdrawal. As the strobing colours die away and the screen goes black, you listen to the wail of protest from the offspring and you know that you have just turned off their drug, and you know that they are, to a greater or lesser extent, addicts.

Millions of seven-to-fifteen-year olds are hooked, especially boys, and it is time someone had the guts to stand up, cross the room and just say no to Nintendo. It is time to garrotte the Game Boy and paralyse the PlayStation, and it is about time, as a society, that we admitted the catastrophic effect these blasted gizmos are having on the literacy and the prospects of young males.

We demand that teachers provide our children with reading skills; we expect the schools to fill them with a love of books; and yet at home we let them slump in front of the consoles. We get on with our hedonistic 21st century lives while in some other room the nippers are bleeping and zapping in speechless rapture, their passive faces washed in explosions and gore. They sit for so long that their souls seem to have been sucked down the cathode ray tube.

They become like blinking lizards, motionless, absorbed, only the twitching of their hands showing that they are still conscious. These machines teach them nothing. They stimulate no ratiocination, discovery or feat of memory—though some of them may cunningly pretend to be educational. I have just watched an eleven-year-old play a game that looked fairly historical, on the packet. Your average guilt-ridden parent might assume that it taught the child something about the Vikings and medieval siege warfare. Phooey! The red soldiers robotically slaughtered the white soldiers, and then they did it again, that was it. Everything was programmed, spoon-fed, immediate—and endlessly showering the player with undeserved praise, richly congratulating him for his bogus massacres.



So what do you do at these? The more addictive these games are to the male mind, the more difficult it is to persuade boys to read books. It’s not that these young people lack the brains; the raw circuitry is better than ever. It’s the software that’s the problem. They have not been properly programmed, because they have not read enough. The only way to learn to write is to be forced time and again to articulate your own thoughts in your own words, and you haven’t a hope of doing this if you haven’t read enough to absorb the basic elements of vocabulary, grammar, rhythm, style and structure; and young males in particular won’t read enough if we continually capitulate and let them fritter their lives away in front of these drivelling machines.

So I say now: go to where your children are sitting in auto-lobotomy in front of the console. Summon up all your strength, all your courage. Steel yourself for the screams and yank out that plug. And if they still kick up a fuss, then get out the sledgehammer and strike a blow for literacy.

2. Evaluate the effectiveness of the final paragraph as a conclusion to the writer’s condemnation of video gaming. (2)

# The Final Question



The Final Question asks you to compare the two passages. It is worth 5 marks.

1. IDENTIFY key areas on which the writers either AGREE or DISAGREE (or perhaps where they agree and disagree).
2. REFER IN DETAIL to both passages.

How to tackle the final question:

- Check if the question is about areas of agreement or disagreement.
- Identify at least 3 overall areas on which the passages agree/disagree.
- Bullet point these areas, then add further explanation to each bullet point by identifying specific ideas which support these areas of agreement/disagreement.

## Useful Tip

Read BOTH passages first, before you start to answer the questions on Passage 1. This will help to give you a big picture of how the passages are related.

## Useful Tip

Do not include any of your own thoughts, feelings or opinions on the subject: focus on identifying the main ideas in the passages.

1. Both writers express their views on the topic of reality TV. Identify **one** key area on which they disagree. In your answer you should refer in detail to both passages.

Passage 1: Reality TV—Rewarding Bad Behaviour

It used to be if you were 16 and pregnant you would get in trouble. Now you get a reality show. You get arrested on TV after a drunken binge and become an instant millionaire. Compromise your morals and make a sex tape and it may get you enough attention to land a lucrative fragrance deal. What kind of message does this send to young people? Why is it that television networks today feel the need to reward bad behaviour? The simple answer is increased competition for ratings and money. But celebrating stupidity by mainstream media is not morally justified.

It wasn't that long ago that there was no cable TV, and no Internet. But now with the media being fragmented into an infinite number of outlets, competition for ratings is fierce. And the easiest way to win the competition in the digital age is to broadcast bad behaviour. People like watching train wrecks.

Things were better before. In the 1980s I discovered Late Night with David Letterman. It was on one of the 13 cable TV channels. They didn't have 25 late night talk show hosts trying to be the most outrageous.. There was nothing else crazy on TV every night and there was no Internet. The only place you could see electronic images on a screen were on the few TV channels and at the movies.

And then technology changed. Cameras got smaller and more affordable. Normal people could now afford to make videos. And more and more outrageous things began to appear. Real people started filming real things. Eventually the television networks got the drift. TV executives started to see that there was a market for outrageous over the top content. And this is when things started to slide.

Suddenly there was a demand for more raw and outrageous material. Reality TV became less about documenting the mundane lives of real people, and more about seeing how many train wrecks could fit into one room. And millions of people began to watch. The network executives who are looking for the next big hit became addicted to the attention. And the content of television continued to spiral downward. The audience became addicted to the cheap thrills. Why?

We don't have as many heroes anymore. They have been overwhelmed by the onslaught of train wrecks we allow into our brains. The days of looking up to inventors, artists, and genuinely successful people are gone, perhaps because they are not celebrated as widely. Society is only partly at fault. Yes, people are more interested in negative information and bad behaviour. Seeing losers on TV gives us hope. Seeing a brilliant doctor change the world by curing some disease just isn't sexy. But watch some moron ruin their reputation and we can all rest easy that we would never be so foolish. We have become addicted to this kind of TV not only because it can be entertaining, but also it makes us feel better about ourselves.

### Passage 2: Why Reality TV May Make Us Smarter

It's easy to assume reality TV is the place where bad TV went to hide when the rest of TV got a lot better. Like that old Wild West town where criminals congregate, reality TV is often perceived as the last, "vast wasteland": uncouth, desperate, lawless.

But while some shows seem irredeemably bad, others offer an indication of good things to come. In fact, by turning all of us into virtual anthropologists, reality TV may lead to the improvement – dare I say it – of Western civilization. Reality TV may even be the next stage in the evolution of television.

In its early days, TV was confronted with a series of problems. It was a new medium struggling to find a place in the world. It had quality-control problems in sound and image. Successive generations got better at TV, and when this happened genre TV became dull. It bored us.

What we wanted was the uncontrolled, spontaneous, accident-prone, and most of all, the unpredictable. We needed to know that not even the producer knew where this baby was headed.

In reality TV, even when manipulated by producers, no one quite knows where things will end up. And this makes it interesting and that keeps us watching. Reality TV is where TV has always been evolving. It just took us a century or so to get there.

To be sure, there are some people so emotionally stunted or disappointed by life they treasure the humiliations inflicted by reality TV, but the rest of us are learning. Consider the show *Shark Tank*, which drew its largest audience ever and premiered recently at the top of its slot. Scores of websites analyze and dissect the sharks' every move, educating budding entrepreneurs everywhere about the difference between a product and a plan, the difference between an idea and implementation. Reality TV forces revelation.

Furthermore, no one can manage appearances, let alone lie, successfully for a long period of time. So while the Kardashian sisters may wish to create an impression – and the producers edit to reinforce that impression – over many episodes and seasons, the truth will out. Whether they like it or not, eventually we will see into Kardashian souls. That these souls are never as beautiful as the sisters themselves is, well, one of the truths that reality TV makes available to us.

Some reality TV remains, of course, appalling. Reality TV has a weakness for beautiful people who are too stupid to appreciate that their limitations are better kept from public view. But the rest of us are, I think, well served. And getting smarter because of it.

**Reminder of  
Question**

Both writers express their views on the topic of reality TV. Identify **one** key area on which they disagree. In your answer you should refer in detail to both passages.

**Secondary  
Question**

Now go on and identify **two** key areas on which the writers agree. In your answer you should refer in detail to both passages.

2. Both writers express their views on social networking. Identify **one** key area on which they agree. In your answer you should refer in detail to both passages.

Passage 1 Social networking benefits validated

Texting, blogs, Facebook, gaming and instant messages might seem, to some, to be just more reasons to stare at a computer screen. Thinking like that is so 2008, any school kid will tell you. Now a study that looked at the online habits of 800 teenagers backs them up.

Researchers in the study, titled the Digital Youth Project and conducted primarily at the University of Southern California and the University of California at Berkeley, found that in our increasingly technological world, the constant communication that social networking provides is encouraging useful skills. The study looked at more than 5,000 hours of online observation and found that the digital world is creating new opportunities for young people to grapple with social norms, explore interests, develop technical skills and work on new forms of self-expression.

Co-author Lisa Tripp, says technology, including YouTube, iPods and podcasting, creates avenues for extending one's circle of friends, boosts self-directed learning and fosters independence.

Social networking also contributes greatly to teens' extended friendships and interests, Ms. Tripp says. While the majority of teens use sites such as MySpace and Facebook to "hang out" with people they already know in real life, a smaller portion uses them to find like-minded people. Before social networking, the one kid in school who was, say, a fan of Godzilla or progressive politics might find himself isolated. These days, that youngster has peers everywhere.

The study found that young people's learning with digital media often is more self-directed, with a freedom and autonomy that is less apparent than in a classroom. The researchers said youths usually respect one another's authority online, and they often are more motivated to learn from one another than from adults. Parents, however, still have an important role to play when it comes to tweens, teens and social networking, the researchers say. They need to accept that

technology is a necessary and important part of the culture for young people and, other experts say, be aware of with whom the teens are communicating.

It is up to parents to monitor what is being expressed, Monica Vila, founder of *theonlinemom.com*, says. She recommends that parents “have a presence” in their child’s online social network. That doesn’t necessarily mean “friending,” communicating and commenting, but it does mean having a password or knowing who your child’s online friends are.

“A few years ago, parents were saying, ‘I don’t want any of that stuff coming into my house,’ even about video games,” she says. “Then they realized, ‘I have no choice, it is all around me.’ Now studies are saying technology is going to encourage skills for jobs we didn’t know existed. At the very least, social networking is encouraging technology skills, and that is going to be essential to the digital economy.”

Passage 2: The positives and negatives of using social networking sites

Social networking is a topic that divides opinion - some people think it's an amazing tool but others are worried about the impact it has on people's lives. From students to journalists, One Direction to the Prime Minister - lots of people use social media sites for both work and pleasure.

School Reporters from across the UK have reported on staying safe online and the perils of Twitter ‘addiction’ in the last few months. Students from The Crest Girls’ Academy in London are also interested in the topic and recently polled parents, carers and teachers at their school to get their views on social networking. The survey found that 37% of those questioned had been left sleep-deprived as a result of social networking and 75% didn't like the idea of phones being kept close by while they slept. Other School Reporters have also looked into the issue of technology and its effect on teenagers’ sleeping habits.

The students decided to explore the issue further and have been taking a closer look at the benefits - and potential risks - of using social networks.

Not everyone in the 21st century thinks about the negative effects of having social networking accounts - but simple things like not setting your privacy settings properly or liking someone's photo can have bad results.

Cyberbullying can be a problem as people can take advantage of the fact that there is no one who can effectively stop the bullying when it happens, due to everything being performed behind a screen. The only way for a bully to be stopped is if they are reported and victims may be too intimidated to do it.

Social networking can also ruin relationships as people may get jealous if they find out their boyfriend or girlfriend is exchanging messages with other people.

It can also be a waste of time as people can visit a site to check on thing and end up spending the whole day 'behind the screen' and as a result, not doing anything useful with their lives.

However, social networking has lots of good points too. You can express yourself, showing off your favourite song lyrics or posting pictures of your new outfit. It is a lot harder to feel embarrassment over the internet than in person, so people find it easier to vent their feelings on sites like Facebook.

In fact, it has become so much a part of people's lives that you can learn someone's life story just by checking their page. Their friends, likes and dislikes, relationship status, phone number, address...everything.

You can share your feelings and your mental stresses - and it is a great way to entertain yourself after a busy daily routine.

It also makes it a lot easier to keep in touch with family and friends, especially if they live far away. But you can also make new friends by connecting with friends of friends that you might not know.

**Reminder of  
Question**

Both writers express their views on social networking. Identify **one** key area on which they agree. In your answer you should refer in detail to both passages.

**Secondary  
Question**

Now go on and identify **one** key area on which the writers disagree. In your answer you should refer in detail to both passages.



3. Both writers express their views on lowering the voting age in the UK to 16. Identify **two** key areas on which they disagree. In your answer you should refer in detail to both passages.

**Passage 1: The Guardian view on lowering the voting age to 16**

The decision to give 16- and 17-year-olds the vote was without question one of the most striking ways in which the Scottish referendum campaign electrified the more general political process. It should now be made one of the most lasting. Both Alex Salmond and now Ed Miliband have rightly identified lowering the voting age as an idea whose time has come. This reform now needs to be put on a more general electoral footing.

The arguments put forward by campaign groups such as [votesat16.org](http://votesat16.org) bear repeating. Aged 16, a teenager can get married or enter a civil partnership and consent to a sexual relationships, pay income tax and national insurance, become a company director, join the army or a trade union and give their full consent to life or death medical procedures. They can also look overseas with envy. Sixteen-year-olds can vote in nations and territories including Jersey, Guernsey, Austria, Brazil, Germany, Hungary, Slovenia and Norway.

In this country the argument has always been that 16-year-olds are simply too immature to grapple with the enormity of the issues involved and are too young to have the requisite stake in the outcome. But these are stances increasingly difficult to maintain given the participation of young people in complex political and societal debates on social media. Suggestions that young voters would merely replicate the positions of their parents are also open to question. Early research in Scotland suggests 40% of the young voters there took stances different to their parents. And they may have brought additional benefits, their enthusiasm increasing interest among those parents.

In Scotland, 109,533 young people aged 16 and 17 registered to vote. Statisticians are still studying the data to discover how many actually made it to the polls. But there was ample evidence throughout the campaign to indicate mature and informed involvement in its highs and lows by young voters, many from the classroom. Early polling, by no means definitive, suggests that the majority of the teenagers who did vote, backed the Yes campaign. But the positions they adopted, for and against, matter less than the processes involved in reaching those decisions. And of primary importance was surely their induction into a democratic structure shunned by so many of their elders in other parts of the UK. Might this be a way of bringing vitality to what promises to be a bitter, cynical general election next year?

There are risks. Some will fear a slump of interest among the young that might drain further confidence from a system already teetering on the edge of legitimacy. But one of the hallmarks of our democracy – highlighted by the Scottish vote – is periodic willingness to complement the fundamentals of our system with bold innovation. Devolved government, revised voting systems, postal ballots, early voting; all have defeated scepticism and serve us admirably. Our young citizens deserve their chance as well.

**Passage 2: The UK isn't ready to lower the voting age to 16**

Allowing people to vote at 16 will not on its own fix the problem of youth disengagement with politics.

The case for lowering the voting age to 16 in the UK would appear to have been strengthened by the resonance of young people in the Scottish referendum. But excitement over this issue masks a deeper problem. Young people are disengaged from politics for many reasons, few of which will be resolved simply by allowing them to tick a box at the polling booth.

During the Scottish referendum, 16- to 18-year-olds were enfranchised for the first time. They showed themselves to be highly engaged with the campaigns, making a positive contribution to the public debate about Scotland's constitutional future. Scotland's first minister, Alex Salmond, was so impressed, in fact, that he declared there was "not a shred of evidence for arguing that 16- and 17-year-olds should not be allowed to vote".

And support for lowering the voting age extends beyond Scotland across the rest of the UK, with most political parties, youth organisations and even some newspapers supporting the proposition. Ed Miliband restated at the Manchester party conference that a Labour government would introduce votes at 16 to allow us to "hear the voice of young people in our politics". Only the Conservatives continue to oppose demands to lower the voting age.

But the growing momentum could make reasonable discussion on this issue difficult. It could end up being politically damaging for opponents of votes at 16 to seek to quell the democratic appetite of those young Scots who voted in the referendum and those elsewhere in the UK who looked on with envy.

We need to qualify the perception that lowering the voting age for the Scottish independence referendum was entirely positive. It would have been highly surprising, for

a start, if young people had not been engaged in a referendum campaign that dominated Scottish public life so manifestly over the previous two years.

Before we talk about lowering the voting age, we need to start offering young citizens more opportunities to acquire political knowledge, skills and experience. Citizenship education is a statutory subject only in England and Northern Ireland and provision across the UK is patchy and inconsistent. In Scotland, only a third of young Scots take a modern studies course covering history, politics and current affairs.

Young people rarely get experience of representative politics before they vote. School councils often lack influence and cuts to local authorities mean there are fewer youth councils to join.

Furthermore, the potential for votes at 16 to make British political culture more youth-centric and youth-sensitive is also debatable. It is unlikely to have a dramatic effect on the attitudes and behaviour of most politicians or political parties towards younger voters.

Proponents of votes at 16 argue that the voting age should match the age at which citizens get other adult rights. If 16- and 17-year-olds can join the army, get married or pay tax, why shouldn't they be able to vote? But these rights are not universally realised at the age of 16 and the age of responsibility is increasingly being delayed. The inverse problem is therefore also possible. We could start to see young people being able to vote before they can do other things. They could be free to vote at 16 but still need their parents' permission to marry or join the armed forces. This would essentially introduce a two-tier citizenship, making young voters feel even more excluded.

Votes at 16 may well arrest the decline in electoral turnouts in the short term, but will not fix the problem of youth disengagement with politics. Parties need to do more to involve young people in the whole political process or they could actually encourage disconnection at an earlier age. Lowering the age of enfranchisement to 16 without discussing its wide-ranging implications could prove a dangerous rather than radical step.

**Reminder of  
Question**

Both writers express their views on lowering the voting age in the UK to 16. Identify **two** key areas on which they disagree. In your answer you should refer in detail to both passages.

# Putting it Together

In this section, you get the chance to practice all the skills you have worked on.

There are some short passages featuring the whole variety of questions.

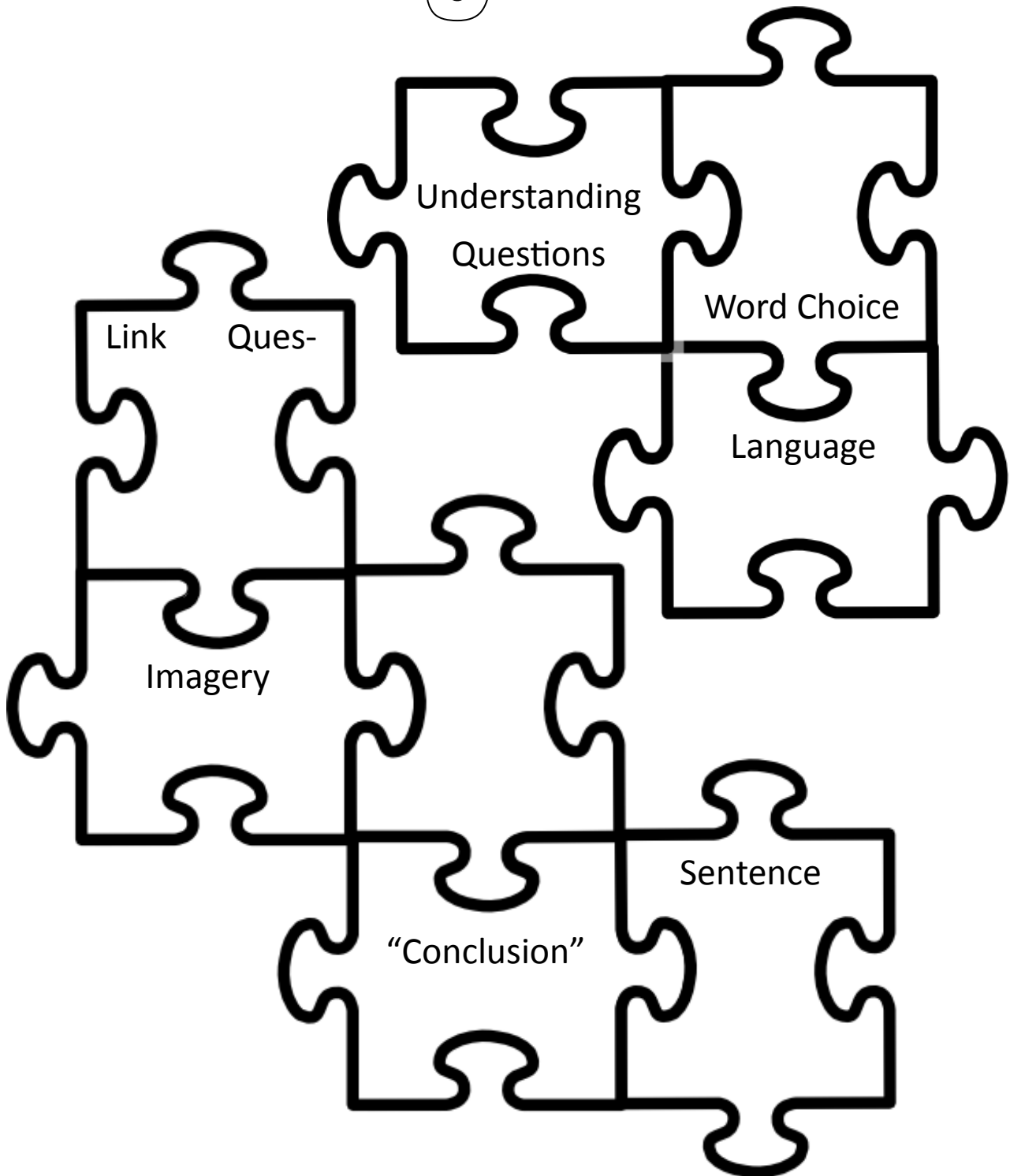
The real exam passages are longer, but your teacher will give you a chance to experience those at an appropriate time.



## Remember:

- full sentences are not required
- bullet points are an effective answering strategy
- keep an eye on the number of marks available

# The Big Picture



62

*The passage below is taken from Clive James's book "The Crystal Bucket," a collection of pieces from his television column in The Observer newspaper. In this excerpt James considers the impact made on the viewer by The Incredible Hulk. The Incredible Hulk is an American television series in which the mild, inoffensive David Banner is transformed into a raging green giant when provoked by villainy or injustice*

Hulk has the standard body-builder's physique, with two sets of shoulders one on top of the other and wings of lateral muscle that hold his arms out from his sides as if his armpits had piles. He is made remarkable by his avocado complexion, eyes like plover's eggs and the same permanently exposed lower teeth displayed by Richard Harris when he is acting determined, or indeed just acting.

Given a flying start by the shock effect of his personal appearance, Hulk goes into action against the heavies, flinging them about in slow motion. Like Bionic Woman, Six Million Dollar Man and Wonderwoman, Hulk does his action numbers at glacial speed. Emitting slow roars of rage, Hulk runs very slowly towards the enemy, who slowly attempt to make their escape. But no matter how slowly they run, Hulk runs more slowly. Slowly he picks them up, gradually banging their heads together, and with a supreme burst of lethargy throws them through the side of a building.

Hardly have the bricks floated to the ground before Hulk is changing back into spindly David Banner, with a sad cello weeping on the soundtrack. One thinks of Frankenstein's monster or the Hunchback of Notre Dame. One thinks of King Kong. One thinks one is being had. Why can't the soft twit cut the soul-searching and just enjoy the ability to swell up and clobber the foe? But David is in quest of "a way to control the raging spirit that dwells within him". Since the series could hardly continue if he finds it, presumably he will be a long time on the trail.

If you took the violence out of American television there wouldn't be much left, and if you took the American television out of British television there wouldn't be much left of that either. Without imported series, our programme planners couldn't fill their schedules. Whether schedules ought to be filled is another question. As things stand, American series have to be bought in. Nearly all of them are violent to some degree. But those who believe that violence on television causes violence in real life should take some consolation from the fact that most of the violence in American series is on a par with the Incredible Hulk torpidly jumping up and down on the languorously writhing opponents of freedom and justice.

It's British programmes that show life's underside. In American programmes, however full of crashed cars and flying bodies, the values remain unswervingly wholesome.

1. Analyse how the writer’s use of language makes the “standard Body-builder’s physique” sound unattractive? You should refer in your answer to such features as word choice, sentence structure, imagery, contrast, tone, etc. (4)
2. Analyse how the writer’s use of language makes clear the nature of the hulk’s fighting technique and movements. (4)
3. Explain the function of the opening sentence of paragraph 3 (“Hardly have . . . sound track”) to the structure of James’ article. (2)
4. Describe the tone of paragraph 3. Analyse how the writer’s use of language creates this tone. (4)
5. Using your own words, describe the effect of American TV-show violence on the UK audience. (2)
6. Evaluate the effectiveness of the final paragraph as a conclusion to the ideas of the passage as a whole. (2)

Total marks 18

*The passage below is taken from Robert Louis Stevenson's *Travels with a Donkey in the Cevannes*. The volume tells of his extensive travels in Spain as a young man with Modestine (the donkey of the title) as his only companion.*

At last black trees began to show upon my left, and, suddenly crossing the road, made a cave of unmitigated blackness right in front. I call it a cave without exaggeration; to pass below that arch of leaves was like entering a dungeon. I felt about until my hand encountered a stout branch, and to this I tied Modestine, a  
5 haggard, drenched, desponding donkey. Then I lowered my pack, laid it along the wall on the margin of the road, and unbuckled the straps. I knew well enough where the lantern was; but where were the candles? I groped and groped among the tumbled articles, and, while I was thus groping, suddenly I touched the spirit-lamp. Salvation! This would serve my turn as well. The wind roared unwearyingly among  
10 the trees; I could hear the boughs tossing and the leaves churning through half a mile of forest: yet the scene of my encampment was not only as black as the pit, but admirably sheltered. At the second match the wick caught flame. The light was both livid and shifting; but it cut me off from the universe, and doubled the darkness of the surrounding night.

15 I tied Modestine more conveniently for herself, and broke up half the black bread for her supper, reserving the other half against the morning. Then I gathered what I should want within reach, took off my wet boots and gaiters, which I wrapped in my waterproof, arranged my knapsack for a pillow under the flap of my sleeping bag, insinuated my limbs into the interior, and buckled myself in like a bambino. I  
20 opened a tin of Bologna sausage and broke a cake of chocolate, and that was all I had to eat. It may sound offensive, but I ate them together, bite by bite, by way of bread and meat. All I had to wash down this revolting mixture was neat brandy; a revolting beverage in itself. But I was rare and hungry; ate well, and smoked one of  
25 the best cigarettes in my experience. Then I put a stone in my straw hat, pulled the flap of my fur cap over my neck and eyes, put my revolver ready to my hand, and snuggled well down among the sheepskins.

I questioned at first if I were sleepy, for I felt my heart beating faster than usual, as if with an agreeable excitement to which my mind remained a stranger. But as soon  
30 as my eyelids touched, that subtle glue leaped between them, and they would no more come separate. The wind among the trees was my lullaby. Sometimes it sounded for minutes together with a steady, even rush, not rising, not abating; and again it would swell and burst like a great crashing breaker, and the trees would patter me all over with big drops from the rain of the afternoon. Night after night, in



35 my own bedroom in the country, I have given ear to this perturbing concert of the  
wind among the woods; but whether it was a difference in the trees, or the lie of the  
ground, or because I was myself outside and in the midst of it, the fact remains that  
the wind sang a different tune among these woods of Gécaudan. I hearkened and  
40 hearkened; and meanwhile sleep took gradual possession of my body and subdued  
my thoughts and sense; but still my last waking effort was to listen and distinguish,  
and my last conscious state was one of wonder at the foreign clamour in my ears.

1. Explain how the writer justifies his assertion that his camp was “cave like”. (2)
2. Analyse how the writer uses sentence structure to support meaning in the sentence which begins, “Then I lowered . . .” (line 5). (2)
3. Read from “The wind roared . . .” (line 9) to the end of the paragraph. Analyse how the writer’s use of language creates the threatening atmosphere of the storm. You should refer in your answer to such features as word choice, imagery, sentence structure . . . (4)
4. Explain what evidence there is in paragraph 2 that Stevenson cared a lot for the donkey. (2)
5. Explain how effective Stevenson’s expression, “that subtle glue” (line 29) is in describing what happens. (2)
6. Analyse how the writer’s use of language in the final paragraph describes his gradual descent into sleep. You should refer in your answer to such features as word choice, imagery, sentence structure . . . (4)

Total marks 16

*The passage below is taken from The Shaman Hwui-Li's account of his travels through China over five hundred years ago.*

At the first dawn of day the Master of the Law called to him and bade him fetch water. Having washed and taken some little food, he purposed to go onwards. The guide said: "Your disciple is leading you forward on a way full of danger and very remote; there is no water or grass; only beyond the fifth tower there is water. It will be necessary to go there at night-time and get the water and pass on. But if at any one place we are perceived we are dead men. Is it not better to return and be at rest?" The Master of the Law having positively refused to return, they both went forward. Now the guide, with his knife drawn and bow strung, begged the Master to go on in front; but the Master of the Law would not consent to the proposal. The foreigner going by himself, after a few *li*<sup>1</sup> stopped and said: "Your disciple can go no further – he has great family concerns to attend to, and he is not willing to transgress the laws of his country." The Master of the Law, knowing his purpose, let him go back.

The young foreigner replied: "It is impossible for the Master to carry out his plan: how can you avoid being seized and brought back?"

The Master of the Law answered: "Though they cause my body to be cut up as small as the very dust. I will never return; and I here take an oath to this."

So the matter rested; he gave the young man his horse<sup>2</sup> as a mark of obligation to him, and so they parted.

And now, alone and deserted, he traversed the sandy waste; his only means of observing the way being the heaps of bones and the horse-dung, and so on; thus slowly and cautiously advancing, he suddenly saw a body of troops, amounting to several hundreds, covering the sandy plain; sometimes they advanced and sometimes they halted. The soldiers were clad in fur and felt. And now the appearance of camels and horses, and the glittering of standards and lances met his view; then suddenly fresh forms and figures changing into a thousand shapes appeared, sometimes at an immense distance and then close at hand, and then they dissolved into nothing.

30 The Master of the Law when he first beheld the sight thought they were robbers,  
but when he saw them come near and vanish, he knew that they were the  
hallucinations of demons. Again, he heard in the void sounds of voices crying  
out: "Do not fear! do not fear!" On this he composed himself, and having pushed  
on eighty *li* or so, he saw the first watch-tower. Fearing lest the lookouts should  
35 see him, he concealed himself in a hollow of sand until night; then going on west  
of the tower, he saw the water; and going down, he drank and washed his hands.  
Then as he was filling his water-vessel with water an arrow whistled past him and  
just grazed his knee, and in a moment another arrow. Knowing then that he was  
discovered, he cried with a loud voice: "I am a priest come from the capital: do  
not shoot me!"

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<sup>1</sup> Ancient Chinese measurement, roughly equivalent to an English league (about 3.5 miles)

<sup>2</sup> i.e. let the young man keep the horse on which he was riding, borrowed originally from the Master.

1. Explain how the sentence structure contributes to the guide's information regarding the dangers in the proposed route in the sentence beginning "The guide said . . ." (line 3) (2)
2. Explain the use of the dash in line 11. (2)
3. According to the young foreigner, what risk does the Master run? (2)
4. How does the Master's use of imagery (lines 16-17) reinforce the point he is making? (2)
5. Analyse how the sentence structure in the fifth paragraph (lines 25-28) contribute to the impression gained of the journey. (4)
6. By referring to at least two features of language in lines 29-39, analyse how the writer creates tension in this final paragraph. (4)

Total marks 16

*The passage below is a theatrical review written by Philip Hope-Wallace in "The Guardian".*

After the irrelevant and fatuous publicity about the "nude Desdemona" one quite expected the Mermaid "Othello" to be loud, lewd and vivid. Not a whit: it is a mediocre, school gymnasium sort of production with the not at all inconsiderable merit of clear and intelligible speaking. Further than that I am not prepared to go. That Desdemona should or should not cast her smock before slipping into bed is really neither here nor there. It is not thus in tragedy that souls are laid bare. Sarah Stephenson was a tiresomely mannered Desdemona most of the way, but achieved some minutes of dignified grief in her perplexity at her husband striking her, and she looked nice, though she would probably have to tog up a bit to pass muster at the Folies Bergere.

More surprising far than her nudity was Othello's. He went round bare to the navel throughout, looking, in spite of his beige ecru stretch pants, like a stevedore in "Porgy and Bess". In fact, neither in Venice nor Cyprus was one man found to possess a shirt (the shiftless lot). All, that is, except the polo neck sweater affected by Sir Bernard Miles, a merry sort of Mummerset Iago, who failed to convince me in this difficult role.

***There are no specific questions for this passage: below are points which you should consider:***

- *analyse contrasting styles and explain why they are used.*
- *analyse and explain the function of punctuation devices used here such as colon or parenthesis.*
- *analyse unusual word order or inversion.*
- *analyse any effective word choice and explain its appropriateness in creating this effect.*
- *analyse the type of humour intrinsic to this passage and link this to the tone*
- *analyse and explain any unusual examples of collocation.*

***Take a new paragraph for each point you make about the passage.***

The passage below is taken from the programme notes for a concert of Classical Music.

1

### Gymnopédie Number 3 - Erik Satie

The French title *Gymnopédie* refers to the choruses and dances performed in ancient Greece in honour of Apollo, the sun god who also inspired music and poetry. The slow, deliberate, and quite hypnotic pace and sound of this piece marvelously capture the mood of solemnity and mystery of these ritual dances. Such music also invites us to cast our minds back to a time and place strangely different from our own – a time when the pace of life was less frantic than the technology dominated and driven conveyor-belt of modern society. Satie would no doubt, in his inimitable ego-centric way, have been quietly ecstatic at the lasting appeal of this piece.

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The son of a French father and a Scottish mother, Satie was a great eccentric. He first joined the Rosicrucian movement, writing some strange music for their ceremonies<sup>1</sup>. Then he formed a church of his own, excommunicating anyone who disagreed with him! For a while Satie also earned money playing the piano for a cabaret show in the bohemian quarter of Paris which, bringing him amongst the most free-thinking and liberal members of Paris *society* (quite a euphemism!), would seem to have been at odds with his occupation of the 'moral high-ground' indicated by his ecclesiastical connections.

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Satie led a revolt against the strong influence of Wagner and other German composers on French music in the early years of the 20th century. "Music without sauerkraut!" was his cry. To escape from this Teutonic seriousness', Satie wrote pieces of music with such frivolous titles as *Three Pieces in the Shape of a Pear* and *Lip Preludes for a Dog!* Satie also wrote the music to a ballet, *Parade*, with scenery and costumes designed by Pablo Picasso. A critic described the work as 'surreal', coining the term 'surrealism' to describe artistic creation that explores the world of dreams and of the subconscious mind. Had he known the extent to which this neologism would pervade modern society, Satie would have been more smug than flattered.

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Satie wrote *Gymnopédie No. 3* for solo piano. His friend Claude Debussy thought highly of the piece and offered to orchestrate it. This is the form in which it has remained so popular and the one in which we shall enjoy it tonight.

*The passage below is taken from the sleeve notes of a new CD recording.*

2

When Erik Satie entered the Paris Conservatoire in 1879 he was considered ‘untalented’ by his tutors. (How many of their names do we remember?) He claimed that his real talent lay not in playing music but in composition, describing himself as a ‘phonometrician’ (one who measures sound). To describe Satie as eccentric would not begin to do the man justice. Residing in Paris’ notorious Montmartre, he cheerfully thumbed his nose at almost every convention of the day, joining an illustrious list of artists from all disciplines who made this area of Paris home: Salvador Dali, Claude Monet, Pablo Picasso, Vincent Van Gough – Bohemianism (living an unconventional lifestyle in the pursuit of Art) was only the beginning.

Satie’s most famous works are his *Gymnopédies*, three exquisite compositions for piano. The origin of *Gymnopédie* is uncertain, but is most commonly believed to refer to the ancient Greeks and exercising naked (*gymnos* – unclothed; *paedo* – child + ‘ist’ – one who practices). The word seems to be the French form of “*gymnopaïdiai*” the festival in Ancient Sparta where youths would gather to show their athletic skills. It would certainly fit with Satie’s views of life that living footloose and fancy-free, unfettered by society’s constraints would be something to be celebrated. That’s all well and good (and since the Ancient Greeks did almost everything naked, we can hardly remain prudish.) However, the tone of the pieces is anything but the kind of ecstatic vigour of youthful celebration. It has been suggested that their melancholy reflects a much older man’s nostalgic longing for those times which have passed.

And so we come to this recording, the first on this label by young Scottish pianist Christopher Harding. Whether he ever cavorted unclothed in his native Dunfermline is a matter of conjecture; his assuredness at the piano keyboard is not. This is a sublime performance. Listeners familiar with Harding’s earlier offerings will have noted his Gould-esque utterances; thankfully these are absent from this recording and we can concentrate on his performance. The touch is assured and the phrasings elegant and unforced. It has been said that Satie is the precursor to minimalist or ambient music. Certainly, here we see a lyricism absent in the works of Eno and a line and focus often missing in Einaudi. The subtle sadness and melancholic mood are beautifully managed, with some quite stunning control of the sustain pedal. Harding holds up to the light a glass of distilled purity. Nothing is rushed; nothing is extraneous. Although often unkindly referred to as Furniture Music, (music which can be played in the background in restaurants or cafes without intruding on the conversation) this recording by Harding reaffirms that the *Gymnopédies* were written to be actively listened to. The rewards are sweet indeed.

Passage 1 Questions

1. Analyse how the writer's use of language emphasises the qualities of the music. You should refer in your answer to such features as sentence structure, word choice, imagery, contrast, tone . . . (4)
2. Analyse how the writer's use of language in the first paragraph emphasises his feelings about the place of technology in today's world. (4)
3. Explain why the writer has used a footnote. (2)
4. How would you describe the writer's tone? Justify your answer by detailed reference to the text. (4)

Passage 2 Question

7. Both writers express their views on the composer Satie. Identify key areas on which they agree. In your answer you should refer in detail to both passages. (5)

You may answer this question in continuous prose or in a series of developed bullet points.

Total marks 19

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