Higher English

Reading for Understanding, Analysis and Evaluation (RUAE)

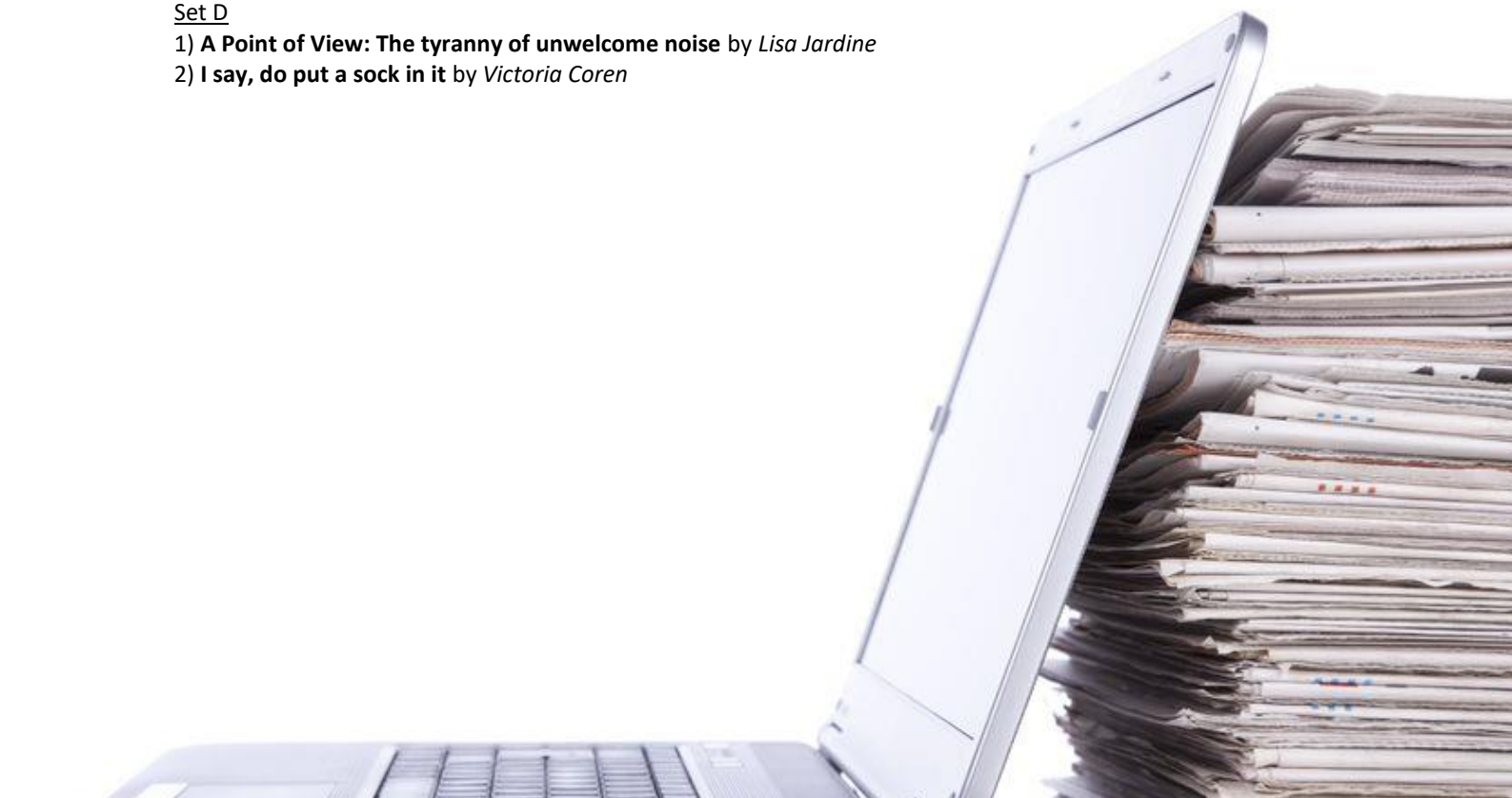
Homework Booklet 2

Set A:
1) **A Point of View: In praise of wind turbines** by *Will Self*
2) **Bravo for nimbyism. What else will keep us from pylons and turbines?** by *Simon Jenkins*

Set B:
1) **We need to see the light on time change** by *Lesley Riddock*
2) **Daylight saving time: Don't let the Scots steal this hour because they want a lie-in** by *Boris Johnson*

Set C
1) **Handwriting – An Elegy** by *Ann Wroe*
2) **How Twitter made handwriting cool** by *Kevin Braddock*

Set D
1) **A Point of View: The tyranny of unwelcome noise** by *Lisa Jardine*
2) **I say, do put a sock in it** by *Victoria Coren*



This booklet contains articles taken from broadsheet newspapers, as the HigherRUAE paper is always based on quality journalism (in particular, articles with a strong line of argument).

Accompanying each article there is a **Vocabulary Builder** task.
Start a vocabulary bank in a jotter or notebook and add the Vocabulary Builder words, as well as any other unfamiliar words you encounter. It would be useful to have access to a quality dictionary at home for this purpose. Alternatively, you could use *www.dictionary.com*.
When looking up definitions, pay particular attention to words' 'part of speech' (noun, adjective, verb, adverb, preposition, pronoun, conjunction, determiner or interjection), as this will help you work out how to use the word in new contexts. Blindly copying out the definition without truly understanding the word's meaning or usage is pointless.

General Knowledge questions follow the Vocabulary Builder task. Use appropriate reference sources to find out the answers and widen your cultural awareness.
Your teacher may run a 'pub-quiz'-style revision competition based on these questions after all passages have been completed.

The **Questions** for each passage are designed to:

- Familiarise you with the styles and structures of quality journalism
- Increase your reading pace and fluency
- Improve your ability to summarise a writer's argument
- Familiarise you with close reading formulae

To help you prepare for the '**Question on Both Passages'**, you will also sum up the main ideas of each passage. Following each paired 'set' of passages, there is a comparative question similar in style to the final question you will face in the final exam.

Please do not mark this booklet, as it will be used by others after you.
If you find annotating the passage helps you (indeed, this is strongly encouraged with close reading papers) then you should photocopy the passage first.
Your teacher may also be able to direct you to an online download of this booklet that will enable you to print your own copies.

RUAE Formulae

<table>
<tr>
<td>  UNDERSTANDING QUESTIONS

This type of question is designed to check you understand the meaning, language and ideas of the passage.
Understanding questions are marked with a (U) code.</td>
<td>Own Words (U)

• Find the correct lines.
• Check number of marks.
• Re-write in your own words.
• Check you haven't copied key words from the passage.</td>
</tr>
<tr>
<td>"Quote" (word/phrase/expression) (U)

• Find the correct lines.
• Check whether the question asks for a word or phrase.
• Write down exactly as it is in passage.</td>
<td>Context (U)

• Find 2 words or phrases from the surrounding sentence(s) that clarify the meaning.
• Explain what 'clues' they give you about the word's meaning.
• Write down the word's meaning</td>
</tr>
<tr>
<td>Link (U)

• Summarise what the previous section is about.
• Quote words from the link sentence which refer back to this.
• Summarise what is being said in the section following the link sentence.
• Quote a word or phrase from the link sentence which introduces the next section.</td>
<td>Summarise (U)

• Identify the key points / issues from the relevant section.
• Change these points into your own words.
• Bullet point if appropriate.
• Check the marks available as a guide to how many points you are required to summarise.</td>
</tr>
</table>

ANALYSIS QUESTIONS

This type of question is designed to check you can identify specific literary techniques being used. You must also analyse them (break them down) and evaluate how they add to the reader's understanding of the passage's meaning.

Word Choice (A)

- Quote the word and give its basic meaning
- Give the word's connotations (associated ideas)
- Explain how the word's connotations develop the reader's understanding of the passage

Imagery(A) (Simile, Metaphor, Personification)

- Identify the type of image
- Quote it
- Say what is compared to what
- Use "just as... so too…"
- Say what the comparison adds to the reader's understanding of the passage.

Contrast (A) (2 opposing ideas, words, images…)

- Pick out one side of the contrast and summarise it. Support with a quote.
- Pick out the other side of the contrast and summarise it. Support with a quote.

Sentence Structure:
You may be asked to comment on:

- Punctuation
- Sentence length
- Sentence types
- Sentence patterns

Sentence Structure (A)

- Identify the feature of structure being used.
- Comment on the effect of the structure on the reader's understanding of the passage.

Tone (A)

- Identify the tone.
- Quote words or phrases that create this tone
- Analyse *how* those words/phrases create the tone.

Tone Bank

Informal; Humorous; Light Hearted; Whimsical; Gently Mocking

Sarcastic; Mocking; Ironic

Formal; Questioning; Outraged; Angry; Critical; Sinister

Nostalgic; Reverential; Reflective; Awed

Disappointed; Uncertain; Doubtful

EVALUATION QUESTIONS This type of question can ask you to consider: • How well a paragraph or line acts as an introduction or conclusion. • How a title relates to the passage. • How an anecdote, image, illustration or other technique helps convey the writer's overall argument or attitude.	**Evaluation (E)** The key to answering these questions is to identify an appropriate feature or technique and show how it relates to the writer's purpose, attitude or overall line of argument.

QUESTION ON BOTH PASSAGES

This final question is testing your ability to summarise and compare the main points and ideas in both passages.
3 of the 5 available marks are awarded for identifying similarities and/or differences.
The further 2 marks are awarded depending on the quality of the comments you make, and any supporting evidence you use.

[Write your answer as 'developed bullet points'.]

- 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, images, anecdotes, illustrations, statistics or analogies* which support these areas of agreement/ disagreement.
  When developing your bullet point, you may quote or paraphrase from the passages.

A Point of View: In praise of wind turbines

The countryside is often a man-made landscape, not a natural idyll, and wind turbines are just part of that tradition, writes Will Self

Originally written for broadcast on Radio 4, this article has been adapted from a transcript on the BBC News Magazine website

When chanced upon unexpectedly the tips of their vast blades appear to pierce the horizon, as if these were the parts of a strange machine arranged seriatim and devised to sew the land to the sky. Or else, looked at against the setting sun with long cloudy striate streaming behind their propellers, they can invert your entire perspective so that for a fleeting moment you imagine the Earth itself to be the envelope of an enormous airship, being powered through the sky. Then again, when I've seen them from the window of a car moving at speed and tried to judge their size in relation to some other feature, be it hilltop or church spire, the parallax view will make of them an elegant herd of white-limbed alien creatures bounding over the terrain.

Curious they may be, the wind turbines, and to those of us who remember the landscape before their erection they may always seem a little outlandish. But no-one could reasonably claim they are objectively ugly, any more than they could say the vista of coal-fired power stations that clusters around the Humber estuary is ugly. Indeed, viewed from across the flat striping of harvested wheat fields, the cooling towers of the Drax, the Eggborough and the Ferrybridge power stations resemble the fat-bellied trunks of baobab trees, their pale concrete bark dappled with the dark shadows cast by the steam clouds belching from their own mouths.

Even the nuclear power station Sizewell B, on the Suffolk coast - which I lived close to for a couple of years - has a strange if threatening loveliness, what with its dully-gleaming white dome, that like the compound eye of Moloch sits atop its iridescent blue plinth.

No, the power stations are not ugly and nor are the great pylons that stride away from them across Britain, their steely forms linked by crackling cables. The pylons have an irrefutable majesty, and with their heads in the clouds and their feet in the grass, it's impossible not to anthropomorphise them. These giant humanoid figures are clearly the handiwork of smaller humanoid figures, yet this does not make them strangers to our countryside. On the contrary, this is what tells you that they belong here.

Land Patterns

It was that arch-conservative GK Chesterton, inveighing against the rural purists of his own era, who said "the artificial is, if anything, older than the natural", and that

"in the middle of the wildest fields the most rustic child is, 10 to one, playing at steam engines". He understood intuitively what the work of Oliver Rackham, that great historian of the British countryside, subsequently established factually - that the pattern of land use we see the length and breadth of these isles is as much a human artefact as Stephenson's Rocket. Rackham estimated that by the time of the Roman invasion the primordial British woodland had been cleared almost to the extent we see today. What further depredation there has been occurred in the post-war period, when hedges were grubbed up and pesticides lain down in furtherance of the monocultures so beloved of agribusiness.

The vista the wind turbine revolves within, whether it be the fens of East Anglia or the bens of the Scots Highlands, is a man-made one. However, that doesn't in and of itself mean that it is unnatural, for we are by no means the only animal on this green Earth to adapt its environment. You might as well describe beavers' dams or termites' mounds as "unnatural".

Colonialism revisited?

Indeed, the very idea of wilderness is itself a perverse human invention. A massive category error imposed by the British colonists in North America on a landscape of dispersed woodland and glade that they assumed to be "natural", but which was in fact the result of centuries of concerted Native American management.

It was the same in Australia, where the British arrivistes declared the land to be "terra nullius" on the basis that no human hand had mixed its labour with it - and so ripe for their exploitation. Coming from their own immemorial associations of field, coppiced woodland, dew pond and commons, the British were unable to see the contours of the careful footprint that the Aboriginals' firing of the bush to encourage crops had left, any more than they could appreciate the cultural richness and diversity of this 40,000-year-old oral culture, replete with magic and mysticism. And besides, the British weren't altogether minded to see the Aboriginals as human at all.

But before you shake your head at the hopelessly bigoted attitudes of the remote past, it's worth considering that we have here today, in Surrey and Shropshire and Somerset, colonists of our own who are every bit as blinkered. Yes, blinkered because they cannot understand that the preservation of our countryside demands not a rose-tinted vision of it, but a steely determination to utilise it effectively.

It would seem to me that most of those who energetically campaign against the planting of wind farms in their bosky vales do so not out of a profound appreciation of the dew-jewelled web of life, but merely as spectators who wish the show that they've paid admission for to go as advertised. After all, hardly anyone really lives in the country any more and a mere fraction of the population work on the land.

For the rest, they look upon it from their terraces and their decking, they stroll a few hundred yards across it, and then they get in their off-road vehicles to drive on the road to the nearest town or city, where they sit in an office staring at a computer screen.

Dream or reality?

I once walked from my house in central London to Newhaven on the Sussex coast. It took me three days and apart from when I was traversing two areas that had been government-mandated as "areas of outstanding natural beauty" - the Ashdown Forest and the South Downs - I saw a mere handful of people in the countryside. For hour upon hour I tramped in splendid isolation - and this in one of the most densely populated regions on Earth. It made me wonder what it is, precisely, that people feel moved to protect in our countryside. Is it its reality, the patchwork of chemically-drenched fields and pay-per-kill pheasant-stocked woodlands interspersed with crowded National Parks? Or is it a bucolic reverie the elements of which have come to them not through direct experience, but the media?

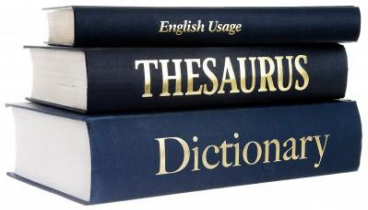
Now the government is intent on changing the planning guidelines so that effectively the presumption will be in favour of the developer. The need, they say, is for more housing and yet street upon street of terraces lie vacant and festering on the outskirts of some of our cities.

Surely, the truth of the matter is that the desire is for more green-field housing because only such habitations have the added-value that ex-urbanites seek and developers can charge for. The aim, it is said, is not only to provide housing but to stimulate growth. ‘Growth’, the zeitgeist buzzword that will, with an insistent chainsaw whine chop down and supplant that former favourite, ‘sustainability’.

Well, I daresay they will build their new dormitory communities and they will get their growth. The irony being that while the first colonists will doubtless be happy enough to enjoy their view, soon enough they will begin to complain about this or that intrusion into the wilderness. Before too long they will have grown into a ‘community’, united in opposition to the very changes that their own new estate was predicated upon. Perhaps when the entire landmass has been so subdivided that there remains not a single portion that cannot be identified as someone or other's backyard, then, and only then, will the property owners be able to acknowledge after all that there's something really rather beautiful about a wind turbine.

Unfortunately, by then it will be too late because there won't be white blades whirring at the end of the garden, but black clouds belching from the chimneys necessary to power all that rural idiocy.

Vocabulary Builder



Look up the definitions of these words and add them to your word bank.
Along with each entry you should write a sentence of your own using the word in a new context.

seriatim, *line 2*
iridescent, *line 21*
inveigh, *line 31*
purist, *line 31*
colonialism, *line 47*
bucolic, *line 83*
reverie, *line 83*
zeitgeist, *line 92*

General Knowledge

- Who or what is *Moloch*?
- What was the *British Empire*?
- The writer draws on the concept of *colonialism* in his argument about rural development. He names two countries which were colonised by Britain: America and Australia. Name 5 or more foreign countries which were once part of the *British Empire*.

Questions

1. a) How does the writer's **word choice** in the opening paragraph convey his point that wind turbines can, at first glace, appear peculiar? **2 A**

   b) How does the writer's **word choice** in the opening paragraph convey his point that despite being strange, wind turbines are not ugly? **2 A**

2. In paragraph 2, the writer argues that while many people find power stations ugly, he finds beauty in them. Show how the writer's use of **word choice** in lines 15-22, emphasises this **contrast**. **2 A**

3. How does the **context** of the paragraph help you work out the meaning of the word "*anthropomorphise*" (line 26)? **2 U**

4. Look at lines 30-41. **Explain in your own words** the point which has been made by both GK Chesterton and "factually established" by Oliver Rackham about the British countryside. **2 A**

5. How effective do you find the writer's use of analogy in line 45-46 in supporting the point he is making in this paragraph? **2 E**

6. Read lines 52-59. **Summarise in your own words** three things British colonists ignored because they were unable or unwilling to recognise them, when they arrived in Aboriginal Australia? **3 U**

7. *"But before you shake your head […] who are every bit as blinkered."* (lines 60-62)
   Show how this sentence acts as a **link** in the writer's line of argument. **2 A**

8. Read lines 75-80. What did the writer find unusual about his walk through the Ashdown Forest and South Downs? **1 U**

9. Read lines 80-84. How does the writer's **word choice** or **use of imagery** highlight the difference between the general public's perception of the countryside, and what the countryside is really like? **2 A**

10. Read lines 89-102. In the final paragraphs of the passage, the writer turns his attention to British housing developers who wish to build new houses in areas currently considered countryside, the government who are changing laws to allow this to happen, and the people who will move into these new builds.
    a) What is the writer's **attitude** towards any one of these groups? **1 A**
    b) Show how this attitude is made clear through the use of language. **2 A**

11. How effective do you find the final paragraph as a conclusion to the passage? **2 E**

Total - 25 marks

⇆ Preparing for the question on both passages

12. Consider the passage as a whole. Identify the writer's main ideas.

How to identify the points which make up the writer's line of argument

- Consider the writer's overall stance. What is the thesis s/he is arguing? In this case the title of the passage makes it very clear.
- Read each paragraph individually and make a brief note beside it about the main idea or point being made.
- Look at connections and links between paragraphs. In particular be aware of the direction of the argument. Look for 'signpost' words like *however, although, nonetheless, on the other hand, conversely* etc…
- Look at how the passage has been divided up using sub-heading. Consider the main point being made in each section and how they fit together to create a line of argument.

Bravo for nimbyism. What else will keep us from turbines and pylons?

Too much faith – and subsidy – is ploughed into wind power when there are alternatives to butchering Britain argues Simon Jenkins
Adapted from an article in The Guardian

We know all about life, liberty, property and the pursuit of happiness, but what of beauty? This week hundreds of marchers have converged on Cardiff from the west Midlands and mid-Wales in a desperate bid to halt what, on any showing, is an aesthetic travesty. By what right?

The protested plan, which has seen the Welsh marches in uproar for six months, is to erect 800 more wind turbines across the Cambrian Mountains and build a 100-mile network of 150ft pylons over the Powys hills, down the upper Severn valley into Shropshire. It will turn the largest wilderness area of Britain outside a national park into hundreds of square miles of power station. There is no market demand for this and the electricity generated will be less than one conventional power station. It is all political. The entire project is financed by the taxpayer in grants and by a compulsory levy on electricity bills.

One thing I know about the green energy debate is that it brings out the worst in everyone, especially landowners and lobbyists wallowing in government money. To the Treasury, wind farms are like aircraft carriers, cash-eating machines pampered so ministers can walk tall at international conferences. Villages are being bribed with £20,000 a year in pocket money if they support permission for local turbines. Farmers can retire to the Bahamas on the amortised value of a wind-farm cluster. The British Wind Energy Association (now euphemised as RenewableUK) has 550 corporate members who shared £1bn in subsidy last year. The press treats it as a research source, when it is a lobbyist.

Just 19 giant turbines outside Swansea are planned to generate £12m a year for the Duke of Beaufort's estate, of which £7m is direct subsidy. This is repeated across the British landscape. Then in April came the absurdity of Scottish landowners being given almost £1m in compensation for not supplying wind power to an overloaded grid for just one night. It indicates what happens when an artificial market is created by a political whim, in this case that the UK should generate "15% of power from renewables" with no concern for cost. That cost is budgeted to be a staggering £100bn in grants and price levies by 2020. These sums are way out of proportion to any conceivable public good.

The Welsh assembly's 2005 decision to designate the Cambrian mountains a "strategic area for wind-farm clusters" was an environmental disaster, shaking the

faith of champions of devolution. It reinforces the sad canard that the Welsh have an ear for beauty but not an eye for it, and are not up to guarding their own environment. Alex Salmond's desire to make Scottish wind the power house of Europe equally suggests that, whatever his vision for his nation, it does not embrace a landscape aesthetic. Swathes of British countryside are being sacrificed to save the Chinese from having to close even one coal-burning power station.

For the time being I defer to the pleas of Dieter Helm, Oxford professor of energy economics, that even within the context of climate change the debate has been distorted by the sheer scale of subsidy. According to Helm we should devote the money now going on high-profile, low-output carbon-substitutes to a switch from dirty coal to cleaner gas. It yields a far higher "green return" than wind. Most of Europe has acknowledged this message and is scaling back on wind. To wreck the fragile landscape – and seascape – of Britain when the future more probably lies in gas, sun and waves seems idiotic.

Yet for all this, it does not answer the question of pylons. The distribution of electric power continues to require transmission. Even if wind-obsessed government ministers were out of the fray, linking power stations to the grid requires lines. As long as technology seems unable to transmit electricity underground efficiently, and as long as contractors quote wild sums for line burial, the cost remains high. The National Grid puts it at 10 times the cost of going overhead, though it suits it to exaggerate. American industry estimates are just twice to three times more for underground, with less vulnerability to storms and other accidents.

Such friends of the power industry as Jonathon Porritt and George Monbiot claim to find turbines and pylons beauteous objects that enhance the natural environment. I am glad they are not in charge of Snowdon, the Wye Valley or Hampstead Heath. But I doubt if either would think Constable's Haywain would benefit from a few pylons in the background, which is reportedly what MP Chris Huhne has in mind for Dedham Vale. His latest gimmick is a competition to build a more fetching pylon, which is like getting the Royal College of Art to redesign Golgotha.

As long as there are people who see no beauty in nature, those who oppose them must do better than just cry "philistine". I see no objection to nimbyism, since if we do not love and protect our own spaces, no one else will. But such protection requires a common aesthetic, in which statements about beauty are not ridiculed by politicians and lobbyists. It requires specifying the delight in a view, a hill, a coast, a valley and pleading with others to see it too. Indeed it requires more than that. Since spoiling nature makes money for someone, monetary value must be ascribed to preserving it.

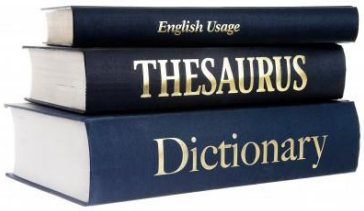
This a tough call. There is no government agency championing landscape value outside national parks. A campaign is being waged by a coalition of Huhne's energy

department, the wind generators and the National Grid to relax planning controls on turbines and overhead power lines. Last month the power regulator, Ofgem, revealed it had been told by Huhne to give no price incentives to put cables underground. He has also ended the 50-year-old stipulation that overhead power lines should, if possible, "avoid altogether major areas of high amenity value". Clearly under the cosh of the industry, he is biased for pylons.

The beauty that is enshrined in museums and galleries, architecture, art and design is widely acknowledged and considered a fit charge on the state. The beauty that is enshrined in nature is not, other than in some farm subsidies, and is perpetually under threat. The Welsh turbines are a reckless tearing up of a carbon reservoir at public expense, pending the development of other forms of power generation. The least those hoping to profit from this vandalism can do is put the related power lines underground.

This costs money. But then it costs money to generate electricity from wind, paid for by taxpayers in grants to the rich and through the renewables levy on fuel bills. If we are to be taxed to avoid uncertain future damage to the planet, why not be taxed to avoid certain present damage? At roughly £25m a mile – which is surely exorbitant – the grounding of the Severn valley cables would be just one year's profit to the National Grid. I'm sure its shareholders can stand the strain. They are doing very well from the rest of us at present. They can take a one-year hit in the simple cause of beauty.

Vocabulary Builder



Look up the definitions of these words and add them to your word bank.
Along with each entry you should write a sentence of your own using the word in a new context.

aesthetic, *line 4*
levy, *line 12*
amortised, *line 18*
lobbyist, *line 21*
nimyism, *line 63*
cosh, *line 77*

General Knowledge

- The article opens with a modified version of the phrase "*Life, liberty and the pursuit of happiness*". What is the source of this famous expression?
- What is Constable's *Haywain*?
- What is/was *Golgotha*?

Questions

13. **Quote** the expression in lines 1-4 which indicates the writer's opposition to wind turbines. **1 U**

14. Show how the writer's **use of language** in lines 13-18 conveys his **attitude** towards political stakeholders (i.e. land-owners, lobbyists and the government) **2 A**

15. Read lines 19-21. Why does the writer think that The British Wind Energy Association changed its name? **1 U**

16. Look at lines 31-37. **Summarise** the criticism being made of both the Welsh and Scottish governments. **1 U**

17. Look at lines 55-61. The writer suggests that one MP's proposed competition to design a more attractive looking electricity pylon "is like getting the Royal College of Art to redesign Golgotha." What does he mean by this? **2U**

18. Read lines 70-77. **Quote** the phrase which suggests that Chris Huhne is being bullied by energy companies into relaxing the restrictions on where and when pylons can be built. **1 U**

19. How does the writer's use of **sentence structure** in lines 78-81 emphasise the point he is making? **2 A**

20. Consider the passage as a whole. How would you describe the writer's overall **tone** throughout the passage? Support your answer with close reference to the text. **2 A**

Total - 12 marks

⇆ Preparing for the question on both passages

21. Consider the passage as a whole. Identify the writer's main ideas.

How to identify the points which make up the writer's line of argument

- Consider the writer's overall stance. What is the thesis s/he is arguing? In this case the title of the passage makes it very clear.
- Read each paragraph individually and make a brief note beside it about the main idea or point being made.
- Look at connections and links between paragraphs. In particular be aware of the direction of the argument. Look for 'signpost' words like *however, although, nonetheless, on the other hand, conversely* etc…
- Look at how the passage has been divided up using sub-heading. Consider the main point being made in each section and how they fit together to create a line of argument.

⇆ Question on both passages

22. Compare this passage by Simon Jenkins ('*Bravo for nimbyism'*) to the previous passage by Will Self ('*In Praise of Wind Tubines'*).

    Referring to the important ideas in the passages, identify the key areas on which they disagree.

5 E

We need to see the light on time change

Lesley Riddock argues that perhaps a Bill proposed in the House of Commons to overhaul British Summer Time would be a step in the light direction.
Article adapted from The Scotsman

It's time for Scots to rethink our kneejerk opposition to darker winter mornings. A Tory Private Members Bill is proposing a cross-departmental government review of the pros and cons of Single/Double British Summer Time (SDST). This means clocks would not change next October and would advance a further hour the following summer - if evidence supports the case for change. And it does.

Experts suggest SDST would save 80-100 lives, reduce NHS bills by 200 million and energy bills by 138m a year. Safety campaigners like the plan because more accidents happen in the evening when people are tired and children dawdle back home from school. Conservationists like it because a closer fit between natural daylight and working hours means less energy is consumed - 450,000 tonnes less carbon or the equivalent of taking 200,000 cars off the road every year according to Cambridge academic Dr Elizabeth Garnsey. Business leaders like it because trade would be easier if Britain joined Central European Time. The tourist and leisure industries like it because longer evenings would attract more visitors and encourage more after-work activity from couch potato Britons. And the British public appear to favour some change - the latest opinion poll found 63 per cent of Londoners and 56 per cent of Scots want to stay on British Summer Time all year round.

The only opponents to change appear to be ... Scottish politicians.

This August David Cameron endorsed the proposed Double Summer Time shift, prompting newspaper claims of outrage north of the Border. A Scottish Government spokesperson (though notably not a minister) said children's lives would be at risk. Angus Brendan MacNeil, Western Isles MP said "David Cameron needs to wake up to the impact these proposals would have on people in Scotland. Plunging Dundee into darkness to boost tourism in Torquay is simply not acceptable." A handful of comments were posted on The Scotsman's short article. And that's been it. Outrage? There's been more anger over plans to charge a drop-off fee at Edinburgh airport.

And yet, within two days, this non-groundswell of public feeling in Scotland forced the inevitable "clarification" from Scottish Secretary Michael Moore. He assured Scots that Double Summer Time was not current coalition policy, adding: "Any such changes would not be introduced without approval across the UK." Well six weeks before the clocks go back again as usual there *is* some outrage. Mine.

Rebecca Harris may well fail when she arrives in the Commons for a second reading of her Daylight Saving Bill on 3 December because Scottish politicians won't revisit

the evidence and coalition parties won't risk provoking an anti-London backlash. Entrenched Scottish opinion is largely down to misreporting of the 1968/71 double summer time experiment when there were more child casualties in the morning (which the media reported) and far fewer casualties in the evening (which somehow got overlooked). The result was the implacable opposition of Scots to any further tinkering with time and, according to the normally mild-mannered ROSPA: "Since the 1968/71 experiment, 5,000 people have died and more than 30,000 received serious (road] injuries for no reasons other than entrenched prejudice and lack of political will."

Let's be clear. The 1968/71 experiment proved that lighter evenings saved the lives of Scottish children. So what about the other traditional opponents of change - Scotland's farmers? NFU Scotland has decided to ask ROSPA for an assessment of how new daylight hours would impact on the safety of Scottish farmers and crofters. ROSPA will clearly gather the facts, but it already unequivocally backs change. Farmers will never want to fetch hay bales, cattle feed or bedding in the freezing pitch dark of the morning. But times have changed and the NFU confirms that mechanisation means fewer farm tasks have to be performed by hand, outdoors in the winter.

What about the possibility of more northern depression as a result of morning darkness until 10am? Currently Orkney and Shetland are waving goodbye to the near constant daylight of the "simmer dim". Northern Scots have learned to live with the swings and roundabouts of exaggerated seasons - indeed the poet Hugh MacDiarmid once said, "I'd aye be whaur extremes meet" and promptly moved to Shetland.

So why the vicarious outrage on behalf of people who already accept and even enjoy a more variable supply of light and dark than sooth moothers (southerners) will ever know? David Cameron believes two hours more evening sunshine will persuade us to holiday at home, and get our lardy backsides out the door after work to walk the dog, dig the garden or play with the kids. He may be right.

Urban mornings are eaten up with contained panic as adults and children try to get to work and school on congested roads and railways - most early winter rises are already conducted in the dark. We also currently endure weird spring and autumn shoulder months before the clock changes when the sun rises at the sleep-disturbing hour of 4.30am but still sets at 6pm. The result is a very long wait for carefree, sunlit evenings and a premature lurch into darkness in October.

It's profoundly disappointing to see that the Scottish Government and some Northern MPs are rising to the bait not to the occasion. Their refusal to re-examine the evidence helps maintain a centuries-old stereotype of Northerners, Highlanders, and by extension the whole of Scotland as nay-saying flat-Earth Luddites who oppose change even when science suggests it benefits them most.

Coming hot on the heels of the Celtic boycott of the proposed AV referendum on the 5 May this kneejerk opposition makes Scots look petty in the extreme and simply fuels the anger of English online bloggers who want Scots to tow our contrary backsides into another timezone.

Indeed the Double Summer Time "debate" characterises the Scottish response to UK structural and constitutional change. Free-thinking is fine - as long as we started it. Scots are not radical, evidence-led or generous players in the UK policy context.

Kneejerk opposition to a perfectly reasonable UK proposal is not what supporters expected from this SNP government - who would do well to conserve their energies for the bigger and more important cross-border battles ahead.

Vocabulary Builder

Look up the definitions of these words and add them to your word bank.
Along with each entry you should write a sentence of your own using the word in a new context.

kneejerk, *lines 1, 74, & 80*
conservationist, *line 9*
groundswell, *line 27*
entrenched, *lines 35 & 41*
implacable, *line 38*
Luddite, *line 71*

General Knowledge

- On what day does British Summer Time begin?
- On what day does British Summer Time end?
- When was British Summer Time first introduced?
- What is *RoSPA*?

Questions

1. **Summarise** the main benefits of SDST as outlined in paragraph 2 (lines 6-17) **4 U**

2. Comment on the **structure** of paragraph 3 (line 18) and its effect. **2 A**

3. Look at lines 19-31.
   a) How effective do you find the **language** used by Angus Brendan MacNeil in persuading people that DST would be a bad idea? **2 A/E**
   b) Explain the extent of the general public's response to David Cameron's endorsement of DST. Support your answer with evidence from the passage. **2 U**

4. Look at lines 32-42. Explain **in your own words** why Scots maintain a strong opposition to changing BST. **2 U**

5. Read lines 43-51. Explain **in your own words** why farmers might be more willing to accept a change to Daylight Saving nowadays, than in the past. **1 U**

6. How does the writer's **use of language** in lines 62-67 convey her attitude towards the current situation. **2 A**

7. According to lines 68-72, how will the Scottish Government's reactions to the proposed changes affect the perception of Scottish people as a whole? **1 U**

8. Suggest a reason why the word "debate" (line 77) is in inverted commas. **2 U**

9. Consider the passage as a whole. State what you believe to be the over-riding **tone** of the passage. Justify your answer with close reference to the text. **2 A**

Total - 20 marks

⇆ Preparing for the question on both passages

10. Consider the passage as a whole. Identify the writer's main ideas.

How to identify the points which make up the writer's line of argument

- Consider the writer's overall stance. What is the thesis s/he is arguing? In this case the title of the passage makes it very clear.
- Read each paragraph individually and make a brief note beside it about the main idea or point being made.
- Look at connections and links between paragraphs. In particular be aware of the direction of the argument. Look for 'signpost' words like *however, although, nonetheless, on the other hand, conversely* etc…
- Look at how the passage has been divided up using sub-heading. Consider the main point being made in each section and how they fit together to create a line of argument.

Daylight saving time: Don't let the Scots steal this hour because they want a lie-in

Britain would be better off and lives would be saved if we had summer time all year round, writes Boris Johnson.
Adapted from an article on The Telegraph website

No, no, that can't be right. They can't trifle with our hopes like that. It is now more than two years since the Greater London Authority renewed its campaigning for lighter winter evenings – and last week we thought we had a stunning breakthrough.

The Government said it was "minded to support" a Bill put forward by a heroic Tory MP called Rebecca Harris, calling for British Summer Time to be in force all year. We all had the strong impression that the Cabinet had abandoned the inertia and spinelessness of the last 40 years, and was going to support Mrs Harris in her bid to save lives, expand the economy and cheer everyone up. Then I pick up my paper yesterday and I find that there has apparently been a U-turn.

It now turns out that the support of the Government entirely depends on the Scots. Unless Alex Salmond and his team agree that there should be another look at daylight saving, the whole thing is once again going to be slammed back into the bulging filing cabinet of projects that are commonsensical (like repatriating some powers from the EU) but just too politically difficult to pull off. According to a Downing Street source, the whole thing is now "dead in the water".

Come on, folks. This isn't good enough.

This requires a bit more guts and determination. We can't let the Scottish tail wag the British bulldog – and especially not when the change would be in the interests of the Scots themselves. The arguments are overwhelming, and especially in London, the motor of Britain's economy. Lighter winter evenings would enable all kinds of places to stay open an hour longer – sporting venues, monuments – with huge benefits for the tourist and service industries. The income boost was calculated last year at up to £720 million – a lot of money and a lot of jobs in tough times. Then there is the point that crime is far more likely to be committed at dusk than in the morning. A switch to lighter evenings would not only cut crime by three per cent – according to Home Office figures – but it would lead to a fall in fear of crime as well.

If we all had an extra hour of daylight in the evening, there would be significant savings in electricity bills – and a cut in CO_2 emissions of 80,000 tonnes in London alone. There would be less seasonally adjusted depression, say psychiatrists. You would no longer have that terrible Lapland sense that the day was over by 3pm and you might as well go and get drunk.

But the clinching argument is surely to do with transport and safety on the roads. When this lighter-evening regime was abandoned in 1971, it was because of a load of hokum about dairy cattle and greater numbers of early morning road accidents in Scotland. It now looks as though these figures were dodgy at the time, and that is

not surprising when you consider that the evening peak is a far more dangerous time to travel than the morning peak, and that effect is obviously intensified by darkness.

There are roughly 50 per cent more fatal and serious injuries among adults travelling during the evening peak – between 4pm and 7pm – as there are between 7am and 10am; and there are three times as many fatal and serious injuries involving children between 3pm and 6pm as there are between 7am and 10am. In London alone, a recent study concluded that the switch to lighter evenings would save six lives per year on the roads, as well as 23 serious injuries and £14.1 million in the overall cost of accidents.

The key point for our friends north of the border is that this lesson does not only apply to England: the change would lead to safer roads in Scotland as well, which is why it is supported by the Royal Society for the Prevention of Accidents, as well as the Police Federation, the British Medical Association and just about everyone else. Of all the feeble points that have been made against the switch, the feeblest is that this is some kind of Euro-plot to put us all on "Berlin Time", and therefore easier to govern from Brussels.

As far as I know, this suggestion has absolutely nothing to do with the EU commission – though I can't see how it would hurt us to have an extra hour of overlap with our biggest import and export markets in Europe, any more than it would hurt to have an extra hour of overlap with the big growth economies of Asia. Above all, this is not some piffling question of aesthetics or lifestyle. It is not about whether you would prefer to get out of bed in the dark or go home in the dark. It is not about whether you are a "morning person" or an "evening person." It is about some very simple calculations of what is in the national interest, and which timetable is best for safety and jobs.

The answer is to follow Tim Yeo, John Butterfill, Rebecca Harris and others who have been campaigning for decades to bring some sense to the debate. If it is really true that the whole thing depends on Scottish approval, then it is time to call their bluff. There is no reason at all why a nation should have the same time zone. You only have to drive around America to see that they manage very well with all sorts of watch-changing at interstate borders.

The Scots already have different arrangements for university tuition fees and nursing care for the elderly. If they want to have even darker evenings in the winter, and if they want to forgo the chance to cut road accidents and to make the most of their tourist attractions, then let them. If the Scots really want to stay in bed for an extra hour, while the rest of us are up and about, then that is their look-out. Let Salmond and co stick to their crepuscular timetable. I reckon they would soon work out what they are missing.

Next year, let's skip the dreary, guilt-inducing, afternoon-destroying October lie-in, and let's make the leap into light.

Vocabulary Builder

Look up the definitions of these words and add them to your word bank.
Along with each entry you should write a sentence of your own using the word in a new context.

trifle, *line 1*
inertia, *line 6*
repatriating, *line 13*
hokum, *line 34*
'to call [someone's] bluff', *line 63*
crepuscular, *line 72*

General Knowledge

- To which political party do '*Tory'* MPs belong?
- What job did Boris Johnson (the article's author) take up in May 2008?
- Of which political party is Boris Johnson a member?

Questions

1. a) What is the writer's stance towards the idea of extending British Summer Time all year round? **1 U**
   b) How does the **language** of lines 4-9 make this stance clear? **2 A**

2. The writer suggests that Scottish opposition to changing BST could be disastrous. How does the use of **imagery** in paragraph 3 (lines 10-15) convey this? **2U**

3. Identify the **tone** of line 16 and show how it is created. **2 A**

4. Show how the writer's use of **imagery** or **idiom** suggests a bias towards England/London. **2 A**

5. Look at lines 17-37. **Summarise,** in your own words, the main benefits of lighter winter evenings. **6 U**

6. How does the **word choice** in lines 32-37 indicate the writer's scepticism towards the statistics gathered in 1971? **2 A**

7. Read lines 56-60. The writer states that decision to change daylight saving time is serious and significant. How does he emphasise the seriousness/importance of the decision this through his use of <u>either</u> **sentence structure** <u>or</u> **word choice**. **2 A**

8. What solution does the writer propose in lines 61-66 in response to Scottish opposition? **1 U**

Total - 20 marks

⇆ Preparing for the question on both passages

9. Consider the passage as a whole. Identify the writer's main ideas.

How to identify the points which make up the writer's line of argument

- Consider the writer's overall stance. What is the thesis s/he is arguing? In this case the title of the passage makes it very clear.
- Read each paragraph individually and make a brief note beside it about the main idea or point being made.
- Look at connections and links between paragraphs. In particular be aware of the direction of the argument. Look for 'signpost' words like *however, although, nonetheless, on the other hand, conversely* etc…
- Look at how the passage has been divided up using sub-heading. Consider the main point being made in each section and how they fit together to create a line of argument.

⇆ Question on both passages

10. Compare this passage by Boris Johnson ('*Don't let the Scots steal this hour because they want a lie-in'*) to the previous passage by Lesley Riddock ('*We need to see the light on time change'*).

    Referring to the important ideas in the passages, identify the key areas on which they agree.

5 E

Handwriting: An Elegy

As more and more of our words are tapped out on keyboards, Ann Wroe celebrates a dying art ...

From Intelligent Life magazine

Take a sheet of paper. Better still, take a whole sheaf; writing prospers with comfort and cushioning. The paper may be deliciously thick, with ragged edges and a surface capillaried with tiny fibres of the rags that made it. It may be thin, blank, industrial A4, one of a thousand in a cut-price pack from Staples. It may be wove paper, vellum-smooth and shiny, or a bit of scrap, torn not quite straight, with a palimpsest of typed meeting-minutes showing through. But write.

The instrument matters but, for the moment, seize anything. The old fountain pen, so familiar that it nestles like a warm fifth finger in the crook of the thumb, its clip slightly shaky with over-use; the pencil, its lead half-blunt and not quite steady in that smooth cone of wood; the ultra-fine felt tip from the office cupboard, with its no-nonsense simplicity, or the ancient mapping pen, nibbed like a bird's claw, which surely writes only in copperplate, scratching fiercely as it goes. Seize even a ball-point, though its line is mean and thin, and though teachers will tell you that nothing ruins writing faster. Dip, fill or shake vigorously; and write.

For most adults the skill is an instinctive one. Yet cursive handwriting takes a while to master. At primary school our small, wide writing books opened on a forbidding grid of lines, red ones an inch apart, blue ones set close together between them. These cradled the bodies of the letters, while the descenders and ascenders made for the reds like pegs for a washing line. So easily, almost showily, Teacher formed the letter with her neat black pen: clumsily, with our unwieldy sharpened pencils, we tried to follow. It was hard. An "m", "n" or "u" settled cosily between the lines; but "a", with its one flat side, was tricky, and "e" rocked over on its back. When a whole line succeeded it looked splendid, like a marching battalion with faint band-music playing, and a gold star shining at the end. All this took far more effort than tapping a computer keyboard.

Writing involves not only the hand and wrist but also the arm, the shoulder, sometimes the whole body. Quill-users were well aware of this, and would choose from the right wing or the left—ideally the third or fourth feather of a goose-wing, but possibly the finest feathers of swans, or ravens, or crows—to make the quill curve towards the hand or away from it, whichever felt more natural. Words could fly that way. Left-handers especially demonstrate the exertion of writing, curling their entire bodies round their pens as they write, smearing their words as they go. Children forming letters sit hunched with concentration, small fingers clenched round crayons, little pink tongues darting out of mouths. After a page or three of writing against the clock, the ablest college student flaps his wrist to ease the ache in it. This can be hard physical work; which is perhaps why Gutenberg, when he devised his printing press, was especially keen to boast that no labouring pen had made his blackletter, but a smoothly oiled machine.

Printing did not harm handwriting, because it encouraged literacy; printing helped writing to become a more universal skill. Typewriters did not hurt handwriting too much, because they were used mostly in offices or by sweating beat journalists whose cigarette ash powdered the keys. The rot started when keyboards were allowed, then required, in schools, and when they became small and light enough to slip in a pocket, replacing the notebook and even the jotted to-do list—milk, bread, call garage—which remains, for many people, the greatest boon of writing.

Handwriting is still taught in schools, but in America over the past 50 years the time spent teaching it has fallen dramatically. Though private and charter schools may still make a point of it (as of discipline, and uniforms), many public-school systems are abandoning cursive altogether. Even where taught, it is so soon replaced by typing, for all assignments, that the skill never sets. Teachers tend to agree that most schoolchildren's writing may now be graded "terrible", and is better avoided.

Pupils remember capitals because they tap at them all day on keyboards; many now even write with them, unjoined, ungainly and loud as they are, forgetting that the Romans soon abandoned majuscule as laborious and impractical, and that a letter entirely in capitals still bears the mark of the seriously deranged. In 2006 in America, 85% of those who took the handwritten-essay SAT test for college entry preferred to print their letters.

In my days as a medieval historian, I spent much of my time deciphering handwriting. This was where treasure lay, as surely as miniatures nestled like jewels in their orderly setting of black or gothic letters: the unexpected fact, the revelatory connection, truth itself. I came to love the neat, sharp-sided, airy script of 14th-century account books, and to admire the delicately rounded humanistic hand of Renaissance Italian ambassadors. Other hands I dreaded. Faced with a page of crabbed 15th-century notarial scrawl I would have to attack it like a thicket, scanning it for glimpses of light, pushing through the branches of intermeshing ascenders and descenders in case a strange or fascinating word flashed there, like a deer. Some words still refused to reveal themselves. Yet, part of the charm and frustration of handwriting is its scope for ambiguity, and its ability to baffle. Letters that are obvious to us become, to other eyes, a cipher as mysterious as the Rosetta Stone. This can be comic, as the scrawled postcard from Auntie Flo in Blackpool is passed round the supper table (was it the water she rode on last night, or the waiter?). But it is tiring over ten sides on the phenomenology of Hegel, and downright dangerous on a doctor's prescription.

We have come to think of typing as faster than writing. That may or may not be so. Some research suggests that the conjunction of brain and writing hand is possibly more efficient. A study by the University of Washington in 2009 found that schoolchildren wrote faster, and wrote more, when they had to compose essays for ten minutes with pen on paper rather than on computers.

Whatever the truth of it, handwriting is now consigned, like hand-carried post, to the realm of snails. It is used for special things, for first drafts of books and thank-you notes. It is becoming, like its properly artistic cousin calligraphy, a craft and a rarity, rather than a useful and quotidian skill; in years to come it may, perhaps, be as treasured as the lettering of Imperial China, brushed slowly onto bamboo paper in ink pressed out from jade and pomegranates.

Already the word "handwritten" has acquired a cachet it never had before. In Britain and America there are now shops, modelled loosely on the Il Papiro chain in Italy, selling nothing but exquisite papers, tiny cork-stoppered bottles of ink, quills and leather-framed blotters and beautiful marbled pens. Customers wander round, scarcely daring to touch. Everything displayed in such shops expresses the idea of handwriting as ritual. It involves an almost sacramental assembling of equipment at the end of which letters, like magic runes, will be conjured from the blank of the page. The very names of Pelikan's gold-chased range of fountain pens, "Majesty", "Ductus" and "Souverän", suggest magisterial acts; the names of letter-writing tablets, Eclats d'Or and Three Candle-sticks, Cream Laid and Vergé de France, imply a noble and receptive setting, like a deep-laid carpet.

The fundamental magic of alphabets—that certain signs, gathered in certain permutations, can create and recreate the world—is common to keyboards too, but the gods of alphabets are more properly honoured with paper and pen, seals and sealing wax. Whether anyone actually unscrews a bottle, dips a pen, dares to sully these lovely artefacts with use, is harder to say.

Last year sales of fountain pens in Britain rose by 70%, and sales of quality writing paper at the John Lewis department store in London rose by 79%. Demand for calligraphy classes soared at City Lit, a popular London college. But the trend is less healthy than it seems. It is not hard to track down an exquisite luxury fountain pen, or even an antique model, for which the market is still lively; but anecdotal evidence on both sides of the Atlantic suggests that fewer ordinary retailers are stocking the basic Shaeffers and Parker Vectors that Joe Sixpack used once, when everybody wrote by hand. As the basic tools of handwriting disappear from the wall behind the till, so too does the notion that forming letters on paper is a routine way to communicate with other people.

At a pen-and-paper shop that has done business for 50 years in an English university town, business is slow. The manager nonetheless says he has seen an increase, over the 12 years he has been there, in people buying fountain pens. A pen is a statement or fashion accessory now, like cufflinks or a boutonnière: slightly nostalgic, slightly pretentious, certainly not everyday. The manager thinks it may be smoothness the customers are after, the sheer relaxation of a good nib after years of stressful, pressing ballpoints (the thinner the pen, the greater the stress)—though whether they will write, or simply doodle and squiggle like artists, is less clear. Luxury pens are bought as presents, though the manager agrees that the would-be user needs to weigh it in his hand first, get the heft and spring of it, try it with this

nib and that, send it running over the paper with "thequickbrownfoxjumpsoverthelazydog", to be sure it feels right. He continues to marvel at the different ways people hold pens: straight as a ruler, sideways, clenched in a fist, no two alike. Increasingly, though, they don't know how best to approach the task of making letters. Does he use a fountain pen himself? With a burst of embarrassed laughter, he admits that his first tool is a keyboard.

Like a fingerprint, our script expresses us uniquely, and in a way that lasts. The more metaphysically minded might say that it transmits the soul to paper. It is odd that it should, when school writing lessons were meant to make everyone write alike. But within weeks, none of us was writing like anyone else. Handwriting is a personal, intimate thing. Many believe, without much scientific evidence, that creativity is linked to it. Graphologists believe it reveals the character. A forward-sloping hand is said to denote ambition, a backward-sloping one shyness or deceit (a reading that seems hard on left-handers, whose letters naturally tend that way). Looped descenders, they say, mean covetousness, looped ascenders spirituality, unjoined-up letters a surfeit of imagination. Whatever the substance of graphology, the character is there nonetheless. Though ostensibly silent, a handwritten letter from someone we know speaks with the voice of its author. A handwritten envelope (the first we seize on, among the junk mail and bills) announces itself from the doormat as unmistakably as if the sender had walked through the door; and we are accordingly happy or irritated, intrigued or fearful.

Of course, we can talk on Skype now, summoning up the other person before us as though we had rubbed a magic lamp. We don't need to prove our affection or our interest by making signs in ink on paper. It is all too indirect, too dilatory, and rather a performance. Better to communicate straight away, before we get distracted by something else.

And yet. On June 15th the UK Payments Council announced that handwritten cheques would continue to be accepted in Britain as long as needed. Though cheques are declining along with handwriting (their use has fallen by 70% since 1990) there is, as yet, no practical alternative for a private payment.

It may be that in decades to come this will be all that survives of common cursive: our monetary promises, and our names. Bearded eccentrics in cluttered attics, and lavender-scented maiden aunts, will continue to practise it, just as there will still be people who bake their own bread or scythe the meadow grass. But many more of us will be laid at last under headstones inscribed with the lovely lettering we almost managed to master for a while, until we decided that scratching our ideas in characters upon a surface was a task too primitive for us.

Vocabulary Builder

Look up the definitions of these words and add them to your word bank.
Along with each entry you should write a sentence of your own using the word in a new context.

prospers, *line 1*
cursive, *line 15 & 51*
exertion, *line 31*
boon, *line 45*
thicket, *line 66*
cachet, *line 88*
permutations, *line 100*
primitive, *line 162*

General Knowledge

- When did Gutenberg invent the printing press?
- In the passage, the writer uses some *typographical jargon* (technical words used by printers and calligraphers to describe the appearance and construction of words and letters). What do the following jargon words refer to…?
    - *ascender / descender*
    - *tittle*
    - *serif*
    - *crossbar*
- What is the '*Rosetta Stone'* mentioned in line 71?
- In the passage, the writer suggests that someone trying out a new pen might write 'thequickbrownfoxjumpsoverthelazydog'. Why?
- In reality, what do 97% or people write when offered a new pen to test?

Questions

1. Consider the passage as a whole. How effective do you find the structure of the opening paragraph in introducing the passage's main ideas? **2 A/E**

2. In paragraph the writer describes the diversity and range of writing implements available to us. How does her use of **imagery** emphasise the contrast between different kinds of pens? (lines 7-14) **2 A**

3. How, in lines 15-25, does the writer's **use of language** emphasise the difficulty or effort involved in learning to write by hand as a child. (You may wish to consider the use of **word-choice**, **contrast**, **sentence structure** or **imagery**.) **4 A**

4. Explain **in your own words** why keyboards have been a more damaging influence on handwriting skills than printing or typewriting, according to lines 38-46. **2 U**

5. Show how the writer's use of **imagery** and/or **word choice** helps to convey both the love and frustration she experienced when deciphering medieval handwriting. Refer in your answer to lines 60-69. **4 A**

6. *"Yet, part of the charm and frustration of handwriting is its scope for ambiguity, and its ability to baffle."* (lines 69-70)
   Show how this sentence performs a **linking** function within its own paragraph. **2 U**

7. Read lines 91-103.
   a) In her description of exclusive stationery shops, what atmosphere or mood does the writer evoke? **1 U**
   b) How does she achieve this through **word choice** and **imagery**? **4 A**

8. Identify and explain the irony in lines 115-130. **2 U**

9. Read lines 132-136. Explain in what ways handwriting can be considered "like a fingerprint" (line 132). **2 U/A**

10. How does the context help you understand the meaning of the word "Graphologists" in line 137? **2 U**

11.
   a) Which word best describes the writer's tone in the final paragraph: **1 U**

humorous
whimsical
elegiac
sinister

   b) Show how this tone is created. **2 A**

Total - 30 marks

⇆ Preparing for the question on both passages

12. Consider the passage as a whole. Identify the writer's main ideas.

How Twitter made handwriting cool

From the rise of 'journalling' to the world's greatest pencil, notes are now in vogue writes Kevin Braddock.

Article adapted from The Telegraph

Wohlgefühl: it's one of those enigmatic words the German language excels in constructing. It can mean 'wellbeing' or 'good feeling', but it is the word Meike Wander, owner of Berlin's RSVP stationery shop, uses to describe the timelessly simple delight of handwriting: of pen in hand, ink on paper and skin on surface as thoughts and images transfer from the imaginative to the material.

'It's a physical experience, it's your body doing something,' Wander says in her hesitant English. 'Handwriting produces a good feeling – a wohlgefühl.'

The atmosphere in the pine-floored showroom is still and studious, like a place devoted to patience and craft. Displayed on the shelves are jotters, cahiers, journals, diaries and notebooks from all around the world – the rare Mead composition pads, yellow Cambridge block legal jotters, anonymous classroom books by the Korean brand O Check, and bijoux Caderno notebooks by Serrote, a press who reissue classic Portuguese school pads in limited-edition runs.

There are the distinctive black and orange Bloc No13 pads by the French brand Rhodia, and rows of Italian Moleskines in every format, size and colour, from black A5 journals with elastic fasteners to city-break guidebooks and tiny pocket-sized notebooks in pretty pinks, greens and blues (popular with girls, apparently). Then, there are shelves of elementary writing instruments offered not for the status they impart, but simply for being items that are really good at what they do: attractive little boxes of coloured Kaweco ink cartouches, chunky brass M&R pencil sharpeners and colourful Caran d'Ache 849 ballpoints. Wander opened the shop eight years ago, she says, 'for no logical reason'. 'I'm like most of my customers: I can't pass a stationery shop. I always have to go in and touch everything. I love the tactility of paper and different surfaces.'

For such rational, rudimentary and often downright plain products, stationery can exert a powerfully emotional pull. Shoppers at RSVP tend to be devoted stationery fetishists – apparently customers rush into the shop and grab an armload of Cambridge pads for fear of never finding them again. Yet even for less engaged customers, the simple utilitarian beauty of RSVP's stock is enough to make anyone renounce the iPad, find somewhere furtive, and just sit and think and extemporise on whatever happens to arrive: notes, thoughts and memories, letters to loved ones, diary entries and reflections upon sights and events, or just scribbled to-dos.

Paper, pens and pencils may scarcely seem like aspirational items – they are often more redolent of the agonies of the classroom than anything else. But if there is a halo around handwriting, its tools, techniques and joys, it would only make sense today; handwriting and notebooking is a trend where austerity meets posterity. Writing is cheap and simple, and won't get lost if your laptop crashes.

There's even a new word for the urge to scribble that shops like RSVP and brands like Moleskine sell to: 'journaling'. In an age dominated by the dizzying proliferation of digital communications, of iPhones, iPads, BlackBerrys, Twitter, Facebook, email, SMS and hundreds of other technologies, the simplicity of pen and paper suddenly commands a timeless attraction. Ancient communication technologies are current like never before. Boutique stationers like RSVP and The Paperie in Chester are thriving: people haven't stopped handwriting today any more than they eat lunch in pill form or commute to work in electric maglev cars.

The long, slow decline of penmanship is often lamented, and not without reason. A 2006 report published by the Institute of Education termed handwriting the neglected, 'Cinderella skill' of literacy. The ability to handwrite legibly, the report said, 'is essential for everyone even in this age of computer technology'. According to Angela Webb of the National Handwriting Association, there was once no formal education policy on handwriting for schools. For the past seven years, however, handwriting has been part of the national literacy strategy. Far from dying out, she argues, handwriting is resurgent. 'We've seen a reverse of the trend in the last two to three years, and people are much more keen to handwrite now. Research is coming though from skilled authors who use handwriting to get ideas flowing and then move to the keyboard to develop them.'

Patricia Lovett, a judge on the National Schools Handwriting Competition, says she is constantly surprised by the popularity of handwriting among schoolchildren and, at the same time, she notes a resurgence of interest in handwriting that chimes with other craft-based hobbies and manual pursuits. 'There is every parallel in the importance of handwriting, and hand writing well, with the Slow Food movement, heritage crafts, after-school knitting and craft clubs,' she says. 'There are things in life which have to be taught and learnt, but are worth doing, and worth doing well.'

While some were surprised that Tony Blair handwrote his recent memoir, he is far from alone in authoring longform texts by hand: James Ellroy, JK Rowling and John le Carré all write by hand, as does a promising, computer-shunning novelist named Dawn French.

'Something handwritten shows that you care and that it is important to you,' Lovett argues. 'And, may I say, nothing beats the pleasure of being able to actually tick something off a list by hand rather than it simply disappearing from a screen because it has been done.'

Sales figures in the growing notebook market tell their own inky tale. According to Moleskine's creative director Maria Sebregondi, the Italian-owned brand of oilskin notebooks, sold 12 million journals in 2009 and expects to sell 14 million this year. There is no denying that since the mid-Nineties, Moleskine has pioneered a market for covetable, carryable stationery. And in positioning the cahier as 'a book yet to be written', Moleskine tapped a modern aspiration towards creativity; they might not make you be creative, but they certainly make you feel creative.

And après Moleskine, le déluge. According to Angela Young of The Paperie, more and more entrepreneurs are spotting an opportunity to expand the market and offer innovative stationery products. ‘The renewed interest in journaling and notemaking is driven by people’s desire to use pen and paper,’ she says. ‘We use computers and mobile phones so much these days, and I believe that people don’t always want to be looking at an electronic screen. They want to be hands-on and connect with what they are writing.’

For Stuart Kirby, a self-confessed hard-core user, notebooks are the chance to capture something in a different way. Rather than diminishing the importance of the notebook, he says, digital has enhanced it. ‘In the digital age there is so much information, but using notebooks is a very different process to writing on a screen – you go back over notes, cross things out, amend and review. You remember it,’ Kirby says. Indeed, there are endless scientific studies proving that taking the time to form a letter - instead of just hitting a key – – promotes neural activity, creativity, memory and fine motor skills.

Just as they can be particular in their choice of paper, stationery fetishists can be exacting about their pencils. But from the mundane to the exotic, the tools of writing have not radically changed over the years. With the exception of mechanical pencils, which ratchet leads through a plastic case, the pencil in particular remains fundamentally the same: a shaft of graphite encased in two semi-hexagonal sections of aromatic incense cedar. Yet on the internet, these utilitarian tools inspire a devotion bordering on the obsessional (try the Dave’s Mechanical Pencils blog for everything you never knew there was to know about pencils).

Notebookers and stationery fetishists stand firmly on one side of a modern social divide, representing intimacy and privacy; on the other side is the compulsive self-exposure of social networking, commenting and blogging. More reflective and considered than the digital diarrhoea of status updates, comments and tweets, less coldly perfunctory than emails and texts pecked out on an iPhone, iPad or BlackBerry, the vogue for notemaking returns writing to an act of expression instead of communication.

One question remains: what to write on those intimidatingly blank pages? Well, it’s up to you.

Vocabulary Builder

Look up the definitions of these words and add them to your word bank.
Along with each entry you should write a sentence of your own using the word in a new context.

bijoux, *line 12*
rudimentary, *line 25*
utilitarian, *line 29 & 101*
austerity, *line 36*
posterity, *line 36*
lamented, *line 46*
covetable, *line 77*
perfunctory, *line 108*

General Knowledge

- What genre of fiction is *John le Carré* most famous for writing?

Questions

1. How does the writer emphasise the quantity and diversity of products available in Berlin's RSVP stationery shop in lines 8-24? **2 A**

2. Read lines 33-37. Explain in your own words why the writer finds it understandable that handwriting is currently popular. **2 U**

3. *"In an age dominated by the dizzying proliferation of digital communications, of iPhones, iPads, BlackBerrys, Twitter, Facebook, email, SMS and hundreds of other technologies, the simplicity of pen and paper suddenly commands a timeless attraction*. (lines 39-42)
   Show how the writer's **word choice** in this sentence conveys his **contrasting attitudes towards** digital communication and writing by hand. **4 A**

4. *"…people haven't stopped handwriting today any more than they eat lunch in pill form or commute to work in electric maglev cars."* (lines 44-45)
   How effective do you find these analogies in supporting the writer's argument? **4 E**
   [HINT: Explain why the writer makes these comparisons, and then show how they relate to the main point he is making in this paragraph.]

5. **Summarise**, using your own words as far as possible, four pieces of evidence from lines 46 – 103 which indicate that the art of hand writing with paper and pen is *not* dying out. **4 U**

6. Identify one way in which the writer uses sentence structure in lines 104-110 to emphasise the contast or division between handwriters and technologists. **1 A**

7. Read lines 104-110.
   a) Which side of the 'social divide' is the writer more critical of: those who prefer handwriting, or those who prefer digital technologies? **1 U**

8. Show how the writer's use of **imagery** and/or **word choice** helps to convey the reasons for this critical attitude.. **2 A**

Total - 20 marks

⇆ Preparing for the question on both passages

9. Consider the passage as a whole. Identify the writer's main ideas.

How to identify the points which make up the writer's line of argument

- Consider the writer's overall stance. What is the thesis s/he is arguing? The title and introduction may help you work this out.
- Read each paragraph individually and make a brief note beside it about the main idea or point being made.
- Look at connections and links between paragraphs. In particular be aware of the direction of the argument. Look for 'signpost' words like *however, although, nonetheless, on the other hand, conversely* etc…
- Look at how the passage has been divided up using sub-heading. Consider the main point being made in each section and how they fit together to create a line of argument.

⇆ Question on both passages

10. Compare this passage by Kevin Braddock ('*How Twitter made handwriting cool'*) to the previous passage by Ann Wroe ('*Handwriting: An Elegy'*).

    Referring to the important ideas in the passages, identify the key areas on which they agree and/or disagree

5 E

A Point of View: The tyranny of unwelcome noise

Honking horns. Household appliances that beep. Other people's music. Should we turn down the volume, or get better at concentrating in a noisy world, asks historian Lisa Jardine.

Written for the Radio 4 programme A Point of View, this article has been adapted from the transcript available on the BBC News Magazine website

I had an MRI scan this week, which set me thinking about unwelcome noise. There was plenty of opportunity to do so, as anyone who has had such a scan will know. Lying supine in a claustrophobic opaque tunnel, with instructions not to move a muscle, everything is driven out of one's mind by the insistent, repetitive, loud banging and cyclical shrill throbbing sounds produced by the machine's electromagnetic coil. "The scanner is noisy," the instructions the NHS sends you with your appointment notification warn. "So you will be given 'ear defenders' to protect your ears from the noise. You can listen to the radio through the headphones or bring a CD." Believe me, nothing short of heavy metal could drown out the scanner din, so I prefer not to add my own amplified racket.

Mind you, I like to think of myself as someone with sufficient powers of concentration to tolerate intrusive noise. At home my father set the example. He had grown up in an overcrowded household without the luxury of private space in which to think. So although by the time I was a child he had his own book-lined study, he in fact always worked at the dining room table, paying no attention to the rest of the family's comings and goings. When I was a university tutor in the 1980s, I noticed that young people raised as I had been had a distinct advantage when it came to concentrating under pressure of examinations. Students who had been shielded from noise in boarding school houses during homework and study periods tended only to be able to work comfortably if there was perfect silence. A pneumatic drill in the street outside the exam room would be enough to reduce some candidates to tears. Less advantaged students seemed to have learned to focus on the task in hand regardless of what was going on around them.

Thirty years later, though, mechanical noise is now more pervasively intrusive in the domestic setting, in what are supposed to be helpful ways. I refer, of course, to the tyranny of the household appliance with an audible alert: my oven beeps to tell me it is has reached the desired heat; an electronic probe beeps to tell me my joint of meat has reached the required internal temperature; my washing machine beeps to tell me the selected cycle has finished, and the tumble dryer beeps to tell me drying time is over. Each of these high-pitched sounds is factory-programmed to run for a good 60 seconds, forcing me to stop whatever else I am doing in exasperation to press "off". Outside the home, in that cherished modern space, the privacy of one's own car, I am subject to unasked-for acoustic assaults too. Mine is what one of my

friends calls a "bossy car". It beeps if I come too close to another car. It beeps if a pedestrian or cyclist comes nearer than they should to my wing mirrors. It beeps if the petrol level is low. It beeps if I reverse. I know I should be grateful, but each one sets my nerves jangling.

And yet, returning from a weekend excursion to France, I was happy last Sunday to play Verdi's La Traviata fortissimo all the way from Dover to London. So perhaps it's not a question of the noise level, but its nature. The difference between insistently repetitive sounds - a growing feature of the modern urban environment - and the varied, melodic audio material we choose for ourselves.

The French intellectual Jacques Attali, in his book Noise: The Political Economy of Music, maintains that, even if the sounds are attractive, it is the monotony of repetition - introduced with mechanical musical reproduction - that takes the pleasure out of listening.

Historically it does seem to have been the case that those who became increasingly preoccupied with noise levels and noise abatement focused their indignation on the new means of mechanical reproduction of sound, rather than more traditional sources of noise. From the late 19th Century onward, increasing attention was paid in public debate to the problem of noise in an urban environment. Those writing about it describe the sounds of the new mechanical age, from the scream of the locomotives to the shrilling of gramophones to the roaring of automobiles, as most disagreeable and disturbing.

As hostility to the intrusion of other people's noise into neighbourhoods grew, two waves of noise abatement campaigns swept western Europe and North America - the first between 1906 and 1914, the second between 1929 and 1938. Making noise came to be characterised as uncivilised, anti-intellectual and disruptive - a sign of loose living and lack of self-control. Anti-noise campaigns therefore focused attention on a public programme geared towards a "noise etiquette" as the solution to restoring city calm. In addition to practical measures, like a ban on the use of the car horn at night, the solution to noise abatement was seen as public education. In New York, for instance, the Noise Abatement Commission proudly claimed in its first report of 1930 that it had successfully asked the city's radio stations to help in a campaign to educate residents in considerate listening. Each night at 10.30pm, stations asked listeners to turn down their loudspeakers as an act of good manners.

Where attempts were made to legislate against noise pollution, local authorities also tended to focus on mechanically reproduced and amplified noise, recommending bans of what the city of Rotterdam in the Netherlands, for example, referred to as early as 1913 as "mechanical musical instruments".

It was proposed that these should include the use of loud gramophones near "homes, buildings, halls or structures, balconies and porches, as well as on vessels lying by or near public quays". So many people made "immoderate" use of the

gramophone, the Rotterdam authorities claimed, that neighbours forced to listen for hours found the nuisance almost intolerable.

The proposal was, however, hotly contested by more liberal members of Rotterdam's city council. They argued that the gramophone was the musical instrument of the lower classes, and that an exclusive ban on gramophone-related noise would hurt them in particular and so was socially discriminatory. If neighbours were expected to tolerate repetitive piano practising, or a singer's arpeggios, what justification could there be for imposing a specific embargo on gramophone music? In the end an ordinance was introduced which gave local government the power to interfere only where there was a proven noise nuisance.

In today's cities, as noise beyond our control has become ever-louder and more insistent, it has also become more difficult to deal with. Traffic and voices produce a just-tolerable, 24-hour background roar, punctuated by screaming sirens and faulty burglar alarms which residents struggle to factor out. Ultimately they may lodge an objection to a particular nuisance, only to find that the noise meters local councils bring in fail to capture the sheer hell of repetitive bass-booming dance music which goes on into the early hours.

And yet, I suspect it is not silence that we crave. In the modern world, silence is a condition so rare that it is likely to cause unease rather than bring solace.

In our house there is a radio in every room. We turn on BBC Radio 4 as we move around the house. Speech radio keeps us company and is a soothing background to whatever we are doing. Radio listeners, in my experience, use the radio to calm and distract. Sometimes they listen attentively, sometimes they simply enjoy the cadence of the human voice. Many years ago, when I used to present the late-night programme Nightwaves on Radio 3, my producer would remind me just as we went on air that many of my audience were trying to decide whether to go to sleep or perhaps embark upon something more intimate. If I wanted to keep them I had to captivate them and hold their attention.

Broadcasters are well aware that listeners these days are unlikely to be giving a programme their undivided attention. The head teacher of our local girls' school tells me she listens to my Points of View as she drives to Sunday morning church service. Only if she is gripped will she sit in the car park to wait for my conclusion.

In the modern world, the quality of our lives is improved and supported by all kinds of ingenious technologies. I do not, of course, resent the MRI scanner's deafening din if it helps keep me in good health. The world is going to go on getting noisier, and we may just have to develop our own, personal, self-protective strategies for dealing with it, like improving our powers of concentration.

Vocabulary Builder

Look up the definitions of these words and add them to your word bank.
Along with each entry you should write a sentence of your own using the word in a new context.

supine, *line 3*
tyranny, *title & line 26*
exasperation, *line 31*
fortissimo, *line 39*
abatement, *line 48 & 56*
embargo, *line 82*
solace*, line 93*
cadence, *line 98*

General Knowledge

- The writer describes having an MRI scan. What is *MRI* short for?
- What is an MRI scan used to examine?
- What is Verdi's *La Traviata* (line 39)?
- The writer mentions Rotterdam, a city in the Netherlands. What is the *capital* city of the Netherlands?

Questions

1. Explain **in your own words** what the writer discovered about students' levels of concentration when working as a university tutor in the 1980s. (lines 16-23) **2 U**

2. Read lines 24-32. How does the writer's **word choice** and **sentence structure** make it clear that she does *not* find the noise of her domestic appliances helpful? **4 A**

3. Why are the words "bossy car" (line 34) in inverted commas? **1 U**

4. Explain **in your own words** what Jacques Attali argues in his book *Noise: The Political Economy of Music*. **2 U**

5. How does the writer's **word choice** in lines 52-54 convey the idea that sounds produced by new technologies in the late 19th Century were unpleasant? Refer to two examples. **2 A**

6. Explain **in your own words** why the "more liberal members of Rotterdam's city council" opposed a ban on gramaphones. **2 U**

7. "And yet, I suspect it is not silence that we crave." (line 92-93)
   Show how this sentence marks a turning point in the writer's line of argument. **2 U**

8. a) Which word best describes the tone of the final paragraph? **1 U**

contemptuous
ascerbic
elegiac
impartial

b) Explain how this tone is created. **2 A**

9. The writer uses a number of anecdotes in this passage. Choose one and comment on its effectiveness. **2 E**

Total - 20 marks

⇆ Preparing for the question on both passages

10. Consider the passage as a whole. Identify the writer's main ideas.

How to identify the points which make up the writer's line of argument

- Consider the writer's overall stance. What is the thesis s/he is arguing? The title and introduction should help you work this out.
- Read each paragraph individually and make a brief note beside it about the main idea or point being made.
- Look at connections and links between paragraphs. In particular be aware of the direction of the argument. Look for 'signpost' words like *however, although, nonetheless, on the other hand, conversely* etc…
- Look at how the passage has been divided up using sub-heading. Consider the main point being made in each section and how they fit together to create a line of argument.

I say, do put a sock in it

The noise around us never stops. Even the Oscar-nominated 'silent' film The Artist wasn't really silent, for heaven's sake.
Adapted from an article by Victoria Coren, in The Observer

Famously, audiences have been walking out of The Artist when they discover it's a silent movie. I finally went to see it last week and nearly stormed out when I discovered that it isn't.

My lord, the racket. There's music, there's a series of sound jokes; it even has dialogue. The noise just won't let up. There are a few moments of quiet along the way (as there are in all films) but these were drowned out by the hullabaloo of people rustling sweet packets, crunching popcorn, spitting out Revels, slurping Pepsi, chatting, texting, farting, coughing… I was quite surprised that nobody took out a trumpet. Honestly, where do you have to go to get a bit of peace and quiet around here?

The film, as you probably know, tells the story of a silent movie idol sinking into obscurity as the talkies era begins, while his former protegee and erstwhile love interest becomes the darling of new cinema. It isn't really about that, of course; it's a stylish metaphor ("metonym", I would have called it in my student days, before I became simultaneously less pretentious and less accurate) for our changing world in which traditional, physical masculine strengths are outstripped by expressive, communicative, feminine ones – a social shift, as women gain power and men fear obsolescence – and the struggle to redefine our romantic relationships accordingly.

This may be why I've noticed, in all the conversations I've had about the film, that men have described it as pretty good (you can't not think it's good; it's original, funny, clever and beautiful to look at) while women have thought it was completely wonderful.

I suspect that women are feeling a far deeper emotional kick, as they watch the heroine desperately trying to balance her own success with a forceful desire to help the man she loves, in the teeth of his pride, reticence and refusal to show weakness. How does she use her strength to support him, without damaging his fragile dignity? I found it moving and powerful. The chap I went with just thought it was a bit depressing. I had to cheer him up with a quick go on the coconut shy. (Victory put the smile back on his face, though he remarked in passing that he'd never noticed I was left-handed.)

Anyway, that's all by the by. Insofar as The Artist is about silent films, it occurred to me – obvious really, but not until you stop to think about it – that they coincided with a silent world.

There were no televisions and barely any cars. Normal people didn't have telephones or washing machines; most didn't even have electricity. When they got home from

work, they just sat in the dark. (Women, presumably, had been sitting there all day waiting for them – or for Bargain Hunt to be invented.)

Can you imagine how quiet it must have been? No traffic on the street, nothing plugged in at home. In 1922, Variety magazine crowed that a million American homes now had radio sets – that was still less than 1% of the population. No wonder they got excited when the people in the movies started talking.

Chance would be a fine thing, these days. We're accustomed to the hum of traffic noise like cows near a railway line; newspapers reported, last week, that the bestselling car is the Toyota Corolla, one of which is sold every 40 seconds.

Our phones follow us around the place, bleeping and shrieking and vibrating in our pockets. The prevalence of the damn things means that switching yours off simply leaves you more vulnerable to the banal drone of others' "private" conversation. The other day, I was in a poker game (where mobiles used to be banned); four people around the table were nattering simultaneously into their iPhones and two more were pinging emails from theirs. Pitifully, we personalise ring tones, like giving our prison guards affectionate nicknames.

Open a website on your laptop, which is basically unavoidable, and nine times out of 10 it will launch a noisy advert that you didn't ask to see.

The television never shuts up. Continuity voices muscle in over closing credits to shout about what's on next; nobody wants them but, like bankers' bonuses and post office closures, they happen anyway.

Isn't silence something we need sometimes, like water? We'd better hope not, because there isn't any. I'm slightly obsessed with the idea of "just sitting quietly in the garden"; I fantasise about it as something that'll happen when I'm less busy, when the weather's better, when there's nowhere I have to be.

But my best hope, I've realised from annual experience, is to go outside when the sun shines, merely in order to do a lot of weeding and raking and planting and pruning to create a lovely space in which I won't then sit. Even if I did, it wouldn't be quietly. One shaft of sunlight and the three sets of neighbours that border my tiny garden will be simultaneously having a drinks party, playing a stereo and releasing an apparently infinite number of children for a seasonal outdoor scream.

So, wonderful as the film is, I was disappointed to find that The Artist isn't silent. I only bought tickets because I thought it was the one place I'd be able to read a book in peace.

Vocabulary Builder

Look up the definitions of these words and add them to your word bank.
Along with each entry you should write a sentence of your own using the word in a new context.

obscurity, *line 12*
protegee, *line 12*
erstwhile, *line 12*
reticence, *line 25*
prevalence, *line 46*
banal, *line 47*

General Knowledge

- What was the first ever 'talkie' (feature-length film with sound) called?
- In what year was it released?
- The writer puns on the distinction between a *metaphor* and a *metonym*. What is the difference? (It may be useful to give examples)
- For what are *Voltaire* and *Kierkegaarde* famous?

Questions

1. Comment on the effectiveness of the opening paragraph in engaging the reader. **1 E**

2. In lines 4-10, the writer describes her visit to the cinema to see the supposedly silent film 'The Artist'. Show how her use of language conveys her exasperation at the amount of noise she encountered. (Refer to more than one language technique in your answer.) **4 A**

3. Read lines 11-22.
   a) **In your own words**, what does the writer think the film metaphorically represents? **2 U**
   b) In the writer's experience, which gender enjoys the film most? **1 U**

4. How does the mention the Toyota Corolla in line 44 relate to the writer's overall point? **1 U/A**

5. Read lines 45-51. Show how the writer conveys her **attitude** towards mobile phones through **language**. Comment on any two from: word choice, imagery, sentence structure or use of anecdote. **4 A**

6. Explain **in your own words** why continuity announcers on TV are like bankers' bonuses and post office closures. **1 A**

7. How effective do you find the final paragraph as a conclusion to the passage? **2 E**

8. Consider passage as a whole. Humour is an important element of the writer's style. Identify and comment upon the effectiveness of at least two language techniques that create humour in the passage. **4 A**

Total - 20 marks

⇆ Preparing for the question on both passages

9. Consider the passage as a whole. Identify the writer's main ideas.

How to identify the points which make up the writer's line of argument

- Consider the writer's overall stance. What is the thesis s/he is arguing? The title and introduction should make this clear.
- Read each paragraph individually and make a brief note beside it about the main idea or point being made.
- Look at connections and links between paragraphs. In particular be aware of the direction of the argument. Look for 'signpost' words like *however, although, nonetheless, on the other hand, conversely* etc…
- Look at how the passage has been divided up using sub-heading. Consider the main point being made in each section and how they fit together to create a line of argument.

⇆ Question on both passages

10. Compare this passage by Victoria Coren ('*I say, do put a sock in it'*) to the previous passage by Lisa Jardine ('*The tyranny of unwelcome noise'*).

    Referring to the important ideas in the passages, identify the key areas on which they agree.

5 E