**Reading for Understanding,**

**Analysis and Evaluation**

**NATIONAL 5 ENGLISH**

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**Practice Questions for Close Reading**

***With Marking Instructions***

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**Introduction**

The purpose of this resource pack is to provide practice papers to prepare learners for the Reading for Understanding, Analysis and Evaluation section of the National 5 English course assessment and to provide one approach to the assessment of Analysis and Evaluation Outcome 1: Reading using a non-fiction passage.

Intermediate 2 Past papers have been used and as these are likely to be available in departments from previous years, the passages are not included. Most are still available online – officially, or otherwise. The first eight papers, unlike some of adapted papers in circulation, **do not** intend to serve the dual purpose of internal assessment of the Reading Outcome of Analysis and Evaluation (with its Assessment Standards 1.1, 1.2, 1.3); they are purely intended to prepare candidates for the examination and therefore the format follows the course assessment as much as possible. The final assessment, however, is different in that it is designed to assess at minimum competence the reading skills at National 5 as an internal assessment, using the Assessment Standards. The same skills apply. This assessment approach has not been prior verified by SQA but does follow the approaches shown in the Unit Assessment Support Packs.

Whilst the passages at Intermediate 2 are entirely appropriate, there has been some considerable modification to the questions. Previously, understanding questions tended to focus on understanding of very specific details in the passage (without necessarily giving the opportunity to test whether the candidate had an overall understanding of each section of the overall passage) and analysis questions were similarly limited. The broadening of questions at National 5 requires greater confidence from the candidate in applying the skills of understanding, analysis and evaluation independently. Whilst some ‘old’ Intermediate 2 questions remain, the majority have been rewritten to align with the National 5 Specimen Question paper and the National 5 2014 exam paper. Furthermore, there has been an attempt to deliberately ensure a good coverage of different types of question (including context and link) and that each type of language feature can be dealt with discretely within each practice, for revision purposes.

The assessment material presented is best used in parts and at the discretion of the teacher / department. Flexibility is key and not all the resources are likely to be used. It is possible that the practices could be used formatively as class practices, homework activities for revision, or indeed as formal practice of summative assessment. It is not endorsed in any way whatsoever by SQA, but merely follows the format of currently available examination material.

David Falconer

December 2014

**NATIONAL 5 ENGLISH**

**N5**

**READING FOR UNDERSTANDING, ANALYSIS AND EVALUATION**

**COURSE ASSESSMENT PRACTICE – PAPER 1**

**‘The Mighty Qin’ – 2010 Intermediate 2 Adapted**

**There are 30 marks in total for this paper. The duration of the paper is 1 hour in total. Attempt ALL questions.**

**Write your answers clearly on the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting. Use blue or black ink.**

**Read the passage and attempt the questions which follow.**

|  |  |  |
| --- | --- | --- |
| **1.**  **2.**  **3.**    **4.**  **5.**  **6.**  **7.**  **8.**  **9.**  **10.** | Show how any aspect of the writer’s **language** effectively engages the reader’s interest in the article in the first paragraph (lines 1-5).     1. Referring to details from lines 6-9, explain clearly **in your own words** **two reasons** why it is “rather shocking” that most people in the West do not know about Qin.      1. Analyse the effect of the writer’s **word choice** in lines 9-10 in describing Qin.   Show how the **context** of lines 16-20 helps you to understand the meaning of the word “regent” as it is used in line 18.  Looking closely at key statements given in lines 21-32, **summarise** the key strengths possessed by Qin which gave him advantage and “brought the warring states” under his control (line 29).  Explain in your own words any **two** ways in which Qin managed to “tighten his grip on every aspect of life” (line 34).  The writer calls the Great Wall an “iconic symbol” (line 47). **In your own words**, explain fully what aspects of China it symbolises.  Explain how the sentence “but for the First Emperor, establishing complete control over his empire was not enough.” (lines 56-57) works as a **link** between paragraphs at this point.  Identify and explain the writer’s **tone** when he discusses the prospects of opening the tomb (lines 60-62).  Referring to both **word choice** **and sentence structure**, show how aspects of what Neil MacGregor says (lines 70-75) effectively conveys his sense of wonder.  Referring to details given anywhere in the passage to support your answer, **evaluate** how effective you find the expression “breathtaking megalomania” (lines 80-81) in describing the figure of Qin. | **2**  **2**  **4**  **2**  **4**  **2**  **3**  **2**  **2**  **4**  **3** |

**End of Questions**

**MARKING INSTRUCTIONS – THE MIGHTY QIN**

*To add further challenge and support progression to Higher, the assessor may change the allocation of marks for analysis questions to expect quotation, technique and successful analysis for one full mark, rather than two as is generally the case at N5.*

| **Q.** | **Expected Response** | **Mark** | **Additional Guidance** |
| --- | --- | --- | --- |
| 1.  2.a.  2.b.  3.  4.  5.  6.  7.  8.  9.  10. | Show how any aspect of the writer’s language effectively engages the reader’s interest in the article in the first paragraph (lines 1-5).  *Quotation with appropriate identification of technique = 1 mark*  *Appropriate analytical comment analysis = 1 mark*    *Both must be present for two marks*  Referring to details from lines 6-9, explain clearly **in your own words** **two reasons** why it is “rather shocking” that most people in the West do not know about Qin.  *Any two possible responses from the additional guidance column for one mark each.*  Analyse the effect of the writer’s word choice in lines 9-10 in describing Qin.  *Any two explanations from the Additional guidance. Quotation (1) + accurate analysis (1) x2 for full marks.*  Show how the context of lines 16-20 helps you to understand the meaning of the word “regent” as it is used in line 18.  *One mark for acceptable explanation of the meaning of the word;*  *One mark for quotation and explanation of the context*  Looking closely at key statements given in lines 21-32, summarise the key strengths possessed by Qin which gave him advantage and “brought the warring states” under his control (line 29).  *Any four possible responses from the additional guidance column for one mark each.*  Explain in your own words any two ways in which Qin managed to “tighten his grip on every aspect of life” (line 38).  *Any two possible responses from the additional guidance column for one mark each.*  The writer calls the Great Wall an “iconic symbol” (line 47). In your own words, explain fully what aspects of China it symbolises.  *Understanding of what a symbol means (i.e. representing a larger concept / idea of China that is recognisable) will be implicit in any successful answer.*  *Three possible responses from the additional guidance column for one mark each.*  Explain how the sentence “but for the First Emperor, establishing complete control over his empire was not enough.” (lines 56-57) works as a link between paragraphs at this point.  *The candidate can identify the link forwards or backwards to achieve the marks.*  *There must be appropriate quotation from the sentence and relevant comment on how this links forwards back to the ideas / content of the previous section for two full marks.*  Identify and explain the writer’s tone when he discusses the prospects of opening the tomb (lines 60-62).  *One mark for identifying any appropriate tone.*  *One further mark for quoting and explaining from the passage how the tone is created*  Referring to both word choice and sentence structure, show how aspects of what Neil MacGregor says (lines 70-75) effectively conveys his sense of wonder.  *Both word choice and sentence structure must be handled to gain four marks.*  *Analysis of individual words and their connotations should score two marks if handled accurately: Quotation (1) and Analysis (1).*  *Identification of technique alone for sentence structure scores no marks.*  *Technique plus example / quotation (1) and acceptable comment for sentence structure (1) , as indicated in the additional guidance, for each two marks.*  Referring to details given anywhere in the passage to support your answer, evaluate how effective you find the expression “breathtaking megalomania” (lines 80-81) in describing the figure of Qin.  *One mark should be allocated to an answer which shows acceptable understanding of the word “breathtaking” and/or “megalomania”*  *Up to two further marks can be gained from drawing connections with other parts of the passage, with one mark for direct quotation of appropriate supporting details and / or one mark for acceptable explanation*  *The additional guidance column provides possible details plus comments, though these are not exhaustive.* | **2**  **2**  **4**  **2**  **4**  **2**  **3**  **2**  **2**  **4**  **3** | *Use of rhetorical question in “Qin Sin Who?” (followed by response) – prompts thought from the reader about what the passage is about*  *Use of Chinese-sounding name in “Qin Sin Who?” – confusing / intriguing / puzzling*  *The capitalization of “Who” – is facetious / humorous*  *Minor sentence and / or answer to the initial question in “My reaction entirely.” – gives the sense of conversation / informality*  *Inclusion of “of course” – is a feature of conversation / dialogue, makes it more accessible / familiar to the reader*  *Use of first person and / or repeated structure of “I had heard… I had even seen… I’d have had only the haziest idea” – seems friendlier / familiar / colloquial; repetition builds expectation also*  *Use of second person in “But I couldn’t have told you…” and/or “Even if you’d said” and “what you were talking about… - directly involves the reader in the writer’s points*  *Parenthesis of “Qin Shihuangdi (pronounced* Chin Shur Hwang Dee)*” – is helpful, lets the reader understand the pronunciation and become more involved*  *lighthearted tone of “haziest recollection” – conveys the writer’s personality and the almost self-mockery of the limitations of their memory*  *Contractions in “you’d” and “I’d” – again is colloquial and makes the reader relate more easily to the passage*  *Gloss on “colossal” or “greatest” i.e. he is a very important person in history*  *Gloss of “created” i.e. he set up / founded China*  *Gloss of “First Emperor” i.e. he set up / founded an Imperial Dynasty*  *Gloss of “long-lasting” i.e. His regime was the most permanent / durable / prolonged*  *“visionary” suggests that he was forward thinking / had a clear idea of what he wanted to achieve*  *“brutal” suggests that he was violent and ruthless in the way that he acted*  *“tyrant” suggests that he was a very controlling leader, someone to be feared*  *“megalomaniac” suggests that he was power hungry, that he was almost crazed in his desire for dominance*  *“(greatest historical) figure” suggests that he was not just a person, but commands a greater status because of what he represents from his time period*  *The word “regent” means someone who substitutes or acts on behalf of the king or queen / the monarch*  *The phrase “succeeded at the age of 13” shows that he was not an adult and therefore may not have been able to rule entirely by himself*  *Or, the phrase “when he was properly established on the throne” shows that prior to this he needed someone to act on his behalf / represent him*  *Gloss on “clever diplomacy” i.e. he was smart with people, that he could negotiate and persuade people skilfully*  *Gloss on “brilliant military strategy” i.e. his tactics in using his army on the battlefield were outstanding / superior*  *Gloss on “highly organised army” i.e. his army was very orderly / systematic*  *Gloss on “chariots had an improved design… stability and durability” i.e. their transportation / vehicles were better than others because they were more solid / hard-wearing*  *Or, alternatively, gloss on “width of axles was made uniform… ride relatively smoothly… avoid churning up the entire highway” i.e. the vehicles / transportation could travel more efficiently*  *Gloss on “light infantry were armed… supported by cavalry” i.e. the foot soldiers had very effective weapons and were backed up by horse-riding soldiers*    *Gloss of “surveillance culture” / “spy” i.e. people watched / observed one another*  *Gloss of “terrible punishments” i.e. there were severe reprisals / penalties*  *Gloss of “many laws” i.e. the multiplicity of regulations / edicts / rulings / instructions*  *Gloss of “historical” or “age-old” i.e. it is long standing / ancient*  *Gloss of “(historical) separateness” i.e. isolation*  *Gloss of “industriousness” i.e. the capacity for hard work*  *“establishing complete control over his empire” refers back to the preceding ideas relating to his dominance*  *“was not enough” prepares us for upcoming reerence to other things he wanted to do or have*  *NB. “But” could be discussed as it introduces a contrast, but this would be for one mark only*    *The tone could be seen as doubtful / uncertain at the start of the sentence; there is even a hint of superstition; the final section is more optimistic*  *“may” is said twice- conditional*  *“some archeologists” suggests only a few are interested / believe further progress could happen*  *“hope” suggests there is belief (though may be unfounded) of future developments*  *“one day” can again suggest either a likely or unlikely future success*  *“some form” would suggest the means of investigating are not yet known*  ***Word Choice***  *“I can’t think of anyone else” emphatically conveys sense of his uniqueness*  *“scale of ambition” clearly conveys the size of his imagination / grandeur of his plan*  *“entire kingdom” clearly conveys the size of his undertaking*  *“nobody else” emphatically conveys a sense of his uniqueness / rareness*  *“fascinating” clearly suggests the captivating nature of this aspect of the story*  ***Sentence structure***  *Repetition of “anyone/nobody else” clearly emphasises that there was no-one like him*  *Repetition of “we have no” emphasises frustratingly limited knowledge / evidence of the man*  *“breathtaking” suggests it the reign of Qin / his influence highly impressive, beyond expectations, incalculable and suitable examples could be the phrase ‘only began to grasp’ in line 11), ‘mind boggling mausoleum’ (line 12); later in the passage the reference to ‘700,000 people labouring on the tomb’ (line 63), ‘600 pits’ (line 66), ‘1,800 mass-produced clay figures’(line 66) etc. There are numerous other valid examples throughout the rest of the passage to prove Qin’s influence was ‘breathtaking’.*  *“megalomania” suggests his sheer dominance / command, his drive for power and suitable examples could be ‘colossal figure’ (line 7), ‘world longest lasting empire' (line 9), ‘brutal tyrant’ (line 9), ‘greatest historical figure you've never heard of' (line 10), ‘changed the world’ (line 13), ‘bequethed his name to his country’ (line 16), ‘conquered and subdued neighbouring states' (lines 21-22) etc. There are numerous other valid examples throughout the rest of the passage to prove the extent of Qin’s ‘megalomania’.* |

**NATIONAL 5 ENGLISH**

**N5**

**READING FOR UNDERSTANDING, ANALYSIS AND EVALUATION**

**COURSE ASSESSMENT PRACTICE – PAPER 2**

**‘How to Make Science Loveable’ – SQA SQP Int.2 Adapted**

**There are 30 marks in total for this paper. The duration of the paper is 1 hour in total. Attempt ALL questions.**

**Write your answers clearly on the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting. Use blue or black ink.**

**Read the passage and attempt the questions which follow.**

|  |  |  |
| --- | --- | --- |
| **1.**  **2.**  **3.**  **4.**  **5.**  **6.**    **7.**  **8.**  **9.**  **10.**  **11.** | Show how the writer creates an **effective opening** to the passage in lines 1-4. You could refer to the use of example, word choice, tone or structure.  Referring to lines 5-7, explain clearly **in your own words** the way in which the writer claims scientists are now regarded.  Show how the **context** of the word ‘institution’ (lines 8-11) helps you to understand the meaning of this word  Referring to specific examples, show how the writer’s **word choice** in lines 12-18 underlines his distrust of what he calls ‘admen’.  Explain **in your own words** what modern politics has helped us to develop, as discussed in lines 16-18.  Referring closely to lines 19-25, explain **in your own words** which factors will help scientists to improve their image, and which factors will not.  Explain clearly **in your own words** what the writer describes when he states ‘The scandal!’ and go on to analyse the effect of the writer’s **tone** as used in this expression.  Show how the writer’s **imagery** of ‘the gentler path’ (line 42) makes clear his view on studying scientific subjects compared to humanities subjects.  Show how the **structure** of the paragraph in lines 45-48 adds to its impact.  Explain clearly **in your own words** what is ironic about suggesting the internet as a means for scientists to communicate with ordinary people  **Summarise the key points** made by the writer in the final three paragraphs to argue that the internet is the best means for scientists to communicate with ordinary people. | **2**  **2**  **2**  **2**  **2**  **4**  **4**  **2**  **2**  **2**  **6**  **(30)** |

**End of Questions**

**MARKING INSTRUCTIONS – THE MIGHTY QIN**

*To add further challenge and support progression to Higher, the assessor may change the allocation of marks for analysis questions to expect quotation, technique and successful analysis for one full mark, rather than two as is generally the case at N5.*

| **Q.** | **Expected Response** | **Mark** | **Additional Guidance** |
| --- | --- | --- | --- |
| 1.  2.  3.  4.  5.  6.  7.  8.  9.  10.  11. | Show how the writer creates an **effective opening** to the passage in lines 1-4. You could refer to the use of example, word choice, tone or structure.  *Quotation and technique (1) plus appropriate analysis (1) as indicated in the additional guidance column.*  Referring to lines 5-7, explain clearly **in your own words** the way in which the writer claims scientists are now regarded.  *Any two possible responses from the additional guidance column for one mark each.*  Show how the **context** of the word ‘institution’ (lines 8-11) helps you to understand the meaning of this word  *One mark for appropriate explanation of meaning of the word, with one further mark given to an appropriate example from elsewhere in the paragraph*  Referring to specific examples, show how the writer’s **word choice** in lines 12-18 underlines his distrust of what he calls ‘admen’.  *Quotation (1) + appropriate explanation / analysis (1) linking to the writer’s disapproval for one mark, as shown in additional guidance column for two marks.*  Explain **in your own words** what modern politics has helped us to develop, as discussed in lines 16-18.  *A full response that expresses both aspects of the key point made in the additional guidance column, with one mark for each aspect dealt with*  Referring closely to lines 19-25, explain **in your own words** which factors will help scientists to improve their image, and which factors will not.  *Any four possible responses from the additional guidance column – maximum of two for each side of the discussion (i.e. helping or not helping)*  Explain clearly **in your own words** what the writer describes when he states ‘The scandal!’ and go on to analyse the effect of the writer’s **tone** as used in this expression.  *Up to two marks to be awarded for showing understanding of the key point as expressed in the first two points*  *A further mark awarded for the appropriate identification of tone*  *A further mark awarded for identification and analysis of a feature of language contributing to the tone*  Show how the writer’s **imagery** of ‘the gentler path’ (line 42) makes clear his view on studying scientific subjects compared to humanities subjects.  *Candidates must in their answer show explicit understanding of the literal root of the image and metaphorical association.*  Show how the **structure** of the paragraph in lines 45-48 adds to its impact.  *Technique plus example and acceptable comment for sentence structure, as indicated in the additional guidance, for one mark each.*  Explain clearly **in your own words** what is ironic about suggesting the internet as a means for scientists to communicate with ordinary people  *Both parts of the irony must be understood in the candidates answer (though it may be condensed) , as shown in the additional guidance column.*  Summarise the key points made by the writer in the final three paragraphs to argue that the internet is the best means for scientists to communicate with ordinary people.  *There needs to be an attempt to briefly, but accurately capture the key point expressed in each paragraph for two full marks*  *A less accurate / clear (but still valid) explanation of the key point will score one mark* | **2**  **2**  **2**  **2**  **2**  **4**  **4**  **2**  **2**  **2**  **6**  **(30)** | *“Pay attention” – use of command captures interests straight away*  *“Jennifer Aniston” – reference to famous person brings familiarity / appeal to topic*  *“winks” – suggests the celebrity’s appeal, that she has a rapport with audience*  *Reference to “shampoo ads” – again, familiar / recognisable genre of advertisement*  *“the science bit” – recognisable statement from advert, use of colloquial language to simplify*  *“Of course” / “don’t” – colloquial language to show the point is obvious to the reader*  *“we”/ ”us”– use of first person plural includes the reader / shared experience*  *“Of course we don’t pay attention…” - humorous tone*  *“Few of us… fewer still pay attention” – humour shown through repetition or “pay attention”*  *Gloss on “trusted less than ever before” i.e. people are less likely to believe in them / have confidence in them*  *Gloss on “precieved as failing to provide straightforward answers to pressing questions” i.e. they are seen not to be able to tell people the things they now really need to know / they are seen as not giving clear enough responses to issues that matter to people in society*  *An institution is a long established organization*  *The police, the church, the legal system and the press are all examples*  *“beware” suggests they are a danger / to be avoided/ they are underhand / dodgy*  *“slick” suggests they are untrustworthy / slimy / clever about what they do / make things look appealing / don’t tell the truth*  *“glossy” suggests they are artificial / dressed up / polished, made to look better than they really are*  *“superficial” suggests they are hollow of meaning, empty, on the surface, lacking substance*  *Gloss on “(highly developed) spin detectors” i.e. we have the ability to see through (1) propaganda / deception / brainwashing / biased publicity etc. (1)*  *Helping improve their image:*  *Gloss on “naturally good communicators” / “sharing of information is culturally ingrained” i.e. they good at explaining things*  *Focus on “naturally” / “culturally ingrained” i.e. it is their instinct / nature to talk to each other*  *Either side:*  *Gloss on “-with each other” i.e. they talk to other scientists, not necessarily to anyone outside their own group*  *Not helping improve their image:*  *Gloss on “they just don’t get out enough- or rather, they’re not allowed out” i.e. ordinary scientists don’t get the chance to be heard / explain things*  *Gloss on “science is hierarchical… the voices we hear tend to be either senior academics or PR hacks” i.e. only high up / promoted / important scientists get the chance to explain things*  *Gloss on “ad copywriters like me are standing back and watching as real people talk to real people” i.e. ordinary people / amateurs (1) are replacing experts / people like him (in advertising / promoting / recommending things) (1)*  *The tone is mock indignation / humour (1)*  *The incomplete / minor sentence suggests this is shocking to him, almost as if he cannot believe it, even though it is an everyday occurrance*  *The use of the exclamation mark expresses a very strong reaction towards an ordinary situation*  *Exaggeration / hyperbole because a scandal is something very shocking, but in reality this is an ordinary situation*  *Just as a ‘gentler path’ is an easier, less demanding route…*  *The writer feels humanities are less difficult than sciences / scientific studies are harder / more demanding*  *Parallelism / repetition of “They” emphasises the similarity between scientists and ordinary people*  *Long sentence followed by very short sentences creates a sense of climax / suggests the ebb and flow of a discussion / argument*  *The final dash “-like the rest of us” gives additional impact in proving the similarity between scientists and ordinary people*  *Gloss on “it was invented by scientists” ie. They created it*  *Gloss on “to help them spread ideas more efficiently” i.e. it was supposed to be a way of sharing information*  *Gloss on “now the rest of us have caught up” i.e. now it is open to everyone / it is no longer exclusive*  *People who use the internet do not care about status, everyone is equal on the internet, people are more interested in what is said than who is saying it etc.*  *Though the ideas published on the internet will vary in quality, people can handle this because they make choices about what is worthwhile and what is not every day etc.*  *Even busy people have time to chat on the internet, this can be useful, it is straightforward to have a webpage, people who already have degrees would have no difficulty with it etc.* |

**NATIONAL 5 ENGLISH**

**N5**

**READING FOR UNDERSTANDING, ANALYSIS AND EVALUATION**

**COURSE ASSESSMENT PRACTICE – PAPER 3**

**‘Dickens the Hero of Soweto’ – SQA Intermediate 2 2009 Adapted**

**There are 30 marks in total for this paper. The duration of the paper is 1 hour in total. Attempt ALL questions.**

**Write your answers clearly on the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting. Use blue or black ink.**

**Read the passage and attempt the questions which follow.**

|  |  |  |
| --- | --- | --- |
| **1.**  **2.**  **3.**  **4.**  **5.**  **6.**  **7.**  **8.**  **9.**  **10.**  **11.** | Explain fully how the writer’s use of **sentence structure** makes the opening paragraph (lines 1-3) dramatic.  Referring to lines 4-15, explain clearly **in your own words** why Sowetans were protesting.  Show how the writer’s **word choice** in lines 16-18 creates sympathy for the character of Oliver Twist.  Explain clearly and in detail **using your own words** why the story of Oliver Twist was so significant for young Sowetans, according to the writer in lines 19-28.  “But there were not enough books to go round” (line 29). **Using your own words**, show how the writer illustrates this idea in the two paragraphs that follow (lines 29-37).  Explain the function of the **colon** in line 38.  Identify and analyse the writer’s **tone** in the use of the word “reward” in line 41.  Explain why the writer’s **use of examples** from the writing of Dickens in lines 43 to 46 is effective in advancing her argument at this point.  Referring to lines 49-59, **in your own words** explain briefly how each paragraph shows the effects of reading and learning on different groups of people.  Look at the placard text “Beware of Afrikaans, the most dangerous drug for our future.” (lines 60-61). Explain why this expression is an effective **image** or **metaphor**.  Explain how the **structure** of the final paragraph contributes to its effectiveness. | **4**  **4**  **2**  **4**  **3**  **2**  **3**  **3**  **3**  **2**  **2**  **(30)** |

**End of Questions**

**MARKING INSTRUCTIONS – DICKENS THE HERO OF SOWETO**

*To add further challenge and support progression to Higher, the assessor may change the allocation of marks for analysis questions to expect quotation, technique and successful analysis for one full mark, rather than two as is generally the case at N5.*

| **Q.** | **Expected Response** | **Mark** | **Additional Guidance** |
| --- | --- | --- | --- |
| 1.  2.  3.  4.  5.  6.  7.  8.  9.  10.  11. | Explain fully how the writer’s use of **sentence structure** makes the opening paragraph (lines 1-3) dramatic.  *Identification of technique alone for sentence structure scores no marks.*  *Technique plus example (1) and acceptable comment for sentence structure (1) , as indicated in the additional guidance, for two marks.*  Referring to lines 4-15, explain clearly **in your own words** why Sowetans were protesting.  *Any four ideas from the additional guidance column to explain, in candidate’s own words, the key reasons.*  Show how the writer’s **word choice** in lines 16-18 creates sympathy for the character of Oliver Twist.  *Quotation (1) + appropriate explanation analysis linking to the idea of ‘sympathy’(1) for two marks*  Explain clearly and in detail **using your own words** why the story of Oliver Twist was so significant for young Sowetans, according to the writer in lines 19-28.  *Any four ideas from the additional guidance column to explain, in candidate’s own words, the key reasons.*  “But there were not enough books to go round” (line 29). **Using your own words**, show how the writer illustrates this idea in the two paragraphs that follow (lines 29-37).  *Any three ideas from the additional guidance column to explain the difference between supply and demand.*  Explain the function of the **colon** in line 38.  *Clear explanation of the relationship between cause and effect scores two marks. Less clear, one mark.*  Identify and analyse the writer’s **tone** in the use of the word “reward” in line 41.  *One mark for identification of an appropriate tone*  *One mark for each aspect of the analysis suggested in the additional guidance column*  Explain why the writer’s **use of examples** from the writing of Dickens in lines 43 to 46 is effective in advancing her argument at this point.  *For one mark, the argument that Dickens is “with them” must be addressed (even if implicitly). Evaluation should draw upon what is added by the examples, as indicated in the additional guidance column, for a further two marks.*  Referring to lines 49-59, **in your own words** explain briefly how each paragraph shows the effects of reading and learning on different groups of people.  *Any three ideas from the additional guidance column to explain, in candidate’s own words, the key effects.*  Look at the placard text “Beware of Afrikaans, the most dangerous drug for our future.” (lines 60-61). Explain why this expression is an effective **image** or **metaphor**.  *Candidates must in their answer show explicit understanding of the literal root of the image and metaphorical association.*  *Evidence of clear, detailed analysis of image= 2 marks.*  *Clear, but less detailed / insightful analysis = 1 mark.*  Explain how the **structure** of the final paragraph contributes to its effectiveness.  *Identification of technique alone for sentence structure scores no marks.*  *Technique plus example (1) and acceptable comment for sentence structure (1), as indicated in the additional guidance, for one mark each* | |  | | --- | | **4**  **4**  **2**  **4**  **3**  **2**  **3**  **3**  **3**  **2**  **2** | | *the bluntness / brevity of the short sentence*  *the matter of fact language used to convey the shocking / disturbing content*  *parenthesis emphasises “hundreds of others” showing the scale*  *the use of the colon isolates or enforces the pause before “Soweto”*  *the positioning of “Soweto” gives a climactic effect*  *Gloss of “edict” – a government rule, a law, a decree, statute, order*  *Gloss of “compulsory” – forcing teaching in Afrikaans, making it obligatory, enforced, required*  *Gloss of “unpeople” – threatened people’s self-esteem, their identity/culture/suggestion of dehumanising?*  *Gloss of “thinking for themselves” – threatened people’s (intellectual) independence*  *Gloss of “last line of insults” – it was the last straw*  *“frail” –suggested he was vulnerable, fragile, delicate in his situation etc.*  *“courageous” – suggests he had inner strength, bravery, determination etc.*  *Gloss on “They were not alone” – they identified with Oliver and/or the events portrayed in the book / their lives were like / the same as Oliver’s*  *Gloss on “oppression” / “slave labour” – because they too were exploited or subjugated*  *Gloss on “hungry” / “thin rations” – because they too were underfed*  *Gloss on “cruel taunts” – because they were also mocked (by oppressors)*  *Gloss on “part of a child’s life in the world outside as well” – shows it gave them awareness beyond their own experience*  *Gloss on “Four or five of us would be together and discuss the stories” – because they were united in their interest in the stories*  *Gloss on “The authorities didn’t know what was in these books” – because reading the book was in some small way defying order, rebelling…*  *Gloss on “how they helped us to be strong” – because it enabled them to gain strength, confidence, resilience*  *Gloss on “Not being forgotten… abandoned… isolated” – because they felt their situation had been recognised / represented / understood*  *Contrast between the number that arrived in the country and the number that reached them (“crateloads” vs. “few… parcels”)*  *There is a contrast between supply and demand*  *Exact figures are given to illustrate the point that “1500 children and three copies”*  *Long delays in getting a book in “waiting months for their turn”*  *Books were read in groups / together / jointly and “shared in a circle”*  *It expands on what they did in taking Oliver “to heart” / shows their actions as a result of how they felt*  *The tone is ironic, sarcastic, sardonic, (even strange or poignant)…*  *A reward is normally pleasant*  *But what happened to them was unpleasant / the term is incongruous to the situation as they are being punished*  *The references illustrate the unfairness, brutality, unattractiveness of how Oliver was treated (addressing the idea of ugliness)*  *The references illustrate the (brave) resistance of Oliver (addressing the idea that “nothing daunted”*  *(clearly) shows (why African’s felt) Dickens was “on their side” (i.e. the main point of argument)*  *Explanation of “He taught us suffering is the same everywhere” from Hugh Maskella – an understanding that pain / anguish / distress was the same throughout the world / happened in all places*  *Explanation of “love of books… inspired thousands of children” – an understanding of having fostered life-long interest / passion for reading*  *Explanation of “grandmothers who had educated their families orally, then urged them to read…” – an understanding that grandparents / elders taught them by word of mouth and then drove them / pushed them / encouraged them to read*  *Explanation of Steve Biko who “spent a lifetime working with forest people who had no formal education, teaching them” – an understanding that the effects spread to other isolated peoples / primitive people*  *Explanation of “teaching them to “name the world their own way”” – an understanding of using your own language to learn about your own world*  *Just as drugs are harmful (in the long term), so Afrikaans has a (long-reaching) deleterious effect on the lives of the Sowetans, potential to spread, social concern*    *The long and short sentences contrast*  *The dash produces a dramatic delay*  *The brevity of the second sentence provides an impact*  *The introduction of the second sentence with “And” provides an impact* |

**NATIONAL 5 ENGLISH**

**N5**

**READING FOR UNDERSTANDING, ANALYSIS AND EVALUATION**

**COURSE ASSESSMENT PRACTICE – PAPER 4**

**‘Reality TV’ – SQA Intermediate 2 2013 Adapted**

**There are 30 marks in total for this paper. The duration of the paper is 1 hour in total. Attempt ALL questions.**

**Write your answers clearly on the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting. Use blue or black ink.**

**Read the passage and attempt the questions which follow.**

|  |  |  |
| --- | --- | --- |
| **1.**  **2.**  **3.**  **4.**  **5.**  **6.**  **7.**  **8.**  **9.**  **10.**  **11.** | Explain how the writer’s **word choice** in lines 1-4 helps to give the impression the place she describes is “miserable”.  Explain the meaning of the **image** or **metaphor** of a “pilgrimage” as suggested in line 6 and analyse its effect.  **In your own words** explain fully the “void” that “Cowell’s creation seems to be filling (line 12)  Identify the writer’s **tone** in when referring to “celebrity hungry wannabes with bloated egos” (lines 17-18) and show which aspects of this description convey her attitude towards them.  Explain **in your own words** what is meant by “engaging with someone on the other side of the screen” (line 29) and how the supporting details given by the writer in lines 27-33 develop this idea.  Summarise **in your own words** the key reasons the writer gives for “our love affair with The X-Factor” in lines 34 to 48.  Explain the function of the dashes **either** in lines 25-26 **or** in lines 46-47 and analyse their effect in reinforcing the writer’s argument at that point.  Show how effective you find the writer’s use of Susan Boyle as an example to support her argument throughout lines 43-53.  Explain how the writer achieves a wry or humorous **tone** in lines 54-58.  “We are increasingly willing participants in the charade” (lines 62-63). **In your own words** explain how the writer develops this idea throughout lines 59-64.  Referring to the last three paragraphs, **in your own words** explain at least two of the key points the writer makes about the lasting appeal of reality television. | **2**  **2**  **2**  **3**  **4**  **4**  **2**  **2**  **2**  **3**  **4**  **(30)** |

**End of Questions**

**MARKING INSTRUCTIONS – REALITY TV**

*To add further challenge and support progression to Higher, the assessor may change the allocation of marks for analysis questions to expect quotation, technique and successful analysis for one full mark, rather than two as is generally the case at N5.*

| **Q.** | **Expected Response** | **Mark** | **Additional Guidance** |
| --- | --- | --- | --- |
| 1.  2.  3.  4.  5.  6.  7.  8.  9.  10.  11. | Explain how the writer’s **word choice** in lines 1-4 helps to give the impression the place she describes is “miserable”.  *Quotation (1) + appropriate explanation / analysis linking to the idea of ‘miserable’ (1) for two marks in total.*  Explain the meaning of the **image** or **metaphor** of a “pilgrimage” as suggested in line 6 and analyse its effect.  *Candidates must in their answer show explicit understanding of the literal root of the image and metaphorical association.*  *Evidence of clear understanding of meaning of “pilgrimage” = 1*  *Evidence of analysis of ideas arising from the image = 1*  **In your own words** explain fully the “void” that “Cowell’s creation seems to be filling (line 12)  *Appropriate explanation of any two from the additional guidance column for two marks; accept condensed answers*  Identify the writer’s **tone** in when referring to “celebrity hungry wannabes with bloated egos” (lines 17-18) and show which aspects of this description convey her attitude towards them.  *One mark for identification of an appropriate tone*  *Relevant quotation (1) plus analysis (1) as suggested in the additional guidance column for two further marks.*  Explain **in your own words** what is meant by “engaging with someone on the other side of the screen” (line29) and how the supporting details given by the writer in lines 27-33 develop this idea.  *One mark for evidence of understanding of both elements “engaging” and “other side of the screen” for a total of two marks*  *Explanation of two details selected that develop the above for one mark each, from additional guidance column*  Summarise **in your own words** the key reasons the writer gives for “our love affair with The X-Factor” in lines 34 to 48.  *Any four ideas from the additional guidance column to explain, in candidate’s own words, the key reasons.*  Explain the function of the dashes **either** in lines 25-26 **or** in lines 46-47 and analyse their effect in reinforcing the writer’s argument at that point.  *Either example can be chosen; marks allocated as indicated in the additional guidance column*  Show how effective you find the writer’s use of Susan Boyle as an example to support her argument throughout lines 43-53.  *Candidates should show an understanding of the argument in lines 43-53 and comment on why this reference is an appropriate choice for two marks.*  Explain how the writer achieves a wry or humorous **tone** in lines 54-58.  *Candidates must show evidence of understanding the use of irony in the representation of the contestants or via our response as an audience to them, for two full marks.*  *Reference to irony without full explanation / exemplification cannot score more than one mark.*  “We are increasingly willing participants in the charade” (lines 62-63). **In your own words** explain how the writer develops this idea throughout lines 59-64.  *Appropriate explanation of the idea of a “charade”(1), followed by one quotation (1) and complete explanation from elsewhere in the paragraph to support (1), for two further marks.*  Referring to the last three paragraphs, **in your own words** explain at least two of the key points the writer makes about the lasting appeal of reality television.  *Mark on merit, with up to two marks for a well-developed point. Candidates must use their own words as far as possible.* | **2**  **2**  **2**  **3**  **4**  **4**  **2**  **2**  **2**  **3**  **4** | *“fringes” – suggests peripheral / marginalised quality / beyond civilisation*  *“anonymous building” – suggests lack of distinction*  *“blanked-out windows” – suggests a fortress-like quality / anonymity / figurative facelessness / desolation*  *“discarded plastic bag” – suggests ugliness / neglect / lack of concern for environment*  *“swirls in the breeze” – suggests windiness / cheerlessness / neglect*  *Just as a pilgrimage involves travel, so attendance at the X-Factor involves going away (1)*  *Just as a pilgrimage involves many numbers, so too does the X-Factor (1)*  *Just as a pilgrimage is done for devotional / religious reasons, those in the audience go must be devoted (1)*  *Just as a pilgrimage is gives pleasure, so too the X Factor brings happiness to those attending (1)*  *Explanation of “local communities have become increasingly fractured” i.e. neighbourhoods / districts are (ever more) split (1)*  *Explanation of “relatives live further apart from each other than ever before” i.e. members of families are (physically) distant / far away from each other (1)*  *Explanation of “one in five of us will never speak to our neighbours” i.e. one fifth / 20% / a significant number of people have no contact / communication with people living close to them / next door*  *Tone is disapproving, annoyed, in dismay, critical, disparaging, negative etc. (1)*  *Plus…*  *“celebrity-hungry” suggests superficiality, or indulgence, excessive ambition, desperate (1)*  *“wannabes” suggests inadequacy, or is derogatory, sees them as pathetic*  *“bloated” suggests excessiveness of their opinions*  *“egos” suggests self-importance, self-fixation, arrogance*  *“engaging with someone on the other side of the screen” means…. people are having a (perceived / imagined) relationship / interaction / conversation / connection (1) with people who appear on TV / over the internet / via a computer link (1)*  *Supporting details (any two) :-*  *People are “more comfortable” as they prefer communicating this way / feel at ease / more relaxed / secure (1)*  *Reference to “a world increasingly dominated by Facebook and Twitter” or “at the click of the computer mouse" suggests we live in a computer-focussed or computer-dependent age (1)*  *Reference to “sharing the details of our private lives in Tweets and status updates” develops the idea that people are making public / broadcasting different aspects of their personal lives (1)*  *Reference to “putting our intimate selves on display for the entertainment of others” to suggest people feel more confident sharing their personal lives / stories in public for the pleasure / interest of audiences (1)*  *Explanation of “period of relative austerity” and/or “in a time of economic hardship” i.e. people do not have a lot of money to spend (1)*  *Explanation of “simple” i.e. pleasures that are uncomplicated / undemanding / straightforward (1)*  *Explanation of “cheap” i.e. pleasures which do not cost a great deal, are inexpensive (1)*  *Explanation of “family entertainment” which is suitable to be viewed by everyone (1)*  *Explanation of “makes us feel part of something bigger” i.e. gives us a sense of involvement, sense of purpose (1)*  *Explanation of “craving for sentimental stories” and “tear-jerker” i.e. we like overly emotional / slushy / maudlin entertainment (1)*  *Explanation of “manifestation of a very, very old craving” or “19th century fiction” i.e. this is just another form of a basic or long-standing human characteristic (1)*  *Explanation of “put right wider social wrongs”, that viewers can influence the outcome of events, to respond to injustices etc. (1)*  *Explanation of “control” and / or “much-needed sense of power”, i.e. that viewers can have a say, be the deciding factor, be in charge of events to an extent (1)*  *Dashes in lines 25-26 are parenthesis, giving an example / explanation (1) of what could be a “hard-luck story” (1)*  *Dashes in lines 46-47 are parenthesis, giving a list of examples (1) of “forces beyond our control” (1)*  *Susan Boyle represents / epitomises a triumph over injustice (i.e. “social wrongs”) or hardship (i.e. “social deprivation”) (2)*  *Or, Susan Boyle is an example of / is relevant to the argument that the viewer can redress injustice / change lives for the better (i.e. “we can put right wider social wrongs”) (2)*  *“caterwauling” / “cannot hold a tune” suggests (through hyperbole) that the voice is unbearable to listen to, the singing is of a very poor quality (1)*  *yet “destined for stardom” suggests the contestant believes they will be famous, their believe firmly in their abilities / talent (1)*  *Or, we relish other people’s disasters, there is the idea of Schadenfraude, as “a part of us just loves it when people are awful and embarrass themselves” (2)*  *A “charade” is a pretence, something that is acted or feigned, something that is false or fake (1)*  *“manipulated” and / or “our emotional buttons are being shamelessly pressed” and / or “lingering close-up of a tear stained contestant’ suggests we are being controlled by others, exploited etc. (2)*  *“the traumatic time their grandmother’s budgerigar died” suggests the excessive reaction to an insignificant event (2)*  *Gloss on “Do we care that reality television is not actually real? … Reality television is a completely constructed premise” i.e it doesn’t matter to the public that reality television is not completely real / it is manufactured / made up (2)*  *Gloss on* *is “take human flesh and blood and challenges it in situations that bring out a person’s true personality.” i.e. reality TV puts people to the test in a way to reveal their real nature, their qualities, their characteristics (2)*  *Gloss on “because the public is after authenticity . . . They want to support people with talent and for them to win, but they punish pretension and two-facedness “ i.e. the public value people who come across as being genuine and dislike people who seem false or pretend to be something they are not (2)*  *Gloss on “we crave the appearance of reality, but that we also want the reassurance of a happy ending” i.e. people continue to want to see real/ordinary people but like to have a neat, convenient, appropriate resolution or ending (2)*  *Gloss on “Either that or we just want to laugh at the man with the comb-over singing an out-of-tune Mariah Carey song “ i.e. there is the basic / straightforward entertainment / comedy value of people who do not look good or sound good embarrassing themselves (2)* |

**NATIONAL 5 ENGLISH**

**N5**

**READING FOR UNDERSTANDING, ANALYSIS AND EVALUATION**

**COURSE ASSESSMENT PRACTICE – PAPER 5**

**‘The Gr8 Db8’ – SQA Intermediate 2 2011 Adapted**

**There are 30 marks in total for this paper. The duration of the paper is 1 hour in total. Attempt ALL questions.**

**Write your answers clearly on the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting. Use blue or black ink.**

**Read the passage and attempt the questions which follow.**

|  |  |  |
| --- | --- | --- |
| **1.**  **2.**  **3.**  **4.**  **5.**  **6.**  **7.**  **8.**  **9.**  **10.**  **11.** | Explain clearly how the writer’s use of **language** develops the idea that “texting is wrecking our language” throughout the first paragraph (lines 1-4)  The writer tells us “texting has been condemned" (line 5). Show how his **word choice** in the rest of the paragraph conveys disapproval of text language.  Explain why the writer mentions “the telegraph, the telephone, and broadcasting” (line 11) at this point in his argument.  Show how the writer’s **word choice** and **sentence structure** in lines 11-13 emphasise the common reaction to texting.  In your own words, explain clearly why the writer feels “all popular beliefs about texting are wrong” (lines 16-20).  Explain how effective you find the use of “hysteria” (line 21) as an **image** or **metaphor**.  In your own words, explain fully the points the writer makes about non-standard and abbreviated forms of language like the type found in texting in lines 27 to 41.  Explain how effective you find the author’s inclusion of the names of Dickens, Twain, Scott and Lawrence (line 42) in supporting his argument.  Explain why the sentence “Abbreviations were used as a natural, intuitive response to a technological problem” (line 51) is an appropriate link at this point in the passage.  Identify the writer’s **tone** in referring to the “doom-laden prophecies” made about the “supposed linguistic evils unleashed by texting” in lines 63-64 and analyse how this tone is created.  Summarise the key ideas given by the writer in the final three paragraphs (lines 55 to 76) in showing an understanding of the positive aspects of text messaging. | **4**  **2**  **2**  **4**  **2**  **2**  **3**  **2**  **2**  **3**  **4**  **(30)** |

**End of Questions**

**MARKING INSTRUCTIONS – THE GR8 DB8**

*To add further challenge and support progression to Higher, the assessor may change the allocation of marks for analysis questions to expect quotation, technique and successful analysis for one full mark, rather than two as is generally the case at N5.*

| **Q.** | **Expected Response** | **Mark** | **Additional Guidance** |
| --- | --- | --- | --- |
| 1.  2.  3.  4.  5.  6.  7.  8.  9.  10.  11. | Explain clearly how the writer’s use of language develops the idea that “texting is wrecking our language” throughout the first paragraph (lines 1-4)  *Relevant quotation with technique (1) + appropriate explanation / analysis linking to the idea of destruction suggested by ‘wrecking’ (1) to score two marks, x2.*  The writer tells us “texting has been condemned" (line 5). Show how his **word choice** in the rest of the paragraph conveys disapproval of text language.  *Quotation (1) + appropriate explanation / analysis (1) linking to the writer’s disapproval for one mark, as shown in additional guidance column.*  Explain why the writer mentions “the telegraph, the telephone, and broadcasting” (line 11) at this point in his argument?  *Any two possible responses from the additional guidance column for one mark each.*  Show how the writer’s **word choice** and **sentence structure** in lines 11-13 emphasise the common reaction to texting.  *Both word choice and sentence structure must be handled to gain four marks.*  *Analysis of individual words and their connotations should score one mark if handled accurately.*  *A second mark should be allocated to the varied, contrasting /contradictory nature of the words used to describe the reaction.*  *Identification of technique alone for sentence structure scores no marks.*  *For sentence structure, technique plus example /quotation (1) and acceptable comment (1) for sentence structure, as indicated in the additional guidance, for up to two marks.*  **In your own words**, explain clearly why the writer feels “all popular beliefs about texting are wrong” (lines 16-20).  *Accurate explanation of any three points made in the additional guidance column, for one mark each.*  Explain how effective you find the use of “hysteria” (line 21) as an **image** or **metaphor.**  *Candidates must in their answer show explicit understanding of the literal root of the image and metaphorical association.*  *The two points of connection are extremity and illogicality, for one mark each.*  **In your own words**, explain fully the points the writer makes about non-standard and abbreviated forms of language like the type found in texting in lines 27 to 40.  *Accurate explanation of any three points made in the additional guidance column, for one mark each.*  Explain how effective you find the author’s inclusion of the names of Dickens, Twain, Scott and Lawrence (line 42) in supporting his argument.  *An evaluation of why the authors are useful to the argument is required, with one mark for relevant points from the additional guidance column.*  *Alternatively, it could be asserted that candidates have no/little idea who these people are and so this does not help his argument / make anything clear. Mark negative response on merit.*  Explain why the sentence “Abbreviations were used as a natural, intuitive response to a technological problem” (line 51) is an appropriate **link** at this point in the passage.  *Two marks can be awarded for proving the link either backwards or forwards.*  *There must be appropriate quotation from the sentence and relevant comment on how this links back / forward to the ideas / content of the previous /forthcoming section for two full marks.*  Identify the writer’s **tone** in referring to the “doom-laden prophecies” made about the “supposed linguistic evils unleashed by texting” in lines 63-64 and analyse how this tone is created.  *One mark for identification of an appropriate tone*  *This should be supported by one point of analysis suggested in the additional guidance column, with quotation (1) plus effective comment (1) for a further two marks.*  **Summarise the key ideas** given by the writer in the final three paragraphs (lines 55 to 76) in showing an understanding of the positive aspects of text messaging.  *Candidates should accurately summarise four different points from the additional guidance column.*  *The key areas covered in this part of the passage on the new development of language shown by texting are the complexity, ubiquity, ingenuity, acquired skill and ability required, flexibility, and development in the bigger picture.* | **4**  **2**  **2**  **4**  **2**  **2**  **3**  **2**  **2**  **3**  **4** | *“vandals” – compares people who send text messages to people who destroy public property; they are reckless, mindless etc. in their destruction*  *“(what) Genghis Khan (did to his neighbours)” – compares people doing an apparently ordinary, everyday thing to a war-like attack causing monumental destruction*  *“Genghis Khan” – use of hyperbole / exaggeration to emphasise the scale of destruction; could also suggest humour to make the point*  *“destroying” – suggests the language is being completely taken apart, it will be beyond repair or recovery etc.*  *“pillaging” – suggests people sending text messages are behaving like robbers / raiders, taking different parts of the language without care or consideration, in a way that is not right*  *“savaging” – suggests text messaging is attacking language, it has a brutal effect*  *use of alliteration in “pillaging… punctuation” and “savaging… sentences” emphasises the force of destruction, could suggest humour in combination*  *similarity / balance of construction i.e. both three-word phrases, both centred around the word “our’”, parallel statements…*  *“textese” – the suffix “-ese” is pejorative*  *“slanguage”- (portmanteau) inclusion of “slang” is denigratory*  *“virus” – compares texting to a disease, suggesting it is harmful, infectious, widespread, unwanted and destructive etc.*  *“bleak” – suggests a poverty of language*  *“bald” – suggests plainness of language*  *“sad” – suggests regret about the development or that it is inadequate*  *“drab” – suggests dreariness, monotony of language*  *“shrinktalk” – suggest impoverishment or dystopian / (Orwellian) connotation of “-talk” suffix*  *“masks” – suggests (unwelcome) concealment of (unpalatable) truth*  *They are examples of “(new) technology” / media of communication*  *These were originally unwanted / (needlessly) frightened people / proved to be non-harmful / beneficial*  *The examples follow a historical progression*  *It shows that the texting is similar to these examples because it follows them; it is the same phenomenon*  ***Word Choice***  *“curiosity” – suggests interest / marvel…*  *“suspicion” – suggests mistrust…*  *“fear” – suggests trepidation, anxiety…*  *“confusion” – suggests bewilderment…*  *“antagonism” – suggests conflict, opposition…*  *“fascination” – suggests attraction, appeal…*  *“excitement” – suggests enjoyment…*  *“enthusiasm” – suggests keenness, eagerness…*  *“such” – suggests the intensity of the reactions*  *“phenomenon” – suggests it is a social concern*  *“all at once” – suggests the disturbing, contradictory nature of the reactions occurring at the same time*  ***Sentence Structure***  *List of words “ curiosity… enthusiasm” – suggests multiplicity, varied nature of reactions*  *Question – rhetorical effect, prompts consideration or invites agreement from the reader*  *“its distinctiveness is not a new phenomenon” – contradicts the popular belief that (the language) being different is new-fangled, modern, recent*  *“nor is its use restricted to the young” – contradicts the view that only children / juveniles / teenagers use it*  *“it helps rather than hinders literacy” – contradicts the view that it impedes / restricts / obstructs linguistic / verbal competence*  *“its long term impact is negligible” – contradicts the view that it will have a very significant effect*  *“it is not a disaster” – contradicts the view that it is a catastrophe*  *Just as “hysteria” suggests panic / an extreme / an irrational reaction, so the reaction to text message language is excessive / needless / illogical*  *Also could accept negative evaluation of the word being clichéd / an inaccurate reflection of the response, if convincingly argued*  *Explanation of “people have been initializing common phrases for ages” or “English has had abbreviated words ever since it began to be written down” – abbreviated forms are not new / have a long history*  *Explanation of “they also attracted criticism” or “…complained” – abbreviated forms have always had a hostile reception / been met with disapproval*  *Explanation of “Texters use deviant spellings—and they know they are deviant.” – the decision to use non-standard forms is intended, it is not a mistake / error of usage*  *Explanation of “have effectively become new words” or “so much part of the English literary tradition… given entries in the Oxford English Dictionary” – abbreviated forms have been accepted into the language in their own right*  *They prove his point about there being a long history of deviant forms*  *They are examples of deviant forms being used by respected literary writers*  *“Abbreviations” or “(intuitive) response” introduces/points* ***forward*** *(to the contractions/reactions covered in the remainder of the paragraph) (2); or*  *“technological problem” refers* ***back*** *(to the difficulties of entering letters mentioned in the previous paragraph) (2)*  *The tone is doubtful / in disagreement / cynical / in contention / ironic / sarcastic*  *“doom” would suggest some kind of imminent disaster which is not likely*  *“doom-laden” would suggest the prophecies are overly-stated, exaggerated, overblown*  *“supposedly” casts doubt over the claims made, they cannot be verified*  *“evils” suggests texting is almost immoral, it is extremely bad (in almost universal terms) which is not appropriate, out of proportion*  *“unleashed” suggests the dramatic effect of texting on language, as if a force has been let loose / released and is now out of control*  *“linguistically quite complex” – text messages, whilst they seem simple, are actually complicated forms of communication*  *“extraordinary number of ways in which people play with language” – language is manipulated all around us for many different purposes (such as word-games, advertising, literature etc.)*  *“most enjoyable things you can do with language is to play…” – manipulating and changing language is fun, pleasurable, entertaining*  *“its creative potential” – texting could be used in many imaginative, clever, inventive ways*  *“children could not be good at texting if they had not already developed considerable literacy awareness” – children have to have an already developed knowledge of language to write in text*  *“merely the latest manifestation of the human ability to be linguistically creative” – texting is a sign of our success / competency in language*  *“adapt language to suit the demands of diverse settings” – texting is about being able to be flexible and change forms of communication as appropriate to the situation*  *“language in evolution” – texting is part of the growth / development / progression of language as it moves forwards* |

**NATIONAL 5 ENGLISH**

**N5**

**READING FOR UNDERSTANDING, ANALYSIS AND EVALUATION**

**COURSE ASSESSMENT PRACTICE – PAPER 6**

**‘Superstition’ – SQA 2012 Intermediate 2 Adapted**

**There are 30 marks in total for this paper. The duration of the paper is 1 hour in total. Attempt ALL questions.**

**Write your answers clearly on the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting. Use blue or black ink.**

**Read the passage and attempt the questions which follow.**

|  |  |  |
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| **1.**  **2.**  **3.**    **4.**  **5.**  **6.**  **7.**  **8.**  **9.**  **10.**  **11.** | Analyse the effect of the writer’s **word choice** in revealing his attitude towards tennis players, as expressed in lines 1-10.    Explain why the paragraph in lines 11 and 12 works well at this point as a **link** of the ideas in the passage.    Referring closely lines 13-23, explain clearly **in your own words** how B.F. Skinner is presented as an important figure, and what his experiment involved.  Look at lines 24-30, and then explain fully and **in your own words** what “the connection” was.  Analyse **two ways** in which the writer creates a **humorous tone** in lines 31-35.  The writer states that superstitious behaviour is “widespread” (line 37). Comment on how the examples that follow in the rest of the paragraph are effective in illustrating this idea.  Referring to lines 52-62, **in your own words** explain clearly the scenario described by the writer in this section and go on to explain the “huge evolutionary benefits” (line 59) to superstition that the writer identifies.  Look again at lines 63-69, in which the writer examines the nature of superstition nowadays.   1. Explain **in your own words** the key points the writer makes. 2. Analyse how the **sentence structure** reinforces the ideas put forward.   Comment on how effective you find the term “spectrum” (line 71) as an **image** or **metaphor** to illustrate people’s “irrationality”.  Identify and explain the point behind the writer’s inclusion of the anecdote about footballer Kolo Touré (lines 72-77).  Evaluate the effectiveness of any aspect of the final paragraph (lines 78-79) as a **conclusion** to the passage as a whole. | **4**  **2**  **3**  **3**  **2**  **2**  **4**  **2**  **2**  **3**  **1**  **2** |

**End of Questions**

**NATIONAL 5 ENGLISH**

**N5**

**READING FOR UNDERSTANDING, ANALYSIS AND EVALUATION**

**COURSE ASSESSMENT PRACTICE – PAPER 7**

**‘Afar, Far Away’ – SQA 2008 Intermediate 2 Adapted**

**There are 30 marks in total for this paper. The duration of the paper is 1 hour in total. Attempt ALL questions.**

**Write your answers clearly on the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting. Use blue or black ink.**

**Read the passage and attempt the questions which follow.**

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| **1.**  **2.**  **3.**    **4.**  **5.**  **6.**  **7.**  **8.**  **9.**  **10.**  **11.** | Show how the writer effectively sets the scene in the first paragraph (lines 1-7) by closely analysing **word choice** and **sentence structure.**    Analyse the effect of the writer’s **word choice** and **imagery** in lines 16-25 in evoking a strong impression of the village of Hamed Ela and its surroundings.    Briefly identify and explain **in your own words** two key reactions the writer has to the experience detailed in the first four paragraphs (lines 1-25).  Explain why the sentence “And that is where Solomon was wrong” (line 30) is an **effective link** between the paragraphs contained in lines 26 to 35.  The writer tells us “There is no modern reason for human beings to live in such places” (line 36). Explain clearly **in your own words** why this is the case, as outlined in the rest of that paragraph.  **Using your own words**, explain how the writer develops the idea of Las Vegas being “unreal” in lines 44-48.  Explain why the expression “watching it on the Discovery Channel” (line 50) effectively illustrates our relationship with “wilderness places”.  Analyse the effect of the writer’s **tone** in lines 51-55.  Explain **using your own words** the key ideas presented by the writer in lines 56-67 in defining the future of our relationship with nature and the wilderness.  Show how the writer’s use of **language** in lines 68-77 adds impact to any of the main points being made. You should refer to an example of **one** specific technique such as word choice, imagery, tone or sentence structure.  Explain why the final paragraph (lines 78-79) works well as a **conclusion** to the passage. | **4**  **4**  **2**  **2**  **4**  **2**  **2**  **2**  **4**  **2**  **2** |

**End of Questions**

**NATIONAL 5 ENGLISH**

**N5**

**READING FOR UNDERSTANDING, ANALYSIS AND EVALUATION**

**COURSE ASSESSMENT PRACTICE – PAPER 8**

**‘Women and Chocolate’ – SQA 2006 Intermediate 2 Adapted**

**There are 30 marks in total for this paper. The duration of the paper is 1 hour in total. Attempt ALL questions.**

**Write your answers clearly on the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting. Use blue or black ink.**

**Read the passage and attempt the questions which follow.**

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| **1.**  **2.**  **3.**    **4.**  **5.**  **6.**  **7.**  8. | Analyse the writer’s **tone** in the first paragraph (lines 1-5) and comment on how effective you find it in introducing the topic of chocolate and its significance.  Referring closely to lines 6-13, explain clearly **in your own words** the key reasons behind chocolate’s appeal.  Referring closely to lines 14-26, explain clearly **in your own words** the main concerns that have been raised about chocolate consumption.  Explain **fully** why “Ironically” (line 27) is an appropriate choice of word at this point in the writer’s argument.  Explain clearly **in your own words** how the examples given in lines 27-38 develop the point that chocolate was “originally promoted as a healthy alternative” (line 28).  Show how effective you find the **image** or **metaphor** of “gatekeepers” (line 41).  Referring closely to lines 43-45 and the sentence beginning “Out went’, show how the writer reinforces the idea of change through:  a) **word choice**  b) **sentence structure**  Explain clearly **in your own words** how the ideas of the final two paragraphs develop the point that “in recent years the style has changed again” (line 48). | **4**  **3**  **3**  **2**  **3**  **3**  **4**  **2**  **6** |

**End of Questions**

MIRIAM Gonzalez Durantez, the lawyer who happens to be married to Nick Clegg, wants what men have. In response to a question about "having it all," Ms Durantez said: "I want to have what men have. So if many men have children and a job … I do not know why I cannot have that."

Well, indeed. Though when Ms Durantez says "job" what she means is career. It is only high-flying women who are asked this question. No-one wonders if a woman who chooses to be a cleaner is concerned about "having it all". The assumption is she does not and has not, though she may be perfectly content with her lot.

It is rich and successful women who worry. Those who can afford battalions of help, the irony being that the women they employ are probably not "having it all" by their employer's standards.

The artist Tracey Emin also had something to say about having it all and why she has chosen not to. Emin maintains children would "compromise" her work. She added: "There are good artists who have children. Of course there are. They are called men. It's hard for women. They are emotionally torn."

So, there you are: two successful women, one justifying her children and one justifying her lack.

Superwomen of the 1980s worked to show it was important and possible not to just stay at home a contented slave, and I would never suggest women of Generation Y drop the flag. But the premise is still, 30 years on, that women must make a choice men do not have to, in part because we are expected to be emotionally torn. Why is this still a trope? Why are men content with the assumption they care a little less about their offspring? And that it still stands that men simply don't have children while women "sacrifice" having children?

Ms Durantez says the most vital choice a woman makes is whom to have children with: how supportive will they be and how willing will they be to take on caring responsibilities? Again, the default notion is children are the woman's responsibility and a man who pitches in is a prize.

Women still do the vast majority of childcare not just because society expects them to but because they expect to. Next year when shared parental leave comes into force I wonder how many will take it and divide it equally. I wonder what impact it would have on workplaces if men had to go to their bosses and announce that they were expecting a baby, that they would need six months off and that they would need to go part time. I'm not sure we'll find out because I expect most women are unhappy with the status quo but equally unwilling to relinquish that early time with their children.

While women are still asked about having it all, I wonder if men really do have it all? Would some rather be at home, enduring the relentless grind and delight of their babies? Would they quite enjoy working three or four days a week? Why don't more couples, drop a day each rather than having the women drop two? I expect the answer is more than just financial.

For women "having it all" is having meaningful time with their children and a successful career. Ms Durantez wants what men have but what do men have? Men might more easily have a successful career but do they have meaningful time with their children?

Are they not missing out on the tiny, daily milestones women are loath to miss? We never talk about the stress involved in being a provider or the adjustment needed in marrying your equal but winding up with a dependent.

This conversation began in the 1950s but we have not yet managed to create an ideal for either gender. To do so we need to redefine what we mean by "all" and, more importantly, recast our idea of what is typically male and what is typically female.

*Catriona Stewart, in* TheSunday Herald

**National 5 English**

**N5**

**ANALYSIS & EVALUATION: OUTCOME 1 – READING**

**‘New Roles for All’**

**Read the passage carefully and then answer all the questions as fully as possible, using your own words where asked. The questions will ask you to show that:**

* you can identify **who** the text has been written for and **why** – the **audience** and **purpose**
* you understand **what** has been written – the **main ideas** and **supporting details**
* you can analyse **how** it has been written – the **language** used
* you can evaluate **how well** the writer has achieved their purpose – its **effectiveness**

**The passage considers the roles of women and men in society today.**

1. a) **Summarise** the range of points outlined by the writer in lines 1-34 to show the issues associated with the role of women in society, particularly involving work and family.

b) What points does the writer make in lines 35-45 about how the role of men in society might need to be considered differently?

1. a) Comment on the effectiveness of “battalions” as an image or **metaphor**, as it is used in line 9.

b) Analyse the effect of the **colon** used in either line 16 or line 24.

c) Look closely at the final sentence of the passage (lines 47-48). Show how the writer’s **word choice** powerfully suggests what action is required to change the situation for men and women.

1. a) Referring closely to details within the passage to support your answer, identify and explain a possible audience who would be interested in reading this article.

b) What is the purpose of this piece of writing? Explain your answer fully, giving detailed reference to the passage.

**End of Assessment**

*In this centre-devised approach, candidates have to read an unseen passage and answer questions, either in writing or orally.*

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| --- | --- | --- | --- |
| **Outcomes** | **Assessment Standards** | **Making assessment judgements** | **Assessment for candidates (Appendix 1):  commentary on assessment judgements** |
| **Assessors should use professional judgement and a holistic approach in deciding whether candidates have achieved the Assessment Standards. Candidates do not have to answer every question correctly as they could demonstrate achievement of the Assessment Standards across questions.** | | | |
| **Understand, analyse and evaluate detailed written texts, by:** | 1.1 Identifying and explaining the purpose and audience as appropriate to genre | * can identify the purpose and audience giving appropriate textual justification * can infer the generic conventions of fiction and non-fiction texts | In question 3a), the candidate should identify any appropriate audience (such as men or women, young or old– accept any reasonable response).  In question 3b), the candidate should identify either the broad purpose of the text (i.e. to inform or to argue)  For both questions, textual justification must be given – either quotation or paraphrase – and this could include evidence of the generic features of the text, known aspects of the author or details about the place or persona depicted. |
| 1.2 Identifying and explaining the main ideas and supporting details | * can show clear understanding of the most relevant points * can infer from the passage, drawing on appropriate evidence | For question 1a) the candidate should be able to identify and explain at **least three** main ideas about the issues relating to women, using their own words:   * many women cannot have a family and be successful in their job * the issue is seen to relate only to women in higher status work / class divide * some women choose not to have a family to avoid damaging their success * it is not a level playing field as men do not face the same issues * the situation can be very upsetting for women to make this choice * women may feel embittered towards men with whom they compete * role models of women in work from the 80s changed society’s view of women * it is still widely believed to be a woman’s duty to look after the family * workplace culture may prevent men taking up new family entitlements * many mothers are in a ‘catch 22’ being dissatisfied but not wishing to lose out on their family   For question 1b), the candidate should be able to identify and explain **at least one** main idea about the role of men, using their own words:   * men may be dissatisfied with work and the limited time with family * fathers may desire the flexible working arrangements given to mothers * men may miss out on very valuable experiences with their children * men may experience additional pressure if they are the breadwinner |
| 1.3 Applying knowledge and understanding of language to explain meaning and effect, using appropriate critical terminology | * can identify and analyse various features of a writer’s use of language and its effect * can use appropriate textual reference or quotation to support statements | The candidate should successfully identify and give detailed analytical comments for at least two features of language – quotation, technique and appropriate analysis are expected for each  For question 2a) the candidate should show an understanding of the literal root of the image and analyse its metaphorical association (although this may be implicit within the answer). The metaphor suggests that such women have many people working for them, that their operation is highly effective / well organised.  For question 2b), the first colon is used to summarise the two examples given so far, and the second colon gives further explanation to the statement on line 24; only one colon need be dealt with  For question 2c), the candidates could comment on the word choice of:   * “we need” – inclusive, imperative * “redefine” – completely change the meaning of success * “recast” – like a mould, completely change the established roles for men/women |